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& DISTRIBUTORS ASSN.
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MOTION PICTURE HERALD

3 JUL 5 1967

FEATURE REVIEWS

The Black Cat
Lady from Louisiana
Mutiny in the Arctic
Tumbledown Ranch in Arizona
The Singing Hill
This Man Is Dangerous
The Wildcat of Tucson
They Dare Not Love
The Pioneers
People vs. Dr. Kildare
South of Panama
Rookies on Parade
Buzzy and the Phantom Pinto
Strange Alibi

PRODUCT DIGEST

The Living Catalogue of the Industry

"Show 'em and sell 'em on the spot", Distributor Aim

"Sabotage", says U.S. of State anti-decree law

FCC would keep "free press" and radio farther apart

$67,000,000 Film War Taxes in U.S.; $7,000,000 in Canada

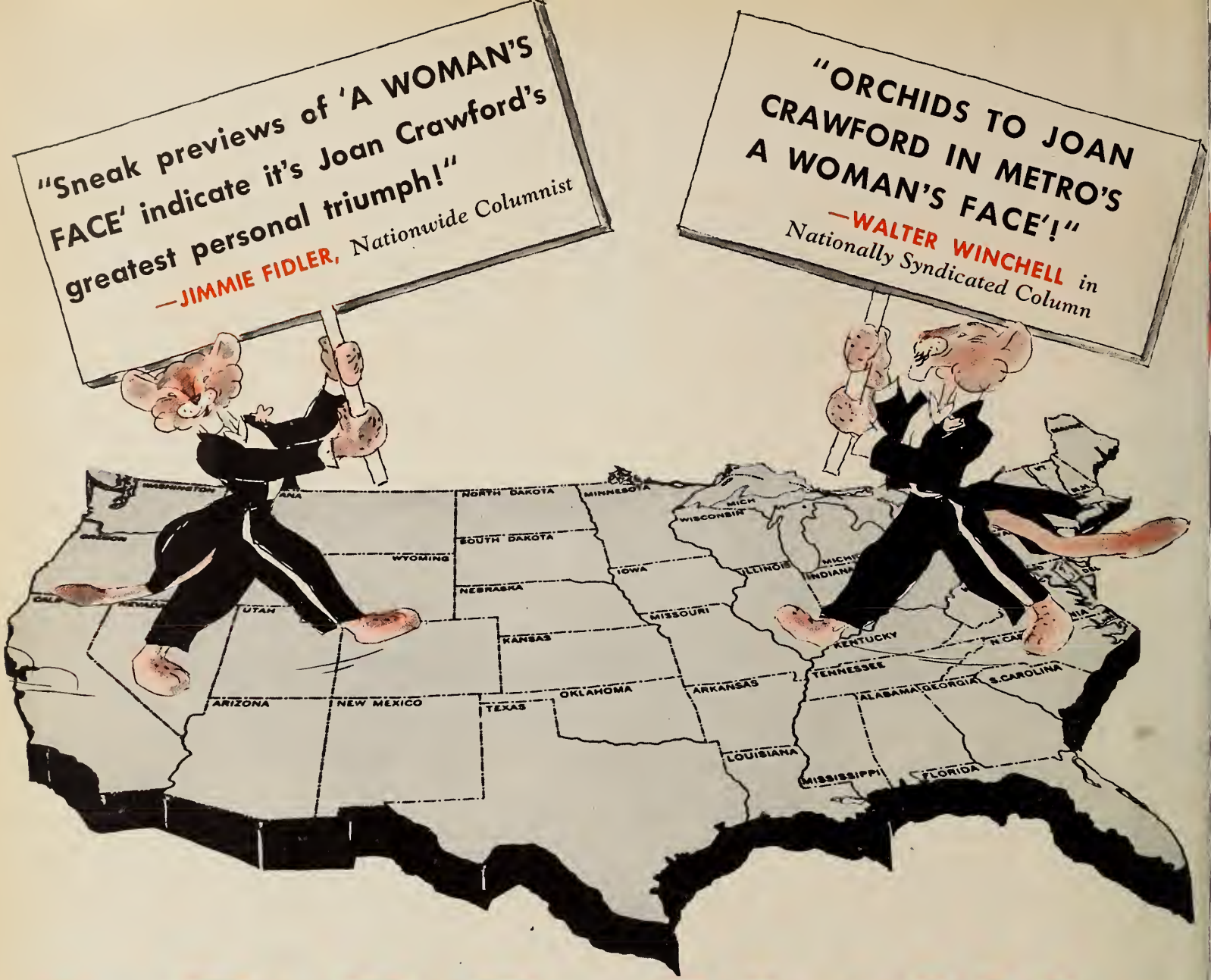
AMERICA 1941—SPECIAL SECTION ON PATRIOTIC PICTURES

—in

Better Theatres
PROMOTIONAL FRONTS AND ATTRACTION ADVERTISING

VOL. 143, NO. 5 In Two Sections—Section One MAY 3, 1941

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GOOD NEWS TRAVELS FAST!

"A WOMAN'S FACE"
starring JOAN **CRAWFORD**
MELVYN **DOUGLAS**
with
CONRAD VEIDT
Osa Massen • Reginald Owen
Albert Basserman • Marjorie Main • Donald Meek • Screen Play by Donald Ogden Stewart and Elliot Paul • Produced by
VICTOR SAVILLE
Directed by the man who made "Philadelphia Story"
GEORGE CUKOR

it started as a whisper . . .
coast-to-coast columnists spread it . . .
now all America will say:

"'A WOMAN'S FACE' IS YOUR FORTUNE!"

(from M-G-M, of course)

LL AMERICA IS LOOKING UP

S CAGNEY O'BRIEN

OIN THE AIR MARINES



DEVIL DOGS OF THE AIR"

ith MARGARET LINDSAY • FRANK McHUGH • Directed by LLOYD BACON

Screen Play by Malcalm Stuart Boylan and Earl Baldwin • Based on the Stary by Jahn Monk Saunders

lew Prints and New Accessories for the Re-Release by Warners!



SEE IT!

It'll open your eyes!



You must have known it would be swell when we first announced the story. But you can't possibly judge *how* swell it is til you see it!

YELL IT!



It's The Thing for Spring!



MERLE (Marvelous!) OBERON
Her biggest show since 'Wuthering Heights'

DENNIS (Terrific!) MORGAN
'Kitty Foyle's' feller

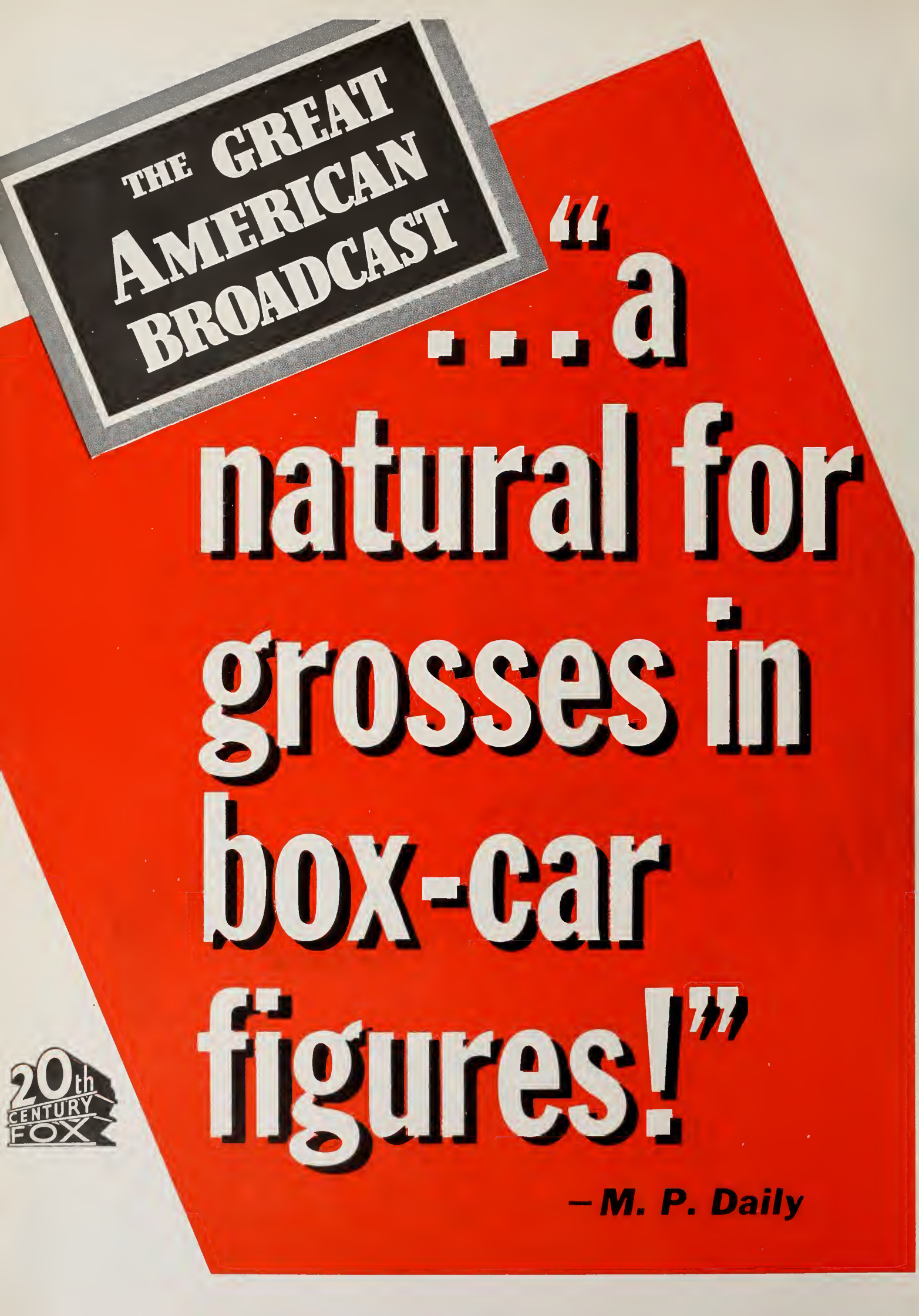
RITA (Wonderful!) HAYWORTH
That 'Strawberry Blonde'

with lots of love and kisses,

"Affectionately Yours"

WARNERS

with **RALPH BELLAMY** • GEORGE TOBIAS • JAMES GLEASON
Hattie McDaniel • Jerome Cowan • Directed by **LLOYD BACON**
Screen Play by Edward Koufmon • From the Story by Fonya Foss and Aleen Leslie • A Worner Bros.-First Nationol Picture


THE GREAT AMERICAN BROADCAST
"...a natural for grosses in box-car figures!"
– M. P. Daily
20th CENTURY FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 143, No. 5 — May 3, 1941

DICTATION

THE inferentially most exciting and provocative tidings of the week come from the Federal Communications Commission which has decided to decide how much, or if any, the publishers of newspapers may have to do with the broadcasting industry. It started with consideration of the impending F-M, or frequency modulation, system which so lends itself to territorial coverage, and now we are officially informed: " . . . the Commission is placing in its files all applications by newspaper interests for new standard broadcast stations. . . . "

Newspaper control of broadcasting stations, currently, and presumably from now on, so much concerned with the promulgation of the news, would, obviously, carry over to the air the issues of the principle of the free press.

The "free press" has, or is presumed to have, vested institutional rights. The radio, as administered, is not in quite such a position.

A question which seems to be coming forward is whether the function of dissemination of the news, or the method of dissemination, is to be considered the institution. In that the motion picture, too, can have something at stake. Newspapers, it can be remembered, have at times had quite a hand in newsreel production and distribution, and might again. And, besides, the theatre screen is a medium, quite as truly as is radio.

△ △ △

WHAT IS ADVERTISING?

ADVERTISING may be said to sort out into two categories: something to be looked at, or something to be read. One is impression or reiteration of impression—that's to be looked at, felt. Copy to be read, laden with "reason why", is addressed at persons who think, or think they think.

For the last twenty-five years the impression and "proclamation-without-reason" technique has grown in weight and influence, becoming dominant.

The swift, unargued, impression-approach, while pervading all appeals by radio and printed page, has come to its most complete efflorescence and demonstration on the billboards. Billboards always state, and almost never debate or reason.

So now special interest attaches to a presentation of the one hundred best posters, recorded in brochure by Outdoor Advertising, Inc., for the season of 1940 and selected by a jury of advertisers at the eleventh annual exhibition of the art and craft in Chicago.

The foremost manifestation is discovered in an averaging of the verbal appeal. The wordiest billboard carried eighteen words; the most silent, one word. The average for the hundred is 7.8 words per message. That means hit-and-run attention.

Since the address is to the same persons who are to have their attention arrested by motion picture lobbies, advertisements, poster and ballyhoo, an examination of the basic appeals of the chosen one hundred billboards rates examination and attention.

The ratios may, perhaps, be considered as indicative as a possible cross-section of American taste—not determinative, but surely indicative.

DESIGN, surprisingly, dominates eighteen of the boards. It is the appeal of a mere patterning of the display—reminding one not a little of the period in which the motion picture camera technique often overshadowed the story.

ACTION is the essence of fourteen boards; sheer suggestion of movement and speed.

PRETTY GIRL, on her own just because she is pretty, without relevance to anything, is the eye appeal of fifteen of the hundred.

COMEDY commands in six appeals, with the privy or toilet room, a Chic Sales derivative, making four showings. Out-and-out leg-sex commands only two boards. Additionally, the sex impulse covers only six.

HE-MAN presentation rules on five boards, while the "pretty boy" covers six displays.

KIDS, just youngsters interesting because they are young in fact and reaction, make up a significant total of sixteen appeals. By contrast, the "old folks" interest appears in only three instances. The baby, who or which might be expected to be conspicuous, appears in only one of the hundred posters.

ANIMAL appeal is the eye-stopper for fourteen boards, with: four dogs, one hen, one rooster, one horse, one giraffe, one bear and five birds.

PRODUCT, depicted with photographic realism calculated to show the customer what he is to buy, is the essence of fourteen of the billboard messages.

STARS carry the message on only two of the hundred boards. One is Mr. Grantland Rice, sports commentator,; the other is Mr. Mickey Mouse, who appears unnamed—but we'd know him anywhere.

Outstanding in the over-all appearance of this array of the one hundred best boards is the low average quality of the drawing, color and composition. Unhappily, it seems that a certain vagrant abandon, saying "it's good enough and to hell with 'em", has come to advertising art, on the billboards as elsewhere. This represents the general decay of discipline. By far the best poster job in the hundred was on the boards for a Los Angeles beer, called Eastside. There was no motion picture poster in the chosen hundred.

It is dogma of merchandising, and advertising, that "the customer is always right". If he is, he is not an art critic.

△ △ △

FOR MORE FUN

AS perhaps not a few of our constant readers will be a-remembering, it has these many years been the contention of Motion Picture Herald that the business of the theatre of the screen is the business of entertainment only.

In consequence, it is with a certain sense of satisfaction that one finds Mr. Buddy G. DeSylva, executive producer for Par-

[*Continued on following page, column* 1]

This Week in the News

PN 1993 .M44 x Copy MPic

A Minnesota Solution

AN EXODUS of exchanges from Minnesota was foreseen by some among the major distributors at midweek as an answer to the new Minnesota anti-consent decree law which became effective on Monday, compelling the continuation of the present system of large block sales. (See page 17.)

As a result of Minnesota's outlawing blocks-of-five sales the Big Five were seen facing a confused state as they approached 1941-'42 selling, which, under the consent decree, is to be confined to the offering of blocks of no more than five pictures.

If all other avenues of offsetting the Minnesota law fail, it was indicated that the consenting companies and others might close their offices at Minneapolis and service Minnesota from nearby points in Wisconsin. Business in Minnesota would be solicited by direct mail. The Minnesota territory comprises about 485 theatres in 306 cities and towns, it is reliably estimated. The annual income to distributors from this market is reckoned at $5,000,000.

FOR MORE FUN

[*Continued from preceding page*]

amount Pictures Corporation, declaring in an interview with Mr. Irving Yergin, of the Chicago bureau of Motion Picture Daily, that: "There is a definite public demand for lighter and gayer film entertainment and therefore Paramount will have an increased number of comedies. . . ."

It is probably still rather clear that the customers are not inclined to go to the theatre seeking something more to worry about. The morning paper and the radio can be depended upon to take care of that.

△ △ △

AN important proportion of the status of our industry of the motion picture reposes in the relation of the local representative, the exhibitor, to his community. That remains a constant of decided stability, while the tides of opinion about the foibles of stars and screen wares rise and fall. So it is pleasant to record that in Detroit Mr. George Trendle, now in radio broadcasting and so long identified with the screen theatre, has been reappointed, to his fifth term, as fire commissioner. This will give Mr. Trendle twenty years of that community service.

—*Terry Ramsaye*

SPOT SELLING distributors' aim under blocks-of-five sales system Page 14
NEWSPAPER participation in radio halted by FCC pending hearings Page 15
TAXES on film rentals, theatres to aid Government's drive to raise $67,000,000; Canada boosts taxes 20 per cent Page 16
DECREE sabotage will be fought, says U. S., as Minnesota enacts first anti-decree law Page 17
RCA seeks film programs for $30,000 theatre television sets Page 23
PERSONNEL shuffled by film companies; Goldwyn, Breen, O'Connor, Meyers, Sisk affected Page 25
CLEARANCE remains No. 1 exhibitor arbitration complaint Page 27
BRITISH exhibitors seek "essential industry classification"; 50 films planned Page 28
HEARST throws a party, RKO not invited; "Citizen Kane" opens, Hearst not invited Pages 13, 29
BMI MUSIC offered to exhibitors without charge; move toward ASCAP peace Page 30
PARAMOUNT earns $7,633,130; "U" 17-week net is $931,280 Page 35
SMPE to study sound, color and lighting at convention Page 37
SHOWMANSHIP leeway urged for theatre managers by Jack Cohn Page 42
DECREE a remedy not a substitute for trust laws, says Thurman Arnold Page 43
FANTASIA planned for general distribution without "Fantasound" Page 47

SERVICE DEPARTMENTS

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Asides and Interludes Page 33
Hollywood Scene Page 44
Managers' Round Table Page 51
Reviews Page 38
What the Picture Did for Me Page 48
PRODUCT DIGEST, the living catalogue of industry wares Page 77

Breen Moves

JOSEPH I. BREEN, confirming rumors, has authorized announcement that he is terminating his connection as head of the Production Code Administration in Hollywood.

No successor has been announced, neither has it been stated when Mr. Breen might be leaving his present post, or what arrangements may be made for the continuing of his functions.

It is understood that Mr. Breen has had under consideration a proposal to head the production staff at the RKO studios, at which some changes of personnel are announced and impending.

Arbitration Costs

THE American Arbitration Association on Thursday turned the first quarter-year as conductor of the motion picture exhibition system under the consent decree. With field machinery in 31 tribunal centers now moving with comparative smoothness, the AAA now is turning attention to arbitration costs to exhibitors and to an advanced education of the local arbitrators.

Costs under study by AAA include the $10 filing fee which exhibitors must pay and the $10 for each day of hearings which each party to the hearings must post to cover the arbitrator's fee. The latter amount, or a substantial part of it, may be refunded, however, according to the arbitrator's allocation of costs among the parties involved. Only other costs to the exhibitor are any legal fees, which he may or may not incur. In many cases exhibitors have not hired counsel for the hearings.

Findings of the AAA survey are expected to show that arbitration is even less expensive than originally estimated.

Special Showmanship

FAVORED because of their flexibility in that largely they may be instituted whenever the managers' judgment decides are some "Special Weeks" institutional promotions suggested by E. C. "Manny" Pearlstein, Cleveland Warner theatres advertising and publicity manager. Such promotions as: "See a Picture," "Take a Picture Week"; "Laugh or Happiness Week"; "Home Industries" or "Boost the City Week" and "Community Week" are described in this issue, in the Managers' Round Table, starting on page 51, along with other ways and means of stimulating the boxoffice as reported by theatremen.

'Blue Eagle' Echo

PRESIDENT Roosevelt on Tuesday declined to renew Hugh S. Johnson's commission as a General in the Army reserve. The War Department explained that the General was overweight.

The motion picture industry will remember General Johnson at "fighting weight" when he was the battling administrator of the NRA, out of which came the motion picture code, the largest, considered the strictest, and most all-embracing of the "Blue Eagle" applications of U. S. governmental control of this industry. General Johnson's code application gave the film industry its first real taste of federal supervision. That ended with the nullification of the National Recovery Act in the famous "chicken case" decision of the Supreme Court in May, 1935. Now, six years later, the industry again faces governmental supervision under the consent decree effected by the Department of Justice.

Press Agents Bow

COAST studio publicity directors last Thursday capitulated to the demands by newspaper and magazine correspondents and columnists in Hollywood that they be given opportunity to see films before they are shown to the press in other cities. The formal statement of the Studio Publicity Directors Committee said the publicity directors would "do everything within . . . power to assure that the Hollywood press previews all pictures in advance of any other showings in the United States."

The Newspaper Correspondents Committee, headed by Douglas Churchill of the New York *Times* had threatened "action" (unspecified) if the current situation persisted.

Capt. Jimmy quits Films

JAMES ROOSEVELT'S interests in the film industry will be "suspended" for the duration of his service in the U. S. Marine Corps and his return to the business at the termination of his tour of active duty is doubtful, it was disclosed in Hollywood this week. His mother, Mrs. Eleanor Roosevelt, told reporters her son would stay in the Marine Corps as long as they needed him, and that he had "forgotten all about business activities."

Confirming the suspension of Captain Roosevelt's film activities was a plan to borrow $350,000 from the Bank of America, Los Angeles, to consolidate all debts remaining from his production of "Pot o' Gold," United Artists release. The loan was revealed when Mr. Roosevelt's agents filed papers with the Los Angeles county clerk. It was indicated that Paulette Goddard and Horace Heidt, stars of the film, had underwritten costs and that Mr. Roosevelt gave his personal note for $50,000. Other liabilities listed included $32,842 to Loew's, Inc.; $15,158 to RCA Manufacturing Co.; $60,960 to Consolidated Film Corp.; and $24,647 to RKO.

Captain Roosevelt meanwhile was reported to have arrived Tuesday at Chunking, provisional Chinese capital, where he is on a confidential U. S. government assignment to confer with Chinese leaders and observe military ordnance and transport.

War Taxes

SIGNS of reactions to a threatening U. S. "double-taxation" of theatre receipts were seen Wednesday.

Anticipating a lowering of the Federal tax exemption on tickets, from 20 cents to nine cents, to bring an additional $55,000,000 annual income to National Defense, independents in Ohio, through the Independent Theatre Owners of Ohio, cited the reported proposal in Washington to tax film rentals, for another $12,000,000; as "palpably unfair," on the grounds that terms of film contracts provide that any such taxes "shall be borne by the theatre owner." (The war-defense tax story appears on page 15.)

According to the ITO, if the rental tax—of five per cent—is adopted—it would mean that theatre owners would pay additional levies of approximately the following amounts:

Theatre owners paying $100 weekly in film rental, a tax of $5.00 per week; $200—$10; $300—$15; $500—$25; $1,000—$50.

Fiddle Mystery

"SURREALISM," a strange malady which has affected some of the remoter margins of the art world, is now erupting on the screen, with the announcement of a showing of "Object Lesson" at the Embassy Newsreel Theatre in New York, starting May 8.

This week's issue of the HERALD presents a review of the production (on page 41.) by Joseph Coughlin, a distinguished graduate of Fordham University who was, it appears, unable to decide with certainty what the picture was about. It does seem to star a fiddle, an engine, a silk hat and a tennis racket. It is reported that it took one Christopher Young five years to make the picture. No official reason for making it has been revealed. Mr. Coughlin unofficially observed that five years more work would not impair the product.

Mr. Young has made some other professional pictures including one for the government on soil erosion on the Navajo reservation. This was the first indication that there was any soil on the reservation.

Who Owns What

MOTION picture companies are listed prominently among the 200 largest, non-financial, non-banking American corporations, the distribution of whose securities was analyzed by the Temporary National Economic Committee and disclosed Wednesday in a 1550-page monograph released by the TNEC, at Washington.

Designed to show how "a relatively few groups dominate in the ownership of corporate enterprises in this country," the report was based almost entirely on statistics of the U. S. Securities and Exchange Commission. Thirteen groups, it was shown, own over eight per cent of the stock of the 200 companies selected for study. The total number of persons owning corporate stock is placed at between eight and nine million.

Number one corporation in size was the American Telephone and Telegraph Company, which also has the largest number of stockholders, 3,859,293.

Film companies listed were Warner Brothers, 108th in size, with 177,545 stockholders; Loew's, Inc., 129th, with 142,544 stockholders, and Paramount Pictures, 148th, with 120,219 stockholders.

Atlas Option Extended

OPTION of the Floyd-Odlum Atlas Corporation to purchase a remaining block of 21,000 shares of Keith-Albee-Orpheum preferred stock, was extended Wednesday another 60 days. The original option would have expired yesterday. Terms of the extended option remain the same, calling for an indicated aggregate purchase price of $3,500,000 for the M. J. Meehan block.

RKO's board of directors, at a meeting scheduled for Thursday, was expected to approve final arrangements for a $9,500,000 loan from a bank syndicate and Equitable Life Assurance Society, which would be used to acquire the Meehan shares for the RKO treasury. The $6,500,000 balance would be used for the retirement of outstanding B. F. Keith Corporation six per cent bonds, permitting the consolidation with RKO of its two principal theatre subsidiaries, B. F. Keith and KAO.

Jam's 'Jukes'

THE juke-box film industry was further complicated recently by the entrance of Jam Handy into the field with free advertising pictures for the film-slot machines. Jam Handy is a producer of advertising sponsored reels with headquarters in Detroit and an office in New York. Jamieson Handy is president.

The first consignment of 500 machines has been manufactured and is ready for installation. They advertise Lucky Strike cigarettes.

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PHOTOGENIC, and loving it, New York's Mayor Fiorello H. LaGuardia, gets a copy of "Film Index, Volume I", WPA Writers' Project bibliography of the motion picture. In the picture: Frederick Clayton, director of the Project; Major Irving U. A. Huie, new New York WPA administrator; J. L. Giniff, Community Service Programs, and C. T. Mooreside, manager Research and Records Programs District Office.

STANLEY SHUFORD, below, comes to RKO Radio from Lord & Thomas to head a new special campaign division under S. Barret McCormick, director of adveritsing.



By Staff Photographer

THIS WEEK



By Staff Photographer

GUEST AND HOST. Arthur W. Kelly, above right, UA vice-president in charge of sales, gestures for Charles Stern, UA eastern district manager, whose transfer to Chicago was the occasion of a special luncheon in his honor April 25th in New York.

JOHN L. FRANCONI, Dallas exchange manager, and Mrs. Franconi, touring where they make them, meet Ellen Drew at Paramount.





By Staff Photographer

CHARLES PATHE, 77 year old partner in the history making firm of Pathe Freres and founder in this country of Pathe Newsreel, continuously on the screen now for 30 years, comes to the United States for a visit from war torn France.



STUDIO VISITOR, left. Mrs. Edwin Silverman of the Essaness Theatres, Chicago, meets Fred MacMurray on the "Dive Bomber" set at Warners.

JOHN OJERHOLME, below, head of Paramount's British laboratories, visits New York for home office conferences.



By Staff Photographer

IN PICTURES



By Staff Photographer

NEW AMPA OFFICERS, above, are Eli Sugarman, Billboard, treasurer; Vincent Trotta, Advertising Accessories, president; Blanche Livingston, RKO, secretary; Ed Schreiber, Warners, vice-president.



By Staff Photographer

VISITORS to the Managers Round Table headquarters in the Quigley Publications offices in Rockefeller Center are Mr. and Mrs. Manny Pearlstein, above. He is advertising manager for the Warner Theatres in the Cleveland zone.

MANAGERS' PARTY, right. John Danz, president of Sterling Theatres, Seattle, was host to his executive and managerial staffs at the end of the first quarter contest. Present were: first row: Jack Kirk, Jack Sampson, Ernest Rose, Chester Jones, Jerry Myers. Second row: Jerry Ross, Si Danz, Milton Lewis, L. P. Smith, Bob Boothby. Third row: John McKeehan, Matt Knighton, Glen Eldridge, William Katsky, Jim Douglas, Jack Mero, Stan Goodman, James Sechser. Standing: Paul Bangasser, William Keating, Robert Bogart, Ralph Smith, Sanford Palo, William Danz, Fred Danz, Herbert Stewart, Darrell Smalley, J. Rosenfield, John Danz.





IN AUSTRALIA, at the opening of "Northwest Mounted Police" at the State theatre, Melbourne, are Ted Lane, advertising head, Union Theatres; John Evans, management board; Harry Hunter, Paramount managing director; Norman Rydge, director Greater Union Theatres, and Roy Barmby, management board.



RICHARD ALTSCHULER, below, former Republic studio purchasing agent, has been named sales manager for Consolidated Film Industries parent company.



By Staff Photographer



ROBERT GESSNER, above, will head the new motion picture department of N. Y. U.

DAN McLEAN, right, owner-manager of the Embassy, San Francisco, greets Paul and Grace Hartman backstage.

DALLAS VARIETY members, Paul Short, chief barker, and Burt King with William McCraw after the club's spring golf tourney.



B. G. DeSYLVA, below, new executive producer for Paramount, pauses between trains in Chicago on his way to New York to tell reporters that, in his opinion, the public's taste in films leans heavily toward more fun.



ALLEN B. DU MONT, below, outlines television's status today, and the role films will play in it, to the monthly meeting of the Atlantic Coast section of SMPE. Story on page 23.

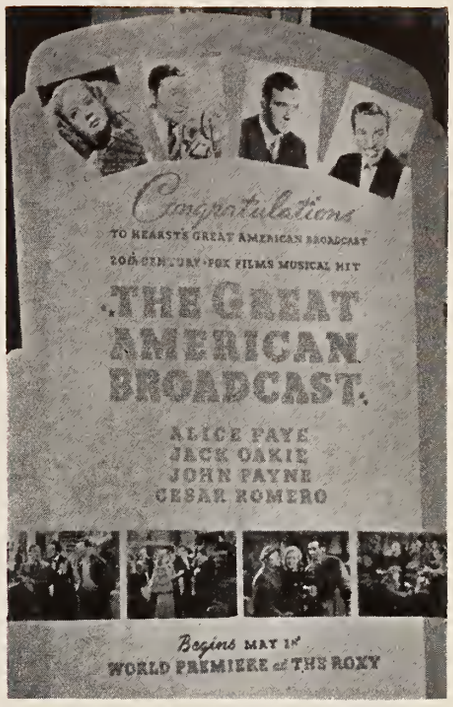


By Staff Photographer

HEARST THROWS A PARTY

THE HEARST organization, newsaper, magazine, radio and films, gave a luncheon party to the motion picture industry in New York Monday at the Warwick Hotel, one of a series of such affairs held for heavy advertising industries and groups. Attending were executives of all major companies except RKO Radio. The story is told on page 29 and the guests are pictured herewith.

(Pictures by Staff Photographer)



Among many posters, this greeted the guests as they entered.



Charles E. McCarthy and Howard Dietz. (Above)

William R. Hearst, Jr., (Below)





Mort Blumenstock, Warners. (Above)



Maurice Bergman and Dave Lipton. (Above)

Rose Pelswick, film critic, Kenneth McCaleb, Mirror Sunday editor.





Austin Keough, Paramount, Warren Agry, Good Housekeeping.

Dorothy MacKaill, Barney Balaban, Paramount. (Right)





Gradwell Sears, Warners, Luke McCarthy, Hearst master of ceremonies. (Above)





Charles Prutzman and Lou Pollock of Universal. (Above)

Emile R. Weadon, Good Housekeeping; Monroe Greenthal, UA. (Left)

"SHOW 'EM & SELL 'EM" ON THE SPOT, DISTRIBUTORS' AIM UNDER DECREE

Home Office Plans for New Blocks-of-Five Showings Progressing; Morning Screenings in Key Theatres Expected

The where, when and how to trade show pictures in advance of blocks-of-five selling in each of the country's 31 exchange districts as prescribed by the U. S. consent decree is one of the big problems now before the "Big Five" sales executives as they push preparations for the change in selling methods that becomes mandatory on September 1, 1941.

Exhibitors in all sections of the country are turning equally anxious attention to the same problems, and are querying salesmen and branch managers for a hint as to how easy or how difficult it will be for them to view new product before they buy under the new Department of Justice arrangements.

Home office plans for advance screening of the 1941-42 product for buyers in the field are progressing. Sales officials report that they have been devoting extensive study to the question, visiting exchange centers, and talking with district managers and salesmen in order to gauge exhibitor attitude towards the manner and method of the pre-sale screenings ordered by the government in its settlement of its anti-trust suit against the "Big Five."

Local Selling Seen

Conclusions to date indicate that at least a majority of the "Big Five" intend to exercise local selling effort right on the spot of the local screenings, at least among subsequents; that the regional selling and showing will preclude large and expensive national "junkets" for trade and press in behalf of special new-product showmanship promotions; a community of interests will probably result in many key cities in engaging a theatre for advance showings of any number of the "Big Five," where branch office screening accommodations are inadequate; some will have "relay" screenings in their exchange projection rooms; morning hours appear the most practical for the advance showings; pre-release showings of key pictures, in regular exhibitions, may be offered to subsequent run exhibitors as the source of the compulsory advance showings; screening and selling will go hand in hand, at least insofar as subsequent run customers are concerned; screenings, generally, will run about a month ahead of actual release date.

Some sales chiefs express the opinion that attendance at trade showings, after the first month or two, will be negligible. They point out that such was the experience in Great Britain where advance screening has long been required. Other executives feel that by careful planning the trade shows can be made an important part in selling each picture to the exhibitor and in promoting its box office possibilities. It will be remembered that an exhibitor does not have to attend an advance decree showing; the decree merely stipulates that the distributor shall make advance showings available before offering product for sale. There is nothing to stop an exhibitor from buying without seeing.

Among the questions raised by the trade show problem is how far in advance of release will feature be shown to exhibitors. All the consent decree signatories are currently engaged in building substantial backlogs of top product with which to launch their new season in September. RKO Radio, first of the big five to announce a 1941-42 convention, will have its first block ready for the gathering in New York on June 16th, Ned E. Depinet, vice president in charge of sales disclosed on April 17th. The announcement indicated that they will be available for license, and presumably trade showing, in the field soon thereafter.

The Hollywood production boom as reported in Motion Picture Herald for April 26th (page 14) contains a further hint that all of the consent decree majors are pushing their new product to have it ready for selling by early summer. Metro-Goldwyn-Mayer was reported to have 14 pictures currently in preparation. Twentieth Century-Fox, it is reported from the studio, will have two blocks ready by July 15th. Paramount is expected to have between ten and fifteen pictures ready by late August with at least one block on hand early in July. Warner Brothers have at least four new season pictures before the cameras now and will probably have their initial block on hand by the end of June.

The capacity of exchange screening rooms, the use of theatres or outside projection halls, the number of pictures to be shown at one screening, the best time, place and conditions for trade shows, and how to correlate trade shows and selling operations are part of the advance trade show problem now being worked out in home offices and exchanges.

Spot Selling Forecast

Screening and selling will go hand in hand to a large extent at the trade shows, a consensus of home office executives indicates. Blocks of five will definitely not be screened in mere compliance with the decree. Exchange managers, salesmen and district chiefs will build entire sales programs around the exhibitor screenings in the belief that by seeing a major picture at the trade show center an exhibitor will learn its exploitation values, and special sales points and realize the value of extra promotion by the theatre, executives declare. They report high morale among their field forces and great interest in giving the new sales system a full trial.

"Certainly we will attempt to sign a contract with the exhibitor following the trade show," one general sales director said. "Salesmen and exchange managers will attend our trade screenings, and there could be no better time to make the sale than then, when an exhibitor has just seen the new product, is enthused over it, and aware of its drawing points."

Promotion for the key pictures in each block of five is likely to center around the trade screenings, which will be shown, according to present indications, from two weeks to a month before general release. In some quarters it is felt that regional promotional efforts will bring an end to the present practice of a "national hoopla," with press and star junkets, to build publicity simultaneous with release in first run spots throughout the country. Under the decree selling, the necessity of trade showing to exhibitors in advance of sale may lead to varied release dates, according to the sales region, it was stated, placing emphasis on a regional buildup rather than national as at present.

At least two companies expressed dissent with this view however. They will continue with national advertising and publicity and their officials expressed the belief that there would be slight variance in the date of regional trade shows or release. Distributors are not worried over the availability of sufficient prints for simultaneous trade showings. It is pointed out however that the manufacture of prints from negative and lavendars will probably be speeded up, to meet the demand for trade show copies as soon as possible after completion of a picture.

Screening Maximum Set

The number of pictures screened at a single trade show will be limited to two, or at a maximum three, the home offices report. In many instances when an outstanding film, or extra long feature is exhibited it will be the sole picture on the particular trade show billing. It is pointed out that in most cases a block of five will be used by a theatre over a period of several weeks or a month or more, making simultaneous trade showing unlikely. A block of five will probably be trade shown over a period of three to five weeks.

Distributors admit that it will be impossible for an exhibitor to attend all screenings of all companies. But they will make special efforts to have him present at trade showings of the leading picture in each block of five.

Selling efforts following the trade shows will be a strictly business proposition, it is indicated. "There will be no wining or dining, or high pressure promotion" one official asserted. "We are going to sell our pictures on their merits, and are confident they have many." His view found echo in other home offices where officials said their plans include promotion on sound merchandising principles rather than ballyhoo.

Trade papers, as specified by the decree, will remain the most important medium of advising theatre operators of screening dates and locations, sales heads agreed. In addition, one company will mail notices to exhibitors when so requested, another will place supplementary notification in the hands of branch managers and salesmen in contact with exhibitors. None of the companies as yet has announced that it will send trade show notices to its entire mailing list for every screening. It is generally felt that the cost of such a project would be excessive.

The consent decree, as signed by Paramount, Loew's Inc., RKO, 20th Century-Fox, and Warner Brothers, is very specific in its prescription of tradeshows and the definition thereof. Section III of the decree signed at New York on October 29, 1940 states:

"No consenting defendant engaged in the distribution of motion pictures shall license or offer for license a feature motion picture for public exhibition within the United States of

(Continued on opposite page, column 3)

ADVISE HALT ON TICKET BUYING

Theatre owners are advised to wait at least one month before ordering any additional supply of tickets, by the Independent Theatre Owners of Ohio, in a bulletin which predicts that the new tax measures advocated by the Treasury Department, one of which recommends the dropping of exemptions on tickets to 9 cents, would "undoubtedly be enacted and approved some time within the next 30 days".

GOVERNMENT WOULD KEEP THE "FREE PRESS" AND RADIO FURTHER APART

FCC Forbids New Press Activities in Either FM or Standard Broadcasting Pending Probe of Newspapers' Air Control

The Government, through the agency of the Federal Communications Commission, this week again "cracked down" on newspaper ownership or control of radio stations, serving notice that no action would be taken on applications and no transfers of existing stations to newspapers would be permitted pending review of newspaper participation in radio at public hearings before the Commission, at which the Government will rule on newspaper participation in any radio activity. A similar policy, but restricted to FM stations, was announced March 20th.

The official statement of FCC policy on newspaper standard broadcast stations received hardly any attention in the press, having been sent out over the weekend when newspaper city rooms are ordinarily quiet and the release was given an uninformative title, "Policy with respect to applications by newspapers for new or extended standard broadcast facilities."

At the time the FCC order was being issued publishers controlling several hundred newspapers were attending the closing sessions of the American Newspaper Publishers Association convention in New York. At the convention it became known that newspaper publishers who control about 32 percent of the nation's broadcast stations had voted a $200,000 "war chest" to fight the FCC order against newspaper activity in FM radio.

Wide Significance Seen

In Washington it was reported that the actions of the FCC against newspaper participation in radio would lead to a complete reexamination of the effects of such dual control. It was also indicated that if the control of any radio station by a newspaper is finally decided as not "in the public interest, convenience and necessity," the FCC might consider activities of other groups such as motion picture interests in radio.

The Government move against the press in radio was said by some observers to be not without political significance also. It was pointed out that a high percentage of the country's newspapers opposed the New Deal at the last election.

The FCC announced that the temporary ban on new or extended newspaper participation in radio was "intended to protect newspapers from incurring substantial radio expenditures prior to the Commission's fact-finding inquiry." This was interpreted by some to mean that newspaper activity in broadcasting was seriously on trial.

The dates for the hearing at which the whole matter will be explored have not been set. It was reported that the hearing might not be held until the autumn, meanwhile newspaper applications for new radio stations which receive no consideration and no permission for acquiring an existing station will be granted. But improvements may be made in stations already licensed to newspapers provided that the improvements are shown to be "in the public interest, convenience and necessity, and in conformity with prescribed engineering requirements."

Last week newspaper publishers owning radio stations voted $200,000 for a "war chest" and established a permanent organization to defend their interests in radio before the FCC. Harold V. Hough, publisher of the Fort Worth *Star-Telegram* and representing KGKO and WBAP in Fort Worth, is head of the committee.

E. M. Antrim, representing the *Chicago Tribune* and station WGN, resigned from the committee claiming that there was not "sufficient assurance" that the $200,000 "war chest" would be "devoted exclusively" to protect press interests in radio. It was asserted that the newspaper stations might be drawn into a "harmful" alliance with the networks. Mr. Antrim is executive secretary and a director of the Mutual Broadcasting System which has opposed the position of the National Broadcasting Company and the Columbia Broadcasting System on the so-called monopoly report of the FCC.

WGN had been asked to contribute $10,000 to the press-radio "war chest," being the only station in the class with an income of over $1,000,000. Rates ranged down to $50 for stations with an income of $15,000. Former Federal Judge Thomas D. Thacher, author of the "Thacher decision" which outlawed the original motion picture compulsory arbitration system in 1930 and acted for Paramount in the Federal anti-trust suit which ended in the consent decree, is counsel for the publisher's radio committee. His associate is Sidney Kaye, counsel and general manager of Broadcast Music, Inc.

Specific Policies Attacked

Newspaper radio operations which may be the target of attack from the FCC are said to include the use of a joint rate card, use of newspaper space to advertise a controlled radio station and corresponding discrimination against competing radio stations and any other activity which might show that publishers were attempting to use stations to further newspapers and newspapers to further radio stations rather than operating the stations, as required, "in public interest, convenience and necessity."

During the ANPA convention in New York observers pointed out that this was the first time in many years that questions concerning radio were not brought up from the floor for discussion. It was reported that the publishers wished to leave the whole radio problem in the hands of the special broadcast committee, especially until the situation brought up by the FCC is clarified.

On the subject of advertising in the newspapers and in radio Edwin S. Friendly, chairman of the committee in charge of the Bureau of Advertising of the American Newspaper Publishers' Association, told the delegates that during the past year:

"The ninety-six largest magazine advertisers added 13.9 per cent to their newspaper expenditures, while the eighty-four largest radio advertisers spent 6.1 per cent more in newspapers. In passing it should be said that these radio advertisers showed a loss in their newspaper expenditures of $261,000 in 1939, as compared with 1938, but in 1940 they showed a gain of $3,586,000 over the previous year."

National newspaper advertising has increased 8.2 percent in the period from 1938 to 1940 and shows promise of further substantial gains, it was also reported.

THEATRE SEAT TAX PROPOSED

If the borough council of Munhall, Pa., passes an ordinance, given its first reading April 16th, the city's only theatre will have to pay a tax of $5.65 a month to continue operating.

According to the present terms of the projected bill, all theatres with a seating capacity of 300 or less will pay the $3.00 fee, and all theatres with more than 300 seats will pay one cent more for every seat over 300.

Munhall has one theatre, the Park, with 565 seats. It is operated by Robert Stahl, whose family also own the Leona and Stahl theatres in Homestead, an adjoining suburb.

Distributors Aim At Spot Selling

(*Continued from opposite page*)

America at which an admission fee is to be charged, until the feature has been trade shown within the exchange district in which the public exhibition is to be held. Every trade showing shall be preceded by a notice, published in a trade publication having general circulation among exhibitors in such exchange district, which shall state the title of the picture and the date and the time when and the place or places where it will be trade shown."

Screening rooms in most of the exchanges contain no more than 50 or 60 seats. In many a maximum of 20 exhibitors can be accommodated. If the response is large, as it is expected to be for at least awhile, managers of exchanges will exhibit their product in local theatres, or run screenings in relays. Several of the distributors, with extensive theatre holdings, will try to schedule trade shows for their circuit houses during the morning hours. In other situations they will rent theatres for the exhibitor screenings.

Plans to use a common trade show location by all of the "Big 5," or any combination of the "Big Five," are reported to be under consideration in several cities. Home offices have received numerous bids from theatre operators seeking to rent their screens for trade shows during morning hours. In some instances theatre owners have offered to reopen dark houses as a trade show center if assured of a sufficient number of screenings. The communal scheme is still under debate with problems of time allotment, division of the cost and other factors still to be worked out. If response to the trade showings is heavier than is currently anticipated there is a possibility that the majors will contract for the long term use of a screening center, or, in some locations, even build a common screening room capable of accommodating several hundred exhibitors.

In larger cities such as New York, Chicago, Philadelphia, Detroit, San Francisco and Los Angeles it is held likely that each company will conduct its trade shows independently. Communal screening arrangements will be restricted to areas where the limited number of customers would make separate screening theatres or new screening rooms uneconomic, exchange supervisors predict.

CONGRESS LOOKING FOR 67 MILLIONS IN TAXES FROM RENTALS, THEATRES

Exhibition and Hollywood Study Possible Effects of Lowered Ticket Exemption, Greatly Increased Levies on Income

The Congressional House Ways and Means Committee, preparing to write the emergency and regular Revenue Act of 1941, this week had before it a number of proposals, some to affect films and theatres, for the raising of the $3,500,000,000 or more which the Treasury desires in the way of new revenue, and was hearing witnesses from various affected industries.

The committee had under consideration the Treasury proposal for a reduction of the admission tax exemption to nine cents, from the present 20 cents, which it is estimated would develop an additional $55,000,000 a year; and, as one of the alternative ways to raising funds to offset lower income taxes than proposed by the Treasury, a plan for re-adoption of the World War rental tax which, at five per cent, would bring in about $12,000,000 annually.

As first witnesses appeared before the committee it became evident that opposition to any of the new or increased business taxes would receive no sympathy unless based on something more substantial than fears of reduced business.

Increase Protested

Meanwhile, Edward L. Kuykendall, president of the Motion Picture Theatre Owners of America, this week pledged his organization to "do everything possible to keep the industry from being discriminated against in the matter of taxation." He added:

"Because of the insistence of treasury officials on the defense needs, little can be done on admission tax proposals. The MPTOA is working on changing the student tax, and that on men in uniform. However, present proposals may be changed to include all amusements that are now exempt."

In Hollywood, reaction became more marked each day, as speculation grew on what the situation of each person in the production capital would be, under possible new tax situations. It was pointed out that many players and directors operate on a free-lance basis, and that, because new taxes may assume all their income above a certain point, these persons might find it profitable not to work, or to work less, after reaching certain income levels. The situation is fraught with significance for the studios in the instances of certain well known players who have refused to remain on contract bases.

Speculation, too, in Washington, is centering upon a possible wave of buying to counter the expected excise taxes. Strangely enough, it was noted, this wave would not flow to theatres; it would be a wave of buying of necessities and certain luxuries before steep excise taxes hit them. Theatre attendance does not enter into these calculations.

There is some optimism felt, however. Defense spending, already seen in some localities, is expected to reach theatres shortly. However, in this case, the smaller, neighborhood type theatres are expected chief gainers.

Apropos of the new taxes' effect upon production and distribution, the *Wall Street Journal* remarked on Monday that companies with chains of theatres would suffer heavily by expected lower exemption rates on capital investments; and it mentioned Paramount and its chain of affiliated theatres. It also remarked that the proposed rates on film rentals will come out of the earnings of the big producers, and that the picture companies may soon suffer from the excess profits taxes, if their improvements in profits continue.

Over the weekend, Colin F. Stam, chief of staff of the joint Congressional committee on internal revenue taxation, recommended re-adoption of the World War I tax on the lease of films, which, as mentioned, would bring an estimated $12,000,000 annually. That rental tax was 15 cents on each reel of approximately 1,000 feet, collected from the exhibitor by the distributor for the Government.

A seating tax was predicted by some observers.

The committee started hearings Tuesday. As it began, signs appeared of a break between it and the Treasury department.

Last week, as the full extent of the new taxes only gradually became apparent, it was also apparent the film industry would be hit in more ways than by direct taxes or income of its patrons reduced by direct income taxes. The Treasury had proposed, it was understood, taxes of two cents each on bank checks; of 10 per cent on photographic apparatus of all kinds; of the same on phonograph records; increased rates on long-distance telephone, telegraph, and cable messages; five per cent on telephone bills; five per cent on transportation tickets costing more than 35 cents; an increase of from 5½ to 10 per cent in taxes on radio sets and parts; and a one cent additional tax per gallon on gasoline.

Although Mr. Kuykendall's statement was the first from a large national exhibitor group, and represented the film industry's alarm over the new situation, the national Allied States Association was expected to declare shortly.

Abram F. Myers, general counsel, said last week in Washington the organization's directors were being asked their opinions, and that organization policy would rest upon these.

The Cooperative Theatres of Michigan on Monday conveyed its thoughts to the members of the House committee. It also conveyed those of numerous exhibitor groups throughout the nation which it had wired Friday, April 25th, for a stand on the following Cooperative proposals: That the present tax exemptions of 21 cents be eliminated except on children's tickets; that the tax cover all amusements; and that it be applied to amusements as such, not only to admissions.

It was said the following organizations backed Cooperative's stand: Butterfield Theatres circuit; the MPTO of Kentucky; the MPTO of St. Louis, Eastern Missouri, and Southern Illinois; the Associated Theatre Owners of Indiana; the MPTO of Connecticut; the Allied Independent Theatre Owners of Iowa and Nebraska; the South Dakota Exhibitors' organizations; the Intermountain Theatres Association, and the Allied of Louisiana.

Lower State Levy in California Asked

Speaker Gordon Garland last week proposed to the California Assembly that it lower state taxes to counter-balance increased Federal levies. He envisioned reduction of from 3 to 2½ per cent in the state sales tax, and a drop of 15 per cent in taxes on banks and corporation franchises, personal income, inheritances, gross premiums of insurance companies, distilled spirits, beer, and wine.

His proposals were immediately opposed. The politicians at Sacramento called Mr. Garland's ideas "premature." They said the state should think of building a surplus before easing the burden of the taxpayer.

Increased admissions taxes for amusements were rejected last week by a free conference committee of the South Carolina legislature. The committee is now considering a higher income tax measure, recommended by the House.

The Florida legislature this week still mulled the proposal to authorize Sunday showings.

20% War Tax to Raise $7,000,000 Surprises Canadian Owners

While the U. S. Congress debated new revenue measures for the 1942 budget, added war tax burdens surprised Canadian exhibitors on Tuesday when a 20 per cent amusement tax was announced in a new national budget. The new federal impost, expected to secure $7,000,000 a year for the dominion government, came as a complete surprise following recent belief that a new Canadian theatre levy could be avoided because of its inconvenience. The levy will be in addition to the $2,000,000 a year now collected by the provincial governments with the exception of Ontario.

Theatre interests will demand an interpretation of the tax's scope it was reported at Toronto, because Finance Minister J. L. Ilsley referred only to motion picture entertainment. He will be asked why legitimate theatre, sports events and concerts will not also be taxed, as in the case of provincial admission levies.

J. J. Fitzgibbons, vice-president of Famous Players Canadian Corp., largest circuit in the Dominion, said it was "a complete surprise that it should be such a high tax", and added that the industry expected some tax but had not expected to be hit so hard.

A further burden to the Canadian film industry was included in a prohibition of all erections, alterations and additions for business property except under license. The ban will stop theatre construction to conserve labor and materials. A tax exemption on business materials will also be ended, restricting film industry construction.

WILL FIGHT 'SABOTAGE', SAYS U.S., AS MINNESOTA ENACTS ANTI-DECREE LAW

Constitutional Test of State Law To Be Sought; Arnold Sees Companies Which Signed Decree in "Hazardous" Spot

The Department of Justice and the "Big Five," faced with states-rights legislation threatening the motion picture consent decree, looked to a test of the validity of the Minnesota anti-blocks-of-five selling statute, which became law on Monday. Governor Harold E. Stassen signed the bill at Minneapolis Monday afternoon, less than a week after the measure was approved by thumping majorities in both houses of the Minnesota legislature.

The Minnesota bill, which outlaws the blocks of five selling provision of the federal decree was considered a victory for small town exhibitors who urged its passage through Northwest Allied, under the leadership of Fred Strom, executive secretary. The law became effective immediately upon Governor Stassen's signature. All pictures of a season's program in the state of Minnesota must be offered for sale, with exhibitors receiving the right to cancel up to twenty per cent of the total yearly offering. In effect, the law maintains the present system of large block sales. The offering of single "special" productions is no longer permissible, under the law, thus abolishing an old selling practice.

"Hazardous Position"

Thurman W. Arnold, assistant U. S. attorney-general, gave the first hint of federal opposition to the Minnesota bill when he arrived in New York on April 23rd for a speaking engagement. "The Minnesota legislation places the consenting companies in a hazardous position," he told reporters. At the time Mr. Arnold denied the Department would ask Governor Stassen to veto the bill, saying that it was federal policy not to intervene in state legislation.

No specific indications of how the Department of Justice would attack the Minnesota block-booking law were disclosed in Washington this week, but officials were said to be determined not to permit the new law to sabotage the consent decree without a fight. Questioned regarding their future plans, officials said it was "too early" to discuss them, but it was definitely indicated that the statute would be challenged sooner or later, either by the Federal Government, the distributors, or both.

Although there was no official comment, there were suggestions that the department might leave it to the distributors to attack the act, possibly intervening as *amicus curiae* in any court proceeding that might be brought. As an alternative the Government might wait until the distributors filed a petition for relief from the consent decree, under Section XXIII, and then ask the Federal court to pass on the validity of the Minnesota law.

Justice officials were represented as feeling definitely that the relief section of the decree was not to be invoked merely because some state had passed a law running counter to the decree's selling provisions and that the court would want to take into consideration the question of the validity of such an enactment. Since Minnesota has attempted, in its booking law, to deal with interstate commerce, they were said to believe the statute was vulnerable to attack on constitutional grounds.

Text of First Anti-Blocks-of-5-Law

The Minnesota bill which Governor Harold E. Stassen signed into law on Monday, at Minneapolis, in the first successful states-right attack on the blocks-of-five consent decree requirements, as set down by the U. S. Department of Justice, is considered in some quarters to be a model of similar bills expected to be introduced in other states. The complete text of the bill follows:

S. F. No. 651

Introduced by Messrs. Sletvold and Mullin.
February 21, 1941.
Referred to Committee on General Legislation.
Reported back March 20, 1941.

A BILL for an Act Relating to the Distribution of Motion Picture Films, Providing Terms and Conditions of Licensing the Same, and providing Penalties for Violation of This Act.

Whereas, The motion picture industry is made up of three branches, namely, production, distribution and exhibition; and

Whereas, The production and distribution branches are dominated and controlled by eight major companies with great economic power, and exhibition is accomplished through two classes of theatre owners, namely, those wholly owned or affiliated with the producer-distributors, and independent exhibitors; and

Whereas, The major producer-distributors license, lease and distribute substantially all of the feature motion pictures exhibiting in the State of Minnesota and the other States of the Union; and the needs of the independent exhibitor require that he license or lease feature motion pictures from substantially all the major producer-distributors; and

Whereas, By reason of arbitrary terms and conditions imposed by the producer-distributors, the independent exhibitor has been:

(a) compelled as a condition precedent to licensing feature motion pictures, to also license short subjects, newsreels, trailers, serials, re-issues, foreign and western pictures far in excess of his needs or requirements;

(b) unable to cancel feature motion pictures injurious and damaging to his business, and therefore compelled to play pictures offensive, on moral, religious or racial grounds, and undesirable and harmful to the public; and

Whereas, The long established trade practice of licensing feature motion pictures for a full season (one year) is essential to the best interests of the producer-distributors, exhibitors, and the public; but the above conditions imposed by the producer-distributors have subjected the independent exhibitors to unfair disadvantages, preventing him from responding to the community and local public influence and preferences with respect to selection of desirable feature motion picture films and are inimicable to public welfare and against public policy;

Now, Therefore,
Be it enacted by the legislature of the State of Minnesota:

SECTION 1. DEFINITIONS. For the purpose of this act, unless the context otherwise provides:

(a) the term "person" includes an individual, partnership, association, joint stock company, trust or corporation;

(b) the term "distributor" includes any person who engages or contracts to engage in the distribution of motion picture films and is a resident of or legally authorized to do business in this State;

(c) the term "exhibitor" includes any person who engages or contracts to engage in the exhibition of motion picture films and is a resident of or legally authorized to do business in this State;

(d) the term "license" includes the offering, intending or making of a license agreement, contract, or any type of agreement whereby a film, the distribution of which is controlled by one of the parties is to be supplied to and exhibited in a theatre owned, controlled or operated by the other party;

(e) the term "feature motion picture film" means all motion pictures, whether copyrighted or uncopyrighted, including positive and negative prints and copies or reproductions of such prints, which films contain photoplays or other subjects and are produced for public exhibition. The term shall not include films commonly known as short subjects, news-reels, trailers, serials, re-issues, foreign and western pictures, and road shows;

(f) the term "exhibition season" shall mean a period of twelve months as may be selected by the producer-distributor; provided, however, that there shall be no lapse of time between the termination of one season and the beginning of the next.

SEC. 2. No distributor shall hereafter license feature motion picture films to an exhibitor to

(*Continued on following page, column 2*)

Wires from Minneapolis distributor quarters Wednesday reported that distributors' representatives there were without any instructions as to what to do under decree selling for the new season, fast approaching. Since the bill has become law and operations will have to be carried out under its terms, the sales managers there were expecting orders from New York within a few days.

Department Guidance Sought

Meanwhile counsel for the Big Five met at New York to consider what course of action was open to contest the Minnesota bill. At a preliminary conference on April 23rd lawyers expressed their positive intention of testing the validity of the law signed by Governor Stassen. Specific steps were postponed, however, pending an examination of the bill as signed and consultation with the Department of Justice in the hope that the United States would offer guidance on the course to be followed.

Two avenues of challenge appeared open to the distributors. One would involve a violation of the Minnesota statute and a test conviction and appeal through the Minnesota courts. Another method would involve a direct appeal to the Federal courts seeking relief from the blocks-of-five provision of the decree, now in conflict with the Minnesota law. This, if denied, would open the way to a ruling by the United States Supreme Court on the constitutionality of the state law. Attorneys expressed the belief that the government would permit the distributors to initiate action.

Governor Stassen signed the block booking law in his executive offices on Monday in the

(*Continued on following page, column 1*)

U.S. Distributors To Fight State's Block Sales Law

(Continued from preceding page)

presence of Senator A. O. Sletvold of Detroit Lakes, its co-author, and E. L. Peaslee, president, and Fred Strom, executive secretary of Allied Theatres of the Northwest, who marshalled support for the bill at House and Senate hearings and urged its passage by the legislature.

"I am convinced the seasonal block purchase plan is better for exhibitors in Minnesota than is the plan set up in the New York consent decree," Governor Stassen stated, adding that he had studied the bill and discussed it with several exhibitors. He rejected numerous appeals for his veto. J. A. A. Burnquist, state attorney general, had previously approved the statute.

"Chaos" Denied

The bill's sponsors, and other observers in Minneapolis admitted that the Minnesota law would complicate sales procedure of the Big Five, now being adapted to blocks-of-five selling, but denied that it would preclude selling in Minnesota. They asserted the film distributors were already planning dual sales systems for next year to supply product in seasonal blocks to Canada and to affiliated circuits exempted from the consent decree provisions.

Mr. Strom and Mr. Peaslea credited rural and small town theatre operators with swinging the legislature behind the Northwest measure. "Their relentless drive and continuous contact with their local representatives and senators made victory possible. It shows what a determined membership, and coordinated effort between Twin City and country exhibitors can do," the Allied officers said. Following passage of the bill by a Senate vote of 53 to 8, Allied drafted a resolution of thanks to Senator Sletvold, a legislative veteran, for his "masterly handling" of the bill.

A Nebraska bill to divorce film distributors and producers from the operation of theatres or the control of exhibition was buried this week under a heap of 15 bills tabled indefinitely to await committee action. Lincoln observers considered the measure, last of four designed to cost the state show business $600,000 a year, as dead for the rest of this session. An exact duplicate of the bill died in the 1939 session. Senator E. M. Neubauer of Orlean offered both measures.

More Michigan Curbs

A bill limiting screen performances to two and a half hours was submitted to the Michigan House of Representatives at Lansing on April 24th, in a new drive to curb the film industry, by Representative Raymond J. Snow who recently filed an anti-consent decree bill closely patterned on the Minnesota law. The time bill, House Act Number 468, was introduced as a health measure amending the existing statute which transferred theatre control from the state fire marshal to state police.

Patterned closely after the Missouri anti-double feature bill sponsored by the St. Louis Better Films Council, the proposed Michigan law limits continuous screen performances to 150 minutes, and specifies that a 15-minute intermission shall intervene at the start of each hour in excess of two and a half. Unlike the Missouri bill it does not require a 15-minute intermission between repeat performances if the bill does not exceed 150 minutes.

Representative Snow said his measure, aimed at double, triple, and super-length shows, was introduced at the request of numerous correspondents and of persons who had supported his block booking bill. The latter is still pending on the legislative calendar.

Text of Minnesota State Law Banning Block-of-Five Sales

(Continued from preceding page)

be exhibited, shown or performed in this State unless the license provides:

(a) that all the feature motion picture films, which such distributor will license during the exhibition season, or the unexpired portion thereof, shall be included. The term "all the feature motion picture films" shall apply to each producer for whom the distributor is acting.

(b) that the exhibitor shall have the right to cancel a minimum of twenty per cent of the total number of feature motion pictures included in such license where the exhibitor deems the same injurious and damaging to his business or offensive on moral, religious or racial grounds. Such cancellation shall be made proportionately among the several price brackets, if there be such price brackets in the license agreement. Any number of cancelations to which an exhibitor is entitled, may be made from the lowest price bracket at the exhibitor's option.

The right to cancellation shall not be effective, unless the exhibitor exercises such right by giving notice thereof, to the distributor, by registered mail, within fifteen days after being notified of the availability of a feature motion picture. In determining the number of feature motion pictures that may be cancelled, fractions of one-half or more shall be counted as one and fractions of less than one-half shall not be counted.

Sec. 3. No distributor shall license feature motion picture films to an exhibitor to be exhibited, shown or performed in this State, upon the condition that the exhibitor must also license short subjects, news-reels, trailers, serials, re-issues, foreign and western motion picture films.

Sec. 4. Any provision of any license hereafter made and entered into which is contrary to any provisions of this Act, is hereby declared to be against public policy and void.

Sec. 5. Every person violating any provisions of this Act, or assisting in such violation, shall, upon conviction thereof, be punished by a fine not exceeding $1,000, or, in default of the payment of such fine, by imprisonment in the county jail for not more than one year. In the case of a corporation, the violation of this Act shall be deemed to be also that of the individual directors, officers or agents of such corporation who have assisted in such violation, or who have authorized, ordered or done the acts or omissions constituting, in whole or in part, such violation, and upon conviction, thereof, any such directors, officers or agents shall be punished by fine or imprisonment, as in this section provided.

Sec. 6. If any provision of this Act is declared unconstitutional or the applicability thereof to any person or circumstance is held invalid, the validity of the remainder of the Act and the applicability of such provision to other persons and circumstances shall not be affected thereby.

Sec. 7. The provisions of this act shall not apply to the licensing of motion picture films to any school, college, university, church, or any educational, fraternal or religious organization in this State.

William F. Wrightnour Joins Springer Pictures

Springer Pictures, Inc., New York, through its president, Ray W. Springer, has announced the appointment of William F. Wrightnour to the position of general sales manager. Mr. Wrightnour resigned as manager of budget merchandising for United States Rubber Company to assume his new duties.

Mr. Wrightnour has had many years in sales management and merchandising, during which he lectured and taught the subject of "Psychology of Merchandising."

Pioneers Dinner Planned

Plans are now being formulated by the executive committee of the Picture Pioneers in New York for the annual Spring Conference Dinner during the third week of May, according to Jack Cohn, House Manager for the organization. Applications for membership have been received by the organization from Pete Smith, MGM short subject producer; Hal Horne, Disney representative; Max Lefkowich, Cleveland exhibitor; William R. Ferguson, MGM exploitation head, and Jack H. Levin, head of the Copyright Protection Bureau.

"Warner Follies" in Capital

House managers, ushers and Warner circuit executives joined the chorus line and contributed song and dance specialties at the Earle theatre, Washington, last Saturday late Saturday midnight in the first version of the "Warner Follies." The employe's show was dedicated to John J. Payette, Warner zone manager, and presented before 2,000 guests.

Bausch Museum Building Begun

Construction has begun on the new Edward Bausch Hall of Science and History, to be part of the Museum of Arts and Sciences, in Rochester. The cornerstone was laid last week at special ceremonies attended by several thousand persons, among them civic officials and scientists. Principal speaker at the ceremonies was Dr. Robert A. Milliken, physicist and head of the California Institute of Technology. Other speakers were Mayor Samuel B. Dicker and Dr. Arthur C. Parker, director of the Museum. Among those present were Dr. John R. Williams, and members of the Municipal Museum Commission; and Dr. Albert Kaiser, president of the Museum Association.

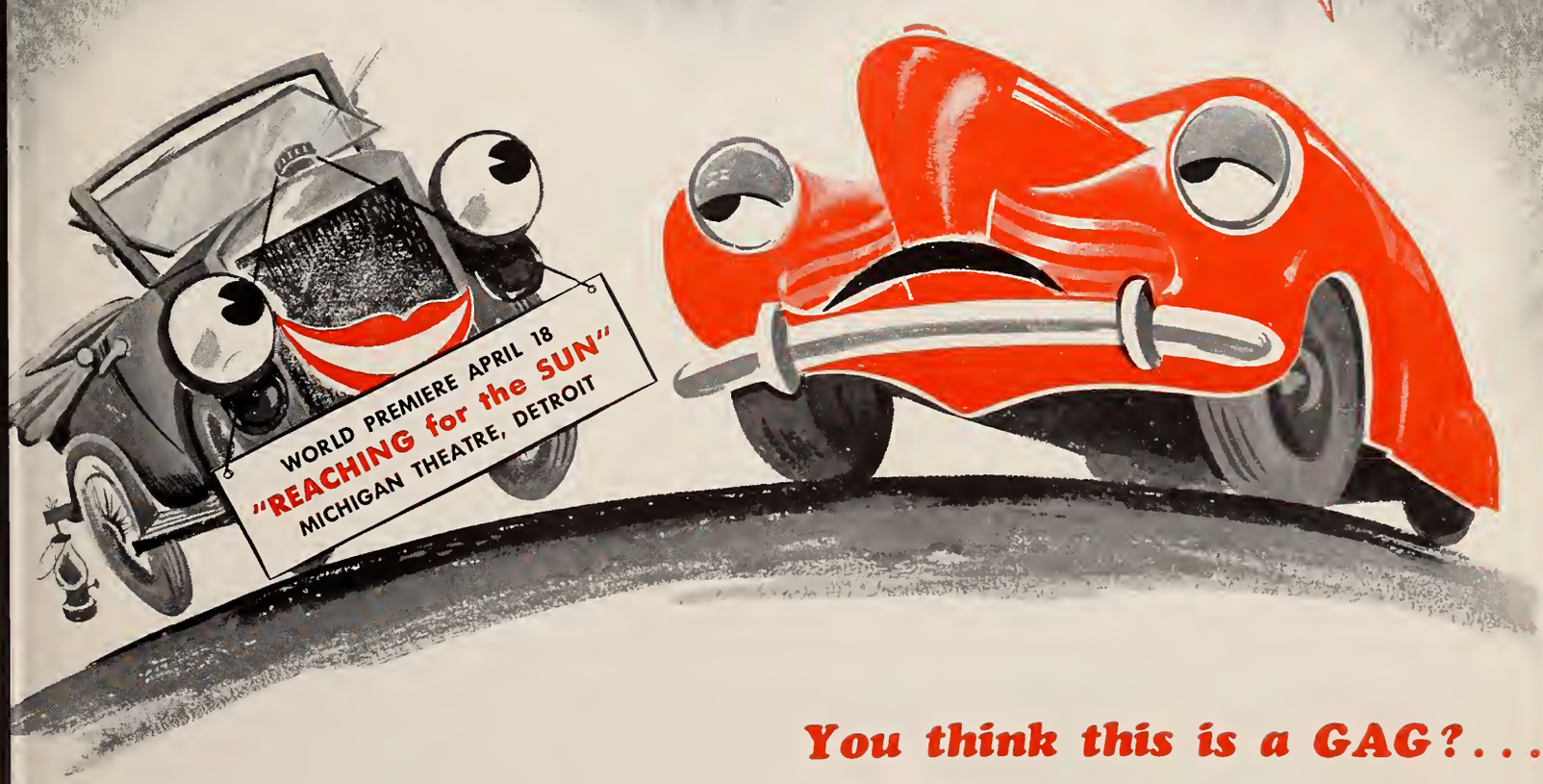
Dr. Milliken said in part: "In the history of any institution, the word 'progress' is dependent upon two things. It means the passing on of the accumulated knowledge of the past, and adding something to it as we transmit it from generation to generation; so that, in the long sweep of time, every institution that is concerned with the history of progress must have that history represented in libraries and museums."

Court Ends Paramount Claims

Federal Judge Alfred C. Coxe in New York on Tuesday expunged claims against Paramount for $1,000,000 each filed by De Forest Phonofilm Corp. and General Talking Pictures, Inc., during the Paramount reorganization in 1934. The claims, involving patent infringement, were dropped with consent of all parties.

"Boy, is your face RED... what's eating you?"

"Aw, nobody will pay any attention to an automobile in Detroit these days... everybody's too busy cheering Paramount's 'REACHING for the SUN'"



You think this is a GAG?...

SHIFT to the next page→

Paramount Pictures

Paramount Pictures

Paramount's "REACHING FO
rates audience ra

**Here are just a few pe
ing audience, who we
what they thought ab**



"I think it a very interesting picture and very true to life."—*Mrs. Allen C. Iler, 4407 Buckingham Ave.*

"A very fine picture and so well played—Benny Hogan (the part of Eddie Bracken) appealed to me—a very true-to-life story. I enjoyed it a great deal."

—*Mrs. Don G. Smith, 3555 Beaconsfield Ave.*



"I enjoyed the picture very much."

—*Kenneth M. Durie, 810 Coplin Ave.*

"I enjoyed the picture because of the many humorous situations, particularly the wading scene."

Miss Jeanne Lennebacker, 3612 Bagley Ave.



"Plenty of excitement, plenty of laughs, good joking, good old rough fighting, and very good acting all the way around."

—*Mr. Frank Schutzler, 23720 Shakespeare Ave.*

"I've gotten more enjoyment out of 'Reaching for the Sun' than any picture in a long time. I got a lot of laughs."

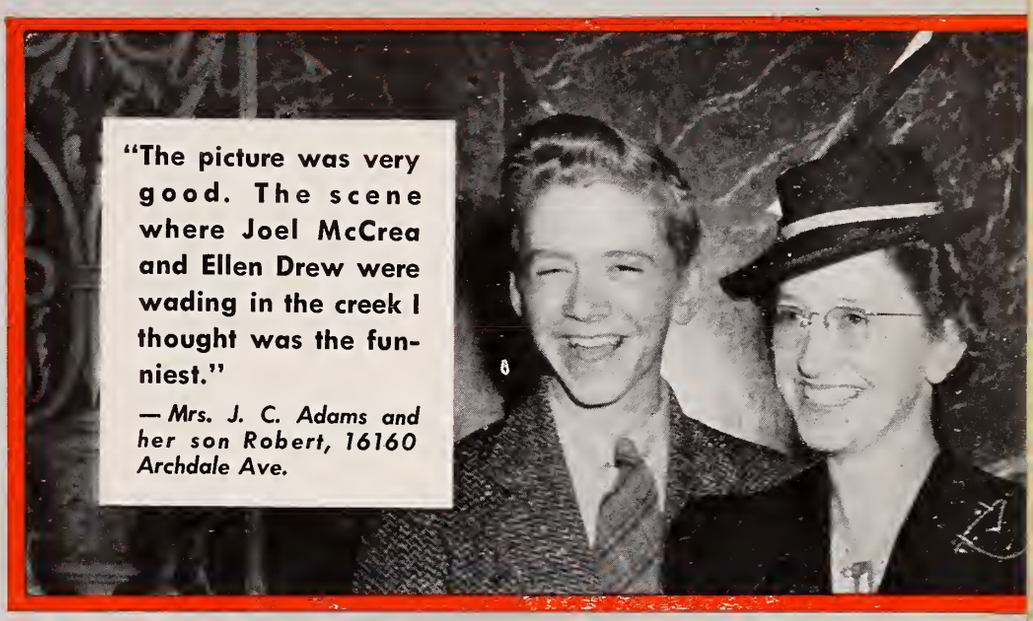
—*Mrs. Frank Schutzler*

Crowds, crowds and still more crowds at the World Premiere of this great audience picture as Paramount's streamlined laugh and love hit rolls up record business!

R THE SUN"
s in Detroit!

le, out of a pay-
delighted to tell
this grand hit!





"The picture was very good. The scene where Joel McCrea and Ellen Drew were wading in the creek I thought was the funniest."

— Mrs. J. C. Adams and her son Robert, 16160 Archdale Ave.



"'Reaching for the Sun' contained humor, drama and action—all of which are rarely found in one picture."

—Miss Marjorie Bean, 2041 Longfellow Ave.

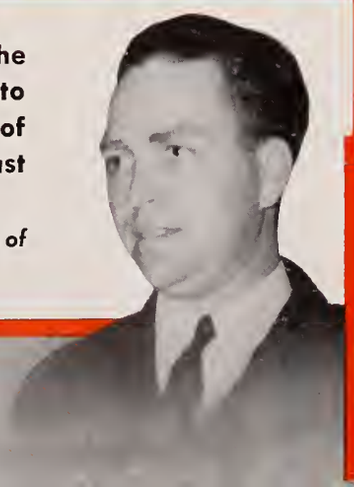
"I considered the picture very realistic. There were just enough touches of refreshing humor. I was very pleasantly surprised."

—Miss Jean Hunt, 1444 Edison Ave.



"The picture 'Reaching for the Sun' was very impressive to me because of the scenes of outdoor life, as well as the vast machine operations."

—Robert L. Welborn, Salesman of 9374 Woodside Ave.



"I knew Smitter—sat beside him in classes at U. of M. and took quite an interest in his book and the picture. Good work."

—Austin H. Smith, Box 101



"I've read the reports from Detroit and Los Angeles on Paramount's 'REACHING FOR THE SUN' ...and I want to date it right now!" *

Weather Report

The Detroit Free Press

On Guard for Over a Century

METROPOLITAN FINAL EDITION

"Reaching for the Sun," based on Wessel Smitter's popular novel, "F.O.B. Detroit," had its world premiere at the Michigan Friday, without the fuss and feathers marking some similar occasions in the past. The usual Hollywood fanfare was not missed by those who gave close attention to the engrossing story. At the same time the comedy angle is stressed, particularly in the matrimonial and paternal angles, which helps to lighten the story, while the battle between the newlyweds, the flashes that come so near to wrecking their bark, give frequent emotional tugs. William A. Wellman's direction is good and the picture will please adults particularly.

—LEN G. SHAW

"Paramount's 'Reaching for the Sun' is mainly slapstick comedy . . . but the fight scene is really big stuff and thoroughly thrilling." —*James Francis Crow, Los Angeles Citizen News*

"Paramount's 'Reaching for the Sun' is an entertaining and delightful tragi-comedy of marriage. This definitely is one of William Wellman's inspired productions." —*Jimmy Starr, Los Angeles Evening Herald and Express*

"Paramount's 'Reaching for the Sun' is off the beaten track, a refreshing change from the repetitious similarity of much of the ordinary film material." —*Daily Variety*

"William Wellman packs all the comedy possible into his direction of Paramount's 'Reaching for the Sun' . . . a brief synopsis does not do justice to the picture's many comedy scenes." —*Hollywood Reporter*



* ***A tip to Smart Showmen: Obey that impulse! "Reaching for the Sun" is a great audience picture!***

Paramount Pictures

JOEL McCREA ELLEN DREW

"REACHING FOR THE SUN"

EDDIE BRACKEN • Albert Dekker • Billy Gilbert

Produced and Directed by WILLIAM A. WELLMAN • Screen Play by W. L. River • A Paramount Picture

PRINTED IN U.S.A.

RCA CALLS ON FILMS FOR SHOWS FOR $30,000 THEATRE TELEVISION SETS

Motion Picture Industry Asked to Recognize "Opportunity" as Program Source; Complete Theatre Projection Televisors

The Radio Corporation of America, number one developer of television in this country and now ready with large screen television for theatres, last weekend hurled a challenge at Hollywood in particular, and the motion picture industry in general, to recognize "the opportunity" of becoming the source of program supply for the new art "before some one else," of undescribed identity, moves in ahead.

Radio, as represented by RCA and its affiliates, including National Broadcasting Company, definitely has no intention of acting in any other capacity than the telecaster to homes. Public television to theatres and auditoriums, believes RCA, is another, and distinct business. The film industry has remained aloof to any television bids for programs.

This was the declaration made on behalf of RCA on Friday of last week at a luncheon meeting for the motion picture trade press at the Waldorf Astoria in New York by Thomas F. Joyce, vice-president in charge of sales for the RCA Manufacturing Company, the organization which has developed and now wishes to market its television projector designed for theatre use. The equipments will cost $30,000 each, take five months to deliver.

The Federal Communications Commission, meanwhile, let it be known from Washington that the "go-ahead" signal for commercial television operations is to be given within the next few weeks. Enthusiasm created in television circles by this word from the Commission was dampened by the announcement by General Electric this week that it would freeze its radio models for the duration of the emergency. This was interpreted to mean that facilities would not be available for the manufacture of television receivers even if commercial operations were permitted.

Allen B. DuMont Addresses SMPE

Allen B. DuMont, president of the Allen B. DuMont Laboratories, Paramount television affiliate, addressed the Atlantic Coast section of the Society of Motion Picture Engineers last week on the subject, "Latest Developments in Television." Mr. DuMont indicated an order for early commercialization of television was expected from the FCC.

Following a special demonstration for exhibitors and other members of the motion picture industry on May 9, next Friday evening, at the New Yorker theatre, RCA will be ready to market the $30,000 project, although the corporation plans no program service, Thomas F. Joyce, vice-president in charge of sales for the RCA Manufacturing Company, explained last week.

In the February 1, 1941 issue of Motion Picture Herald (pages 30 and 31) there was printed a description of the RCA projector and the effects of theatre television as demonstrated for the FCC, as well as pictures of the projector in the theatre.

The chief purpose of the demonstration on May 9 will be to show the "possibilities of theatre television," Mr. Joyce said. After that, he added, it will be up to "Hollywood or some other group to organize a program service for theatres.

"If the motion picture industry does not see the possibilities, some one else will," he remarked.

The aim of theatre television is to supplement and not supplant motion pictures, it was said. Programs such as sporting events of all kinds, including prize fights, horse races, baseball and football games, have been suggested for theatre television.

Mr. Joyce even advanced the idea that some day theatre box-offices might serve also as betting windows when the theatre, equipped for television, was featuring horse races.

RCA believes, it was reported, that from 50 to 100 theatre television sets can be sold immediately, which would mean delivery probably within from nine months to a year or more Within five years, a national or sectional network of some 500 theatres equipped for television is considered the goal, Mr. Joyce said.

The $30,000 projectors which probably would eventually sell for about half that figure if orders warrant anything like mass production would be sold on a cash or credit basis by RCA. After acquiring the projector the exhibitor would have to contract with the Telephone Company to set up special wires to bring the programs to the theatre. It was estimated that a typical wire charge in New York City would be about $200 per week. Programs of special sporting events will cost additionally, per event.

RCA Unit Requires Special Size Lens

The RCA television projector, based on the Schmidt astronomical camera principle, requires a special lens which is several feet in diameter. As installed in the New Yorker theatre where a 15 by 20 feet image is projected the throw is about 60 feet and the equipment is installed in the first rows of the balcony. A number of seats would have to be removed in any theatre which installed the television projector. Rear projection would solve that difficulty, it was said, but the amount of light is not sufficient for this in the present RCA theatre television system.

The motion picture projectionist could be trained to operate the television apparatus, it was said.

The principal obstacle in the way of theatre television progress at this time, assuming that the demonstration of the equipment impressed exhibitors, is a guaranteed program supply.

Mr. Joyce admitted that it would be a mistake for an exhibitor or anyone else to buy or contract for a projector until some arrangements were made for programs. This fact seems to limit the practicality of theatre television, in the near future, to the metropolitan New York area. But it was pointed out that Philadelphia is linked to New York by a telephone company co-axial cable and programs can now be carried from those two cities—that is if cost is not a factor. The coaxial cable to Philadelphia was installed at a reported cost of 10 cents per foot or about a half million dollars.

David Sarnoff, president of RCA, was said to believe that the company and its affiliates should confine their attentions to home television and and for this reason neither RCA nor NBC will furnish a television program service for theatres even though, at present, the RCA Manufacturing Company is the only group attempting to market theatre television projectors in this country. RCA wants to make and sell the $30,000 machines but wants the film interest or other groups to organize a program company which would service the houses equipped with the apparatus.

Mr. Joyce said that some group shortly will be offering such a service in the New York area. Among the groups expected to take a part in such an organization, if the motion picture industry does not assume the task, were said to be Madison Square Garden, Mike Jacobs and his 20th Century Sporting Club and possibly producers of stage plays.

Mike Jacobs was reported to be thinking about offering such a service. About 65 events are presented in Madison Square Garden each year and all of these would be suitable for theatre television, it was said, although the best attractions are said to be the prize fights, many of which are controlled by Mr. Jacobs.

Equipment Maintenance Would Cost $25 to $50

In addition to the $30,000 inital investment for the projector and the $200 a week line charges an exhibitor would have to pay from about $25 to $50 for maintenance of the equipment. All of this would not bring a single program to the theatre, it was said. Program costs would be an additional fee based on the seating capacity and perhaps varied for each program. Estimates of possible costs ran anywhere from 10 cents to one dollar per seat for one program. The usual events would probably cost about 10 or 20 cents and special attractions as much as a dollar. Also the programming company might be paid on a percentage of the gross basis, it was pointed out.

According to a survey made by NBC-RCA there are from three to five events every day in the New York area which are regarded as suitable for theatre television. However, to bring these events to theatres the programming company would have to have an extensive organization, including $100,000 or more of equipment and a large staff of trained television engineers and program producers to pickup the events which would be carried by special telephone wires to the subscribing theatres.

RCA believes that a number of theatres in the same city, but not in the same competitive zone, could carry the same program simultane-

(Continued on following page)

RADIO AS LIBELOUS AS PRESS—OREGON

"Defamatory statements are just as libelous whether they are printed or broadcast"—so ruled Governor Arthur B. Langie, of Oregon, last week, in vetoing a bill to free radio stations of blame for libelous statements made spontaneously by speakers. The Governor refused to allow the differentiation between radio and press which the bill would have made, adding that statements can "do just as much and perhaps more damage to the person whom they unjustly reflect upon, where they are permitted to come by means of radio into the homes all over the state, as when statements are printed in periodicals of more limited distributions."

Television Seeks Films for Theatre Television Screens

(Continued from preceding page)

ously. It was estimated that there were over 40 of these zones in New York City.

Theatre television, according to Mr. Joyce, could be a means of increasing matinee business, eliminating games and providing high grosses on special attractions.

Hollywood could obtain additional exploitation of its product, when a national network of theatres equipped for television is organized, by setting up television cameras on the sets on flash to screens throughout the country a trailer on a coming attraction which would actually show scenes being filmed and stars preparing for their parts.

The theatre television demonstration on May 9 is described by RCA as the "preview of the newest force in the entertainment field." The program will feature the Billy Soose vs. Ken Overlin middleweight championship prize fight and other television programs originating in the NBC television studios in Radio City. The programs will be carried to the theatre from the studio and Madison Square Garden by special wires.

FCC Go-Ahead Order For Television Due

The FCC has decided that television has reached such a state of development in this country that it is now ready for commercial operations, it was reported from Washington last week.

The reasons for the decision were said to be that the difficulty of synchronizing the transmitter and the receivers had been largely solved and the 525-line standard proposed for images by the National Television System is a figure which will permit large and clear television pictures.

If the FCC gives the "green light" to television, a decision eagerly sought last year by the larger companies but not this year, the future progress of television will depend, in a large measure, it was said, on the attitude taken by these large companies.

Television Hit By GE Decision

Possibilities of a set-back to the development of commercial television were raised this week in the announcement by General Electric that it would make no changes in its radio sets in order to have more opportunity to work on defense orders.

Should the plan to abandon new models, already adopted throughout the automobile industry, spread throughout the radio industry, it might have an effect on everything in the field of radio, it was admitted by James L. Fly, chairman of the Federal Communications Commission Monday in Washington.

However, Mr. Fly said, he saw no necessity for industry-wide abandonment of new models.

The FCC chairman refused to conjecture where General Electric's action would have any effect on the commercialization of television, which he said will be taken up by the commission in the near future.

In other quarters it was said that if the major radio manufacturers abandoned work on new models it might set television back, since it has been presumed that once commercialization is authorized the producers would seek to develop cheaper sets for mass distribution.

"Television will certainly have to rely on the motion picture business if it is going to be a success," Allen B. DuMont, president of the Allen B. DuMont Laboratories, television affiliate of Paramount Pictures, said during a speech on Thursday of last week to the Atlantic Coast Section of the Society of Motion Picture Engineers meeting at the Engineering Societies Building in New York City.

Mr. DuMont stressed the part motion pictures would play in television. Discussing the use of films, shorts, advertising pictures, sponsored reels and trailers were mentioned. It was noted that the use of feature films, long a subject of attack by exhibitors, was not cited as proposed material. Motion pictures will also be used for "recording" in television, Mr. DuMont pointed out. For this events which occur when the television station is not transmitting or a large audience is not available will be filmed and later telecast, it was said. Also special television shows could be filmed and shipped to other television stations for "re-telecasting."

Large screen television for theatres was also mentioned briefly by Mr. DuMont. He said that work had been done on a projector for theatre use but it was not on the market yet.

To introduce his subject, "Latest Developments in Television," Mr. DuMont gave a brief history of the art, pointing out that television and motion pictures both really started at about the same time, the end of the 19th century. He remarked that the growth of television had been much slower than motion pictures but he hoped that television some day also "would be a great industry like the motion pictures."

Developments of the year discussed by Mr. DuMont included: color, fluorescent lighting for studios, 625-line, 15-frame pictures, improved receivers, FM for sound transmission.

A television transmitter in 50 of the largest cities of the country would cover 70 percent of the nation's population, Mr. DuMont also pointed out.

GOVERNOR URGES FILM ATTENDANCE

Governor John W. Bricker of Ohio, has issued a proclamation in connection with the RKO Theatres "Maytime Movie Jubilee" in which he praised the industry for its "important part in stirring American patriotism" and interest in our traditions, and urging the citizens of the State to attend film shows during the month of the celebration. Nat Holt, division manager of RKO Theatres in Cleveland, will have charge of the jubilee campaign in that territory.

Casanave-N.S.S. Matter To Be Arbitrated

Charles Casanave, executive of Advertising Accessories, National Screen Service subsidiary, must submit to arbitration of allegations made by Herman Robbins, president of NSS, and Toby Gruen, vice-president, that he made secret agreements to obtain illegal profits for himself. Furthermore, NSS has the rights to terminate his contract, and to sue for recovery of $45,000.

This was decided Tuesday by the Appellate Division of the New York Supreme Court in Kings County which in forcing Mr. Casanave to submit to arbitration, reversed a stay of such proceedings granted Mr. Casanave by the Westchester County Supreme Court.

Pending in New York County Supreme Court is the suit by Mr. Robbins and Mr. Gruen, and their company, seeking the $45,000 from Mr. Casanave.

Gustave Simon, attorney for the latter, had argued that the suit deprived the trailer company of the right to arbitrate, under its employment contract.

Joseph M. Schenck, Moskowitz Appeal

Citing contentious reversible errors allegedly committed by Federal Judge Grover H. Moscowitz during their trial, Joseph M. Schenck and Joseph H. Moskowitz, on Monday served notice they would appeal their jail sentences and fines, imposed in New York Federal Court on Thursday, April 24th, for income tax evasion in 1935 and 1936.

Mr. Schenck had been sentenced to three years and a $10,000 fine on each of the two counts of income tax evasion, the sentences to run concurrently. Mr. Moskowitz was given a year and a day and a $10,000 fine. Both men, on bail, were to surrender to the Court Monday, May 12th. However, the notice of appeals stays sentence pending decision of the Appellate Court.

Joseph M. Proskauer, newly retained to represent Mr. Schenck and Mr. Moskowitz on argument of the appeal, asserted Wednesday before Judge Moscowitz that the court had committed six reversible errors in its conduct of the trial. He secured continuance of the freedom of the defendants under a bail increased from $1,500 to $5,000 each. U. S. Attorney Mathias F. Correa, contended that no error had been committed.

The bail of $5,000 was allowing pending an appeal to the U. S. Circuit Court of Appeals.

Judge Moscowitz, Wednesday, said the court wished to extend a fair and reasonable opportunity for the defendants to review the entire question. Continuance of bail was conditioned upon an agreement by Judge Proskauer to make every effort to present his appeal before the U. S. Circuit Court of Appeals in June.

Among the points raised Wednesday by Judge Proskauer were: (1) that overpayment by Mr. Schenck of 1937 taxes should have been credited also to 1935 and 1936; (2) that the court failed to properly define legitimate deduction for business expenses: (3) that the court failed to aid the jury sufficiently in deciding upon the legitimacy of stock sales; (4) that the court should have stated to the jury that securities sold by Mr. Schenck were absolutely worthless; (5) that the court failed to give sufficient weight in its instructions to character testimony; (6) that the court actually convicted the defendants in telling the jury to draw its own conclusions on the failure of either side to present witnesses.

Anent defendants' inability to question Treasury agents, Harold Corbin, attorney for Mr. Schenck and Mr. Moskowitz, charged violation of their constitutional right to obtain testimony from any source available.

Three Receive MGM Awards

Metro Goldwyn Mayer has awarded "Honor Roll Buttons" to Fred Osterstock, of the Wilmer and Vincent theatres in Easton, Pa., Harold H. Thomas, Macco-Memphis Theatres in Fulton, Ky., and Fred Forry, of the Colonial theatre, Lancaster, Pa., for campaigns on "Land of Liberty."

Maugham Joins Selznick

David O. Selznick announced in Hollywood this week that he has signed W. Somerset Maugham, the novelist, to write an original screen play based on an idea by Mr. Selznick.

Release "Camera" Short

"You Can't Fool a Camera," seventh in the MGM series, "The Romance of Celluloid," was released Friday.

GOLDWYN, BREEN, O'CONNOR, SISK, MEYERS, TOP PERSONNEL SHUFFLINGS

Realignments Made as 'New Order' Selling Approaches; 'Little Three', Independents Prepare Product for Release

The roster of motion picture personnel was changed considerably this week, in all branches, in moves significant in many instances of the realignment of top ranks attending the coming of a new producing and selling season, more important this year than ever before because of the approaching "new order" of decree sales starting September 1st.

The axis of the changes was at RKO, where Samuel Goldwyn, long out of production because of other matters at United Artists, became an RKO producer. And where Joseph I. Breen, retiring Production Code Administrator, is reportedly considering and being considered for the post of chief of the producing staff at the company's Hollywood studios (see page 8.)

At RKO, too, John J. O'Connor and Fred Meyers resigned as that company's circuit operators, presumably joining Universal.

Robert Sisk and Lee Marcus left the RKO studios, the former to produce at Paramount, Mr. Marcus to vacation.

C. W. Thornton joined Hal Roach studios, going over from Edward Small Productions; Whitney Bolton joined David Selznick, and Graham Baker joined RKO as a "top producer." There were other changes announced and pending.

In these companies, and others, there were further signs of new product, new policy developments, the while those studios with commitments still to be met for the closing season were winding up shooting in Hollywood.

More new circuit contracts were being closed this week, more new season's conventions planned.

UA Postpones Meeting Pending More Deals

United Artists postponed the regional sales meeting scheduled for New York this Friday, and four subsequent regional gatherings, until pending negotiations to add several more independent producers to next season's product roster are completed. Arthur W. Kelly, vice president in charge of domestic distribution postponed the conventions last Friday before flying to California to confer with Maurice Silverstone, chief of UA operations, and the new producers who may release their product under the UA banner.

Mr. Silverstone reported that at least one actor-producer and one actress-producer will be represented on the 1941-42 production list and said that the conventions had been set back at their request until arrangement for the releasing tie with United Artists are completed. He said the change was in line with the original United Artists policy of encouraging and releasng productions by independent artists.

Mr. Kelly said that United Artists will continue to sell its pictures individually and denied that a UA block booking plan reported from Hollywood had been dropped because of a veto by several of the company's leading producers. He said it had never been seriously considered.

Shirley Temple will be released through United Artists for the first time next Autumn in an Edward Small production for the 1941-42 UA lineup. Mr. Small signed the child star at Hollywood on April 24th. She will complete "Kathleen" for MGM before reporting to the Small studio to make either "Lucky Sixpence", from a novel by Emilie and Alden Knipe, or one of three other stories under consideration.

"EARLY BIRD" SHOWS PROVE SUCCESSFUL

Success of "defense workers" matinees at the Warners' Lindy theatre in Philadelphia has encouraged Ted Schlanger, circuit zone chief, to inaugurate similar matinees and midnight performances at eight additional neighborhood houses in the city for the convenience of workers engaged in national defense industries. Made to conform to the pay days and hours at the plants in the neighborhood of the theatres, "defense workers" matinees were started at the Forum, Liberty, Midway, Richmond and Kent Theatres.

In Bridgeport, Conn., the "early bird" matinees for defense workers has proved to be so successful at the Poli theatre there, the Poli circuit has inaugurated the policy in four additional theatres—the Poli theatre in Hartford, the Palace, Meriden, the Poli in Waterbury, and the Poli theatre in Worcester.

Two from Goldwyn For RKO Radio

Films produced by Samuel Goldwyn, according to an announcement by George J. Schaefer, president of RKO, which will be distributed by that RKO. The first two films will be Bette Davis in "The Little Foxes" and a Gary Cooper picture. The announcement settled reports that Mr. Goldwyn would release through Warner Brothers.

About the middle of March Mr. Goldwyn sold his interest in United Artists for a reported $300,000 which settled the legal action which he had against the company aimed at terminating his releasing contract. During the year in which the matter was in the courts there was considerable discussion about releasing arrangements for "The Westerner". But United Artists finally handled the film.

Mr. Goldwyn has signed William Wyler, director, to an exclusive two-year deal. Mr. Wyler is now in his sixth year with Mr. Goldwyn.

O'Connor, Meyers Leave RKO for Universal

John J. O'Connor, vice-president and general manager of RKO Theatres, and Fred Meyers, chief film buyer, resigned last week and it was reported that both would join Universal. Resignations were sent by wire to George Schaefer, president of RKO, who was on the coast and given verbally, it was reported, to Malcolm Kingsberg, executive vice-president of Keith-Albee-Orpheum.

Mr. O'Connor has been with the Keith and RKO organizations for over 20 years. He started in the business in 1914.

Mr. Meyers has been in the industry for about 25 years, about 13 of these with RKO during which time he was assistant to Mr. O'Connor.

Robert F. Sisk and Lee Marcus, producers, have left RKO, Mr. Sisk to join Paramount as an associate producer beginning on May 12 and Mr. Marcus taking an extended leave of absence from RKO.

Mr. Sisk was formerly advertising and publicity director for RKO. Mr. Marcus was formerly vice-president of RKO and president of RKO Pathe.

Thornton, Capra-Riskin, Bolton, Baker Changes

C. W. Thornton, who recently resigned as treasurer and business manager of Edward Small Productions in Hollywood, on next Monday will assume duties as executive vice-president and general manager of the Hal Roach Studios.

The excess profits tax was cited as the reason in Hollywood this week for the dissolution of Frank Capra Productions, the Frank Capra-Robert Riskin unit, which made "Meet John Doe" for Warner Brothers. The company will cease functioning as an independent outfit. Meanwhile, Warners have announced that it is negotiating with Capral-Riskin for the unit productions of two more films on the same basis as that of "Meet John Doe."

Whitney Bolton of the RKO publicity department in Hollywood has been appointed publicity head for David O. Selznick. Victor Shapiro, who held the post, will handle the newly-created position of head of pre-production exploitation.

RKO has signed a contract with Graham Baker, that makes him one of the company's "top producers". His first two films will be "Valley of the Sun," and "Through the Thin Wall." James Craig will have a starring role in the former; Charles Laughton in the latter.

Following these, Mr. Baker will produce a film on Theodore Dreiser's "Sister Carrie".

Nathanson's Status Up At Canadian Meeting

Whether N. I. Nathanson will continue as head of the Famous Players Canadian Corporation, Ltd., was discussed at the annual meeting of the corporation in Toronto last week. Also discussed, it was reported, were his acquisition of more theatres in that country.

Results of the meeting were not disclosed. However, it was said the same subjects would be talked over at a second meeting to be held in Toronto Friday, at which time Barney Balaban, president of Paramount, Neil Agnew, its sales manager, and Austin Keough, its general counsel, were to again be present.

One announcement was made: Famous Players will redeem all outstanding series A first mortgages bonds June 1st, although they do not mature until next year.

Mr. Nathanson had been reported leaving FPC to head a national new Canadian circuit.

DeSylva, Paramount Chief, Reports from the Public

B. G. De Sylva, Paramount's production chief, said in Chicago Monday, en route to conferences at the New York home office and with executives of his legitimate theatre interests, that the public wants, increasingly, lighter and gayer film entertainment; and that therefore, his company will have more comedies in its 1941-42 program. Mr. De Syvla based his opinion on public taste upon a survey in the company's 1,100 theatres.

"As a result of this survey," he remarked,

(Continued on following page)

SALES STAFFS REALIGNED

(*Continued from preceding page*)

"we know exactly what pictures are doing throughout the country."

Mr. De Sylva, in New York, was scheduled to see plays purchased by Paramount: "Lady in the Dark" and "Out of the Frying Pan".

Six 1941-42 "U" Films Finished

Six Universal pictures for the new season have already been completed and about half will be finished by September 1st, J. Cheever Cowdin, chairman of the board, said this week in a letter to stockholders.

Mr. Cowdin said, "Production for the 1940-41 season has been substantially completed and within the over-all budget for the program. Of 56 features and 4 serials scheduled for delivery, all but four are completed."

He also added that completion of so many pictures for the 1941-42 season by September 1 will put the company in "an unusually favorable competitive position. Universal's production has never been so far advanced in its history."

"Selling for the new season is going forward aggressively and with results that reflect the satisfactory experience of exhibitors with Universal's improved product during recent years," Mr. Cowdin remarked.

Citing the 10,000 contracts already signed for 1940-41 product Mr. Cowdin concluded by saying, "The record performances of the studio and sales organization are outstanding factors in current operations which evidence that Universal's business is holding the momentum which it has developed in the past three years."

Forty Republic Films Delivered

By August 11 Republic will complete production on its schedule of 58 features and western for the 1940-41 season, it was said. Forty have already been finished and release dates as follows have been set on the others:

"Country Fair," May 5; "Sheriff of Tombstone," May 7; "Desert Bandit," May 12; "Angels With Broken Wings," May 15; "Saddlemates," May 24.

Approximate release dates have been set as follows: "Under Fiesta Stars," June 3; "Puddin' Head," June 16; "Milkman's Matinee," June 18; "Nevada City," June 20; "Kansas Cyclone," June 24; "Down Mexico Way," July 7; "Ice Capades," July 17; "Gaucho of Eldorado," July 24; "Rags to Riches," July 31; "Outcasts of Poker Flats," Aug. 5; "Doctors Don't Tell," Aug. 6; "Old Faithful," Aug. 9, and "Ten Nights in a Bar Room," Aug. 11.

Producers Releasing Corporation has delivered 24 of the 38 films on its 1940-41 schedule. The others will be finished by September 1st. The release dates follow:

"The Lone Rider in Ghost Town," May 16th; "Paper Bullets," May 30th; "The Texas Marshall," May 30th; "Criminals Within," (formerly "Murder in Khaki"), June 13th; "Billy the Kid" No. 6, June 20th; "Motorcycle Squad," June 27th; "Gambling Daughters," July 4th; "The Lone Rider" No. 4, July 11th; "Reg'lar Fellers" Special, July 19th; "Desperate Cargo," July 25th; a Harry Langdon Feature (tentative title "He's in The Army Now"), July 25th; August 1st; "The Lone Rider" No. 5, August 8th; Feature No. 19, August 15th; "Swamp Woman" Special, August 29th; "The Lone Rider" No 6, September 19th.

Arthur Greenblatt, general sales manager for PRC has left New York on a tour of the company's exchanges.

Monogram will release the following pictures during May: "House of Mystery," made in England; "The Pioneers," Tex Ritter; "Redhead," produced by I. E. Chadwick; "King of the Zombies" and "Silver Stallion," produced by Edward Finney.

Sales and exploitation plans for the 1941-42 season were discussed at a regional sales meeting held last weekend at the Warwick Hotel in New York presided over by Steven Broidy, general sales manager. Other meetings have been held recently in San Francisco and Chicago.

Einfeld and Others in Product Travelings

Production, distribution, and circuit chiefs continue their East-West travel, to confer with home office, and with studio, with field and with exchange staffs, on product and policy for the 1941-42 pictures.

Charles Einfeld, director of advertising and publicity for Warner Brothers, arrived in New York this week, for conferences at the home office with Major Albert Warner, Gradwell Sears, Carl Leserman, and Mort Blumenstock. Not only new product was to be discussed, but selling in the field and in the public, under the new consent decree.

James R. Grainger, president of Republic Pictures, left New York Monday evening by airplane, for a visit to the studio, which will also include stopovers en route, to exchanges in Buffalo, Detroit, Chicago, Des Moines, Omaha, Denver, San Francisco, and Los Angeles.

Herbert J. Yates, head of Consolidated Film Industries, arrived at the Republic studio in Hollywood on Monday, for regular quarterly production conferences. He was to remain three weeks, then return to New York.

Joseph Bernhard, general manager of the Warner circuit, left New York Monday for Chicago and Milwaukee, where he was to conduct managers' meetings, and confer with zone chiefs. Harry Goldberg, director of advertising and publicity for the chain, accompanied him.

Universal, Republic Close Circuit Deals

Continuing circuit selling for next season Universal and Republic this week closed several large circuit contracts and were reported to have other chains ready to sign. Universal renewed long term franchises in Florida and Hawaii with the Wometco circuit and Consolidated Theatres in Honolulu. W. A. Scully, vice president and general sales manager, reported that the Wometco deal is for five years and the Consolidated franchise for three. He said a number of two-year pacts have also been signed with independent circuits throughout the country.

J. R. Grainger, Republic president and general sales manager, from Washington this week reported contracts with Warner theatres for its entire 1941-42 output in 44 theatres at the capitol and a pact in the Pittsburgh territory with Warner circuit for 80 theatres for next season's entire output. Deals are reported under discussion with other Warner chains in Philadelphia, New Jersey and other sections. Mr. Grainger is currently on a tour of Republic outlets in Detroit, Buffalo, Chicago, Des Moines, Omaha and San Francisco to expedite circuit negotiations.

Mrs. Paul Mooney Dies

Mrs. Paul C. Mooney, Sr., wife of the retired film executive, died Wednesday, April 30th, at her home in Jackson Heights, L. I. Besides her husband she is survived by her son, Paul C. Mooney, Jr., of the staff of MOTION PICTURE HERALD, another son, and a daughter.

U.S. Government Answers Bioff

Willie Bioff, Hollywood studio labor leader, did not report gifts of stock, household furnishings, and $120,000 in cash, in 1936-37 income tax returns, the Federal Government charged in a bill of particulars filed in Los Angeles Federal Court Tuesday. In the lengthy bill, demanded by attorneys for the IATSE chieftain, the Government listed the various alleged sources of income, including studios and persons named, and "persons and corporations unknown to us at this time."

Trial on two counts of the income tax evasion is slated to open June 24th.

Charges Itemized

The Government listed the following as unreported 1936 income: salary and expenses from the IATSE, $2,448; from sources unknown to the Government, $20,000 in currency, which was deposited in the Bank of America, Hollywood, in June, under the name of Lora Nelson; income from RKO in June and July in the form of goods, merchandise and draperies, $1,925; income from RKO in the form of goods, merchandise, and furnishings, June to December, $2,140; income from the IATSE in the form of Oriental rugs, $1,334.

The alleged unreported 1937 income follows: salary and expenses from the IATSE, $3,000; income from dividends of 500 shares of Consolidated Oil Corporation stock, 500 shares of Continental Can and 1,000 shares of Twentieth Century-Fox; income from Joseph M. Schenck and other persons and corporations unknown to the Government at the present time, $100,000 in June; income in the form of Hollywood Turf Club stock, $10,000, in September; income in the form of 500 shares of Consolidated Oil stock, $5,462; income in the form of 500 shares of Continental Can, $24,404; income in the form of 500 shares of Consolidated Oil, $4,875; income in the form of 1,000 shares of Twentieth Century-Fox stock, $22,000. The last item listed was $4.08 interest from a small savings account in an Eastern bank, which Bioff allegedly failed to report.

Bioff, according to the Government, reported an income of $57,020 in 1936, and $7,205 in 1937; whereas it is the contention that he should have reported $27,853 more in 1936 and $169,211 additional in 1937.

Royal Crown, PRC Tieup

T. H. Richmond of Producers Releasing Corporation has concluded a tie-up with the Royal Crown Cola Company, whereby the soda company will feature the names of the film company's stars in a nation-wide advertising campaign. Shortly 500 newspapers throughout the country will carry quarter-page ads in colored cartoon sections featuring Henry Armetta enjoying a bottle of Royal Crown Cola, and giving complete credits to his picture "Caught in the Act" and P. R. C. Similar advertisements will appear during the spring and summer featuring other stars and pictures of the company.

Hart Quits Law

Vincent G. Hart, formerly of the Motion Picture Producers and Distributors of America, and lately in private law practice, has withdrawn from the law firm of Friend, Holbrook, Reiskind, and Hart, in New York, and is devoting his time as assistant to the state chairman of the Republican New York State Committee.

CLEARANCE FORGES AHEAD AS NO. 1 EXHIBITOR ARBITRATION COMPLAINT

Seven Filed in Week on Disputed Question; New Cases Filed in Los Angeles, New Haven, Pittsburgh, New York

Exhibitors are turning more and more to the arbitration system established by the consent decree for settlement of clearance, the subject most frequently in dispute, with seven cases of this type filed during the week period, a new high. In three months 38 clearance demands have been filed, over twice the number of the second most frequent cause for complaints, some run cases.

Hearings were held and scheduled this week in Albany, Boston, Milwaukee, New York and St. Louis and new cases were filed in Los Angeles, Pittsburgh, New Haven, Denver and New York.

The arbitration demand of the Shirley Theatre Corporation, Cape Girardeau, Mo. (St. Louis Case No. 2) was withdrawn this week after a compromise settlement had been reached. The clearance complaint was directed against RKO and the Rialto, RKO; Broadway and Orpheum, Fox Midwest theatres, were also named. The hearing was to open Wednesday morning before Ethan A. N. Shepley, arbitrator. The only other case in St. Louis to date, filed by the Sosna theatre, Mexico, Mo., was withdrawn a few weeks ago after a settlement had been worked out.

Hearing in Milwaukee

On Thursday of last week the second day of hearing on the Milwaukee Case No. 1 was held. The case was brought by the Evansville Theatre, Inc., operator of the Rex in Evansville against Paramount. Clearance is the subject of the dispute and the Jeffris in Janesville, Wis., was named as an interested party.

Harry Perlewitz, business manager of the Independent Theatres Protective Association of Wisconsin, continued with his testimony on the second day. Also heard were Charles W. Trampe, head of the Monogram-Midwest Film Co., Inc., operator of four theatres and president of the Film Board of Trade in Milwaukee for ten years prior to its discontinuance, and Mark Morgan, head of the Evansville Theatre, Inc.

Mr. Trampe, evidenced his displeasure with the manner in which the case was proceeding, saying that the manner in which questions had been asked by the attorneys in the case clouded the issue rather than helping to clarify it for the arbitrator. He said he believed that if the two parties had been permitted to present their stories before the arbitrator without benefit of attorneys, the case could have been disposed of within an hour.

Mr. Trampe testified that a zoning and clearance schedule was drafted for the state by a committee of eighteen, comprised of six independent exhibitors, six affiliated exhibitors and six exchangemen, in 1930; that it was amended in 1933 and that it is substantially the same schedule in use today for determinating availability between theatres.

He said it was his opinion that the failure to specify clearance in the Evansville Theatre company's Paramount contract was rather a case of omission and not malicious intention. The contract, it was testified, merely referred to first run product without reference to clearance, while the Jeffris Theatre Company's Paramount contract specified that it was to be given fourteen days clearance over the Rex.

On Wednesday the New York Case No. 4 brought by Jack Fields of the Cameo theatre, Jersey City, was withdrawn after the hearing lasted several hours before Frank Weil, arbitrator. It was reported that a "better run" and not a clearance adjustment was sought. The original complaint had named the five distributors who had signed the decree. The Fulton, Apollo and Orient, operated by Skouras Theatres, were cited as interested parties.

Two in Albany

A hearing was held in Albany on Tuesday on the two complaints of Alex Papayanakos, American Theatre, Canton, N. Y., involving clearance and naming RKO and Warner Brothers. The Schine Circuit's Strand and Pontiac in Ogdensburg were cited as interested parties. It was asserted that the clearance after the Schine houses should be 14 days instead of the present 60 to 90 days. The two complaints were consolidated and Morton J. Hall, manager of the Albany Life Insurance Company, was named arbitrator.

At the first hearing Mr. Papayanakos testified. The case was outlined by F. L. Wiswell, counsel. The hearing was then postponed to next week. RKO was represented by Morton Siegel and Warner Brothers by Harold Berkowitz.

The third Denver case was filed this week by W. J. and J. L. McDonald, operators of the Nile theatre, Mitchell, Nebraska. The petition asks that the present 30-day clearance given the Egyptian, Bluffs and Oto theatres in Scottsbluff, Nebraska, over the Nile be reduced and that the Nile be given clearance over the Delmar at Morrill, Nebraska, and the Grove and Riviera at Gering, Nebraska. Paramount, Warner Brothers and Twentieth Century-Fox were named in the complaint. Also cited was the Midwest Amusement Realty Company, Scottsbluff, which is operated through the Gibraltar Enterprises, Denver.

In the New York district M. L. Rothman, Colony, Sayreville, N. J., filed a clearance complaint against the five major distributing companies which signed the consent decree (New York Case No. 9). The demand asked that the clearance given the Capitol, South River be cut from 14 days to one day and the clearance given New Brunswick first runs be cut from 21 days to seven.

Another clearance case (New York No. 10) was filed in New York by John Carbone of the Temple theatre, Union City, New Jersey. The "Big 5" were cited. Day and date run with the Summit and Roosevelt in Union City instead of the present 10 day clearance was requested.

In Pittsburgh David Green, operator of the Beacon, in that city filed a clearance complaint against all five distributors (Pittsburgh Case No. 2.) Day and date run with the Squirrel Hill theatre was asked.

Frank and Concetta Biordi, Majestic theatre, Elwood City, Pa., filed a case against Metro-Goldwyn-Mayer, Twentieth Century-Fox, RKO Radio and Warner Brothers (Pittsburgh Case No. 3). Day and date run with the Manos in Elwood City was requested in the clearance complaint. Enough product to operate as a first run house was asked and it was asserted that the circuits were unfairly favored over independent houses.

First in New Haven

The first arbitration case in the New Haven area which includes all of Connecticut was filed this week by E. M. Cascioli operator of the Forest theatre, West Haven and Paramount, Warners, RKO and 20th-Fox were named. The Forest is a 930 seat house, it was said, and must at present wait 30 days after New Haven and 14 days after the 930 seat Rivoli in West Haven. Elimination of the 14 day clearance is asked in view of the Forest's location, investment and type of house. The hearing will be held around May 19.

The third case in the Los Angeles territory was filed by A. L. Sanborn and John Rennie of the El Monte, El Monte, California. Uniform clearance in the El Monte area was requested in the demand. In addition to the "Big 5" which signed the decree Columbia, United Artists, Republic and Universal were named in the complaint. The Edwards Theatre Circuit of Alhambra was also cited as an interested party. A detailed clearance schedule was proposed for adoption.

The fourth Boston case was filed this week by the Waltham Amusement Corporation, operator of the Grand in Whittenton, Mass. The "Big 5" were named in a clearance dispute. Also cited were the Strand and Park theatres in Taunton, Mass. It was requested that the 14 day clearance granted the competing theatres listed be reduced.

The Alhambra Amusement Company and the United West Coast Theatre Corporation have intervened in the Los Angeles Case No. 1 brought by O. W. Lewis of the Mission Playhouse, San Gabriel, against all five theatre-owning distributors. The two companies claim that their contracts provide for 21-day clearance over the Mission Playhouse and any cut would hurt their business.

The hearing of the Cleveland Case No. 1, brought by Louis Israel of the Ellet in Akron has been postponed; this time to June 17th. Paramount, RKO, 20th-Fox and MGM were the distributors named. Interested theatres were said to be the Norka and Rialto in Akron.

ARBITRATION CASES FILED TO DATE

The following is a summary of the arbitration cases filed to date:

Filed This Week:

Pittsburgh—Two on Clearance
New York—Two on Clearance
New Haven—One on Clearance
Los Angeles—One on Clearance
Boston—One on Clearance
Denver—One on Clearance.

Total in week	8

Previously Reported:

Clearance	30
Some Run	18
Withholding Prints	1
Total to April 30	57

Hearings Held This Week:

Albany Cases Nos. 1 and 2
Milwaukee Case No. 1
New York Cases Nos. 2, 3 and 4
St. Louis Case No. 2
Boston Case No. 2

Settled This Week:

St. Louis Case No. 2
New York Case No. 4

'ESSENTIAL INDUSTRY CLASSIFICATION' SOUGHT BY EXHIBITORS IN ENGLAND

Movement Launched as Part of Drive for "Reservation" of Industry Manpower; Studios Announce 50 Films Planned

by AUBREY FLANAGAN
in London

Efforts of the British industry to secure some measure of protection for its continued existence are not, it is clear, to be confined to getting its manpower "reserved." A movement has already been launched—specifically in exhibitor circles—to have the business graded as "essential."

KFS interests have made individual approaches to the Government with this as an objective. Now the exhibitor body, the CEA, is formally pressing that the industry be graded under the Essential World (General Provisions) Order. Formal deputations from both sources by time this reaches print probably will have been dispatched to the Ministry of Labor. The production and labor groups, presently concentrating on the reservation of their keymen, will continue, of course, to use the channels of the recently formed Ministry of Labor Committee to cover all these ends.

It is as yet far too early to forecast the net result of these moves, but whether the industry is graded as "essential" or not, some degree of safeguard is by no means improbable, it is believed by those in contact with governmental circles. The mood of the Ministry of Labor officials, say those who have dealt there, is sympathetic and helpful.

Employment Would Be Controlled

The results, if the motion picture industry here were graded as "essential" under the Essential Work Order would not be specifically the same as would be the case if all industry technicians were reserved. They would be supplementary. Key workers or all workers—according to the extent of the order—would, of course, be reserved and exempted from military service. There would, however, be strict limits placed upon their freedom of movement and action in regard to their occupation. The order limits the rights of workers in essential industries to leave their employment, limits also the rights of an employer to dismiss them. Provision is made also for protection of the conditions or work, and reasonably good hours and wages are among the matters covered.

Picture house projectionists are, of course, not covered by the Ministry of Labor Committee upon which no exhibitor representatives sit. It is concerned exclusively with workers in the production field. The activity of exhibitors in the direction of an "Essential" scheduling of the industry would secure protection for the 3,200 men likely to be called from the projection booth to the Forces in October next.

Though it is the moves of the parent association which are likely to have greatest effect—if any at all—and which are being propelled at the present time, first direct impetus came from the London Branch of the CEA, who pressed for the matter to be discussed at the General Council and who will be one of the heaviest losers if the men are called up.

British screen writers, whose association lists among its more prominent members such literati as H. G. Wells and A. P. Herbert, have pleaded the industry case in a manifesto which caustically compares the situation of the industries here and in Nazi Germany.

"Here in Britain, where the resources of the film industry are much greater than in Germany, there is no activity, apart from a limited program of short films made by the M. O. I. and the British Council.

The manifesto urges the Government to attach at least as much importance to films as to broadcasting; that every capable screen writer, technician and star artist now serving with the forces should be immediately released; that British stars, writers and technicians now remaining in Hollywood on the advice of the British Ambassador should be invited to return, and placed under the aegis of a far-seeing experienced film showman responsible only to the Government, with wide powers to plan and organize a film propaganda system capable of outmatching the efforts of the enemy.

The screen writers deplore the present status of the M. O. I. Films Department, and the setting up of separate ministrial film units operating along independent lines "because no great good can come of uncoordinated efforts."

"Now is the time for a tremendous expansion in British film production—not for commercial considerations, but for a great and imperative national purpose."

50 Films Planned

Meanwhile British producers who hesitate to embark on any serious work without guarantee that they will have the men and the material to finish the job, have, they state, a minimum program of 50 films ready for the launching—these apart from any films to be made by exclusively American interests and over and above the shorts and documentaries likely to be needed during the coming war year. Details of these are, of course, being submitted to the Ministry of Labor Committee as suggested at the initial meeting, together with details of the minimum manpower demands to be made as their basis. The question of documentaries is greatly dependent upon the needs and intentions of the Ministry of Information and the other Government Departments. The Forces are likely to take a more direct and practical interest themselves in the production of the films they need.

BRITISH PRODUCERS GET HINT OF AID

Oliver Lyttleton, president of the British Board of Trade, hinted in the House of Commons on Tuesday of the Government's future intentions regarding film legislation, promising that it probably would be found possible to maintain British production at a level which would enable both distributors and exhibitors to conform to quota requirements. He gave no indication as to what form the aid would take. Members of the House had asked Lyttleton to declare the Government's intentions, stressing the urgent need of swift action, especially in regard to propaganda films. The Board of Trade plans are awaiting the results of consultations with the Ministry of Labour.

It is claimed that, though a minimum 1,200 technicians are needed to operate the studios and produce the motion picture, only 680 would be immediately affected by the call-up—covering six studios.

Maurice Ostrer analyzing the mathematics of the situation estimates that the 60 films made last year in Britain cost approximately £25,000,000, of which 60 per cent went in labor costs. Of that half, says Ostrer, went back to the Government as income tax, and another £25,000 in income tax from the producers' gross. Over and above this British films earn £500,000 on the U. S. market.

The exhibitors meanwhile seem bent—knowing they can't have it both ways—on having it one way if they can't have it the other. If the Government will not release men, material and studios, and thus make film production possible, then, asks the CEA, repeating its recent requests, it must reduce the Quota, if not abolish it altogether.

The CEA had threshed out the whole situation jointly with the KRS, discussed the Board of Trade's suggestion that trade practices in regard to British films should be altered, single feature programs and one-week bookings be established, bars be abolished, agreed that both organizations should tell the department what was wanted was more films, and that these were only likely if the men were released to make them.

Ask Lower Exhibitors Quota

They have replied to the Board of Trade, not neglecting to mention this, but reiterating forcibly that what they really want is a lower exhibitors' quota. They would really like the quota abolished for all time or at least for the war, but at any rate, they ask for it to be reduced to 15 per cent.

A natural law of supply and demand now operates, they say, and an exhibitors' quota is no longer necessary.

None the less, despite this unwillingness to leave the cherished subject of quota reduction, some support is given the case for protection for technical workers—not alone, of course, in the studios, but also in the projection booths. Leave the studios to the producers, they say, and the men to the studios, and there will be films made, if the projectionists are left to the theatres and there are cinemas to show them! If the men are taken from the booths then at least half the British cinemas will have to close.

That the trade platform is not completely unanimous in the matter is clear from the KRS reply to the Board of Trade.

Though they wholeheartedly and almost exclusively plead the case for reservation of technicians and release of studios and material, a backhander is thrown at the exhibitor camp with an agreement with the B. O. T. on one point the advisability of removing bars. Upon this the KRS are at one with the Government Department, claim they have devoted much attention to it, long believed in the case for abolition.

It is, of course, a fact that there is considerable and widespread opposition to the bar system among exhibitors, but the circuits still holding the bargaining power—and much of the power within the association—little has been achieved.

Altec Signs David

Altec Service has signed with Harry David David, of the Intermountain Theatres, Inc., for care of the sound equipment in the Ada, Boise and Granada theatres, at Boise, Idaho.

Hearst Throws a Party for Films But Omits RKO

The Hearst press, amalgam of newspapers and magazines, on Monday in New York gave a party for the moton picture industry, one of the country's largest advertisers. It was a "community affair" intended to bring out how the motion pictures and the press have a common public interest and "cordial and mutual relations." All major distributors were invited with the conspicuous exception of RKO which is currently releasing Orson Welles' motion picture "Citizen Kane." (Pictures on page 13.)

To close the round table series at which it has feted representatives of food, clothing, automobile and other industries who are large advertisers the Hearst Organization, representing the three dozen newspapers and magazines published by William Randolph Hearst, called film executives to a Motion Picture Day luncheon at the Hotel Warwick, New York. With exceptions, conspicuous in absence, the gathering was large and gala. Principal advertising and home office executives from seven major film companies were on hand with a full battalion of Hearst advertising managers, publishers, and William Randolph Hearst, Jr., there to greet him.

Stars and Entertainment

Hollywood stars were plentiful, along with Hearst reviewers and editors. The committee of Hearst and film men provided screen entertainment that included two reels of "blow-ups" by screen stars, muffing cues or lines, and a "quickie" produced from cutting room clips and dubbed dialogue replete with reminders of the many Hearst readers and his publications' services in the "betterment and promotion of films."

Barney Balaban, president of Paramount Pictures, expressed the motion picture view of cinema-press cooperation in a brief response to a keynote speech by Luke J. McCarthy, chairman of the Hearst Cooperation Committee. Citing his first contact with Hearst papers, "selling them in Chicago," Mr. Balaban paid tribute to press efforts to promote more intimate relations between press and films. "We are serving two great mediums of expression, industries that throw on us a great responsibility. Let us work on the constructive side of things," he urged.

Mr. McCarthy in his introduction declared the round table's purpose was to bring together film leaders and members of the Hearst organization "led by an editor-in-chief who is the wisest brain in the institution. You know him as beneficial to the motion picture industry as well as to the press," he told the film representatives.

Howard Dietz, director of advertising and publicity for Metro Goldwyn Mayer reiterated the community of interests of press and films noting that in a large measure each served the same public. Each must keep working hard and do its best despite difficult national times, he asserted.

Film representatives at the luncheon included, from MGM: Mr. Dietz, S. F. Seadler, advertising manager; Art Schmidt, publicity manager; Oscar Doob, advertising manager of Loew's theatres, and Milton Weiss; from Warners: Mort Blumenstock, advertising manager; Mitchell Rawson, publicity manager, and Gradwell Sears, general sales manager; from Twentieth Century-Fox: Charles McCarthy, director of advertising and publicity, and Maurice Bergman, advertising manager; from Paramount: Mr. Balaban, J. W. Hicks, vice-president; Al Wilkie, publicity manager; Paul Raibourne and Austin Keough, general counsel.

Representing Columbia pictures were Nate Spingold, vice president and general manager, and Dave Lipton, director of advertising and publicity. Monroe Greenthal, advertising manager, represented United Artists. Charles D. Prutzman, vice president, and Lou Pollock, advertising and publicity director, led the Universal pictures delegation. W. G. Van Schmus, managing director of the Radio City Music Hall, was also present. Donahue and Coe, Buchanan and Company, Katon Spiro, Biow Company, and Blaine, Thompson and Company were among the film advertising agencies there.

The luncheon committee included Al Wilkie of Paramount and Edward Hatrick, News of the Day, who assisted in preparation of the entertainment program. Rose Pelswick, film critic of the *Journal-American,* and Kenneth McCaleb, film and Sunday editor of the *New York Daily Mirror,* collaborated on their first production as producers, authors, directors, editors, dialogue writers, and art and music directors of "Romeo and Juliet—or the Locomotive Engineer's Revenge," a one reel "thriller" from the cutting room.

Among the Hearst officials in attendance were R. E. Berlin, president of the Hearst Corporation; A. J. Gortatowsky, general manager of the Hearst newspapers; Earl McHugh, director of advertising for Hearst magazines; T. J. Buttikoffer, circulation director; William Randolph Hearst, Jr., publisher of the *Journal-American;* Charles B. McCabe, publisher, and Jack Lait, managing editor of the *Daily Mirror,* and advertising and editorial representatives of all Hearst magazines published in New York.

RKO Plugs "Kane"



Directly across 56th Street from Hearst's MGM News of the Day newsreel headquarters, in New York City, RKO has plastered the walls of broken, battered and bare tenements with posters advertising "Orson Welles", not forgetting to add "Citizen Kane--It's terrific". The posters joined a host of others advertising, as shown, "The Virgin Bride" and "School for Husbands" and, as not shown, "Fantasia".

New RKO Jersey House

RKO will build an 800-seat theatre in Hamilton Township, near Trenton, New Jersey. Construction, costing about $30,000, is expected to begin next Fall.

RKO Has a Big 'Kane' Opening, But Omits Hearst

RKO Radio, on Thursday night, took Orson Welles' controversial motion picture, "Citizen Kane," to the public for the first time, with a big Broadway ballyhoo, at the RKO Palace Theatre, at Duffy Square, starting a two-a-day performance, at advanced prices, under the sponsorship of the RKO picture company and not the RKO circuit division which ordinarily operates the theatre.

(*"Citizen Kane" was reviewed in* Motion Picture Herald *on April 12th, page 36.*)

The picture had been completed long before its original national release date of February 28th. Variously alleged and denied to be a story of a particularly celebrated American newspaper publisher, "Citizen Kane's" public circulation had been postponed until now because of some controversies over the subject matter. At one time, producer Welles threatened to sue his distributor to force release. RKO's directorate authorized distribution.

The RKO home office, late Wednesday, reported it had arranged for "Kane's" first-night audience, "a brilliant array of society, public figures of national interest and celebrities." Not on the usual list of those invited from New York Society and Park Avenue cafe circles were William Randolph Hearst, Jr., and Mrs. William Randolph Hearst.

Flying east from California, at the last minute, Mr. Welles arrived in New York Wednesday evening in order that the author, director and principal actor might be present for the "Citizen Kane" showing. George Schaefer, RKO president, the company's board of directors, Ned E. Depinet, vice president in charge of sales, Phil Reisman, foreign chief and vice president, Major L. E. Thompson and other top executives were to represent RKO at the opening.

To decorate the facade of the Palace, which until Wednesday played second run double bills, RKO erected a gigantic figure of Welles, as Kane, outlined in neon and reaching skyward to a height of four stories. "Scintillating lights will cover the marquee and clouds of steam lighted by red and green lights will add to the effect of the Kane figure," explained RKO.

Link Welles with Bridges

The New York *Journal-American,* which, with other Hearst newspapers have been attacking the Orson Welles-Free Company dramatic shows on the air, on Tuesday, headlined the following story:

"Formation of a 'Citizens' Committee for Harry Bridges' to fight the American Government's effort to deport the alien radical as a Communist was announced here today by Orson Welles, actor-producer; John Henry Hammond, Jr., and Prof. F. O. Matthiessen.

"Bridges is now being tried at a special Federal hearing in San Francisco.

"The announcement of Orson Welles' committee to aid Bridges in his fight against the Government's efforts to deport him as a "dangerous alien' said the committee includes educators, writers, stage and screen personalities, clergymen, artists and others.

"In their letter of invitation to sponsors, Orson Welles; Hammond, who is a music patron and art critic, and Matthiessen, who is an English professor at Harvard, pointed out:

"...We join in an attempt to inform public opinion as to the realities behind Mr. Bridges' second trial, which we consider an attack on all organized labor, on the rights of minorities and focal point of the entire current attack on civil liberties.'"

BMI OFFERS FREE MUSIC LICENSES TO THEATRES

Policy Announced by Radio's Music Unit in New Move Against ASCAP Royalties

Any theatre may use the music of Broadcast Music, Inc., music publishing house established by the radio broadcasters as competition to the American Society of Composers, Authors, and Publishers—and, furthermore, whether the music be on the screen, from a performer, or emitted by an orchestra, the theatre owner need not pay for it.

This is the policy revealed in its full extent this week by the broadcasters' organization, which from its beginnings, last year, has endeavored to enlist the film industry as an ally against ASCAP—despite the industry's deep involvement in ASCAP, via ownership of ASCAP publishing firms by motion picture companies; notably, MGM, Paramount, and Warner Brothers.

Temporary Policy

The free-music policy for exhibitors is admittedly "temporary," BMI spokesmen cautioned Tuesday. But while it lasts, they noted, the theatremen, without paying any seat tax, as with ASCAP without bothersome contract, may have in his theatre the latest song hits of BMI.

While gaining BMI music without charge, the exhibitor, nevertheless is not absolved from his responsibility of paying ASCAP its usual seating tax, regardless.

The general announcement by BMI that its songs may be used in any theatre without charge was contained in a recent publicity release which mentioned that the company's songs are "being performed rather generally in motion picture theatres now as the result of (1) 'clearance at the source' of BMI tunes granted Hollywood producers and (2) special licenses granted the larger theatres by BMI."

The clearance at the source is a phrase for the imposition of but a single charge by BMI, and that upon the producer. It is called a "regular synchronization rate" and has no special significance for the theatre owner.

The "special licenses" mentioned are in reality "free licenses"; and, at BMI New York offices, it was said on Tuesday the company did not wish to state, baldly, the word "free" lest it give the impression the policy was permanent. It is not permanent, BMI officials were at pains to emphasize; but it is being used at present to allow theatre owners to publicize BMI songs without hindrance, at a benefit for BMI and the theatres. Obviously, they noted, they cannot give away their music forever.

A feature of the present practice is the use of BMI tunes by band leaders and vocalists at New York theatres owned by majors who also own ASCAP publishing houses. Thus, according to a BMI release, Jimmy Dorsey's orchestra at the New York Strand (Warners) featured "I Hear a Rhapsody," BMI song. Warner Brothers owns the Harms, Witmark, and Remick music publishing houses. And, at the Paramount Theatre, owned by the producing and distributing company, Siggy Lane, vocalist, recently sang another BMI song, "My Sister and I." Paramount owns the music firms, Famous Music and Paramount Music.

Anent the clearance at the source, BMI officials, through their publicity release, and by statements of the past year, have intimated "clearance at the source" is a policy as practical for the film industry as it is for radio; that is, that all music expenses would be borne by the film companies, as they now bear the score charge and the fees for using ASCAP and BMI music.

Emphasizing as they have before, the cooperation between BMI station subscribers and the film industry, BMI this week called attention to the boosting of the James Roosevelt film, "Pot O' Gold" over almost 50 stations. The boosting was done in the use of songs from the films. The film was mentioned, with credits, in using the songs. A BMI executive said on Tuesday the stations are not required by their contracts to do this; it was purely voluntary, and a gesture of friendship for the film industry.

Three numbers from the film's score are published by BMI.

Supreme Court Hears Arguments on ASCAP

Constitutionality of the Nebraska and Florida anti-ASCAP laws, both passed in 1937, will be decided by the U. S. Supreme Court before it adjourns for the summer next month, on the basis of oral argument heard in Washington on Tuesday.

Both of the state laws, which sought to restrict the activities of copyright owners in licensing the use of their music, have been rejected by the lower courts, in each instance the state appealing for a final decision from Washington.

Under the Nebraska law, it would be unlawful for a "substantial" number of copyright owners to form any organization having for an objective the setting of license fees for the use of copyrighted music in that state. An injunction proceeding was brought by ASCAP and the District Court held it invalid because on provision relating to the requirement that the selling price be affixed to the musical composition was in violation of the U. S. Copyright Act.

The Florida law, also fought by ASCAP, was declared invalid by the District Court on the ground that it sought to limit the right of copyright owners to make license contracts based only on a performance per piece basis of payment.

The question of state laws directed at the music organization has been before the Supreme Court in the past but no clear-cut decision as to their constitutionality ever has been rendered.

ASCAP Pacts Seen Near; Mutual Rejoining

First agreement in over a year between ASCAP and a major network was pending at mid-week between the Society and the Mutual network. Directors and stockholders of the latter met Tuesday morning and afternoon, with lawyers, and ASCAP officials to draft a proposal for submission to the affiliated stations, only a few of which were represented on the board or among the stockholders.

Because the ratification by the affiliated stations was to be speeded by the use of telephone and telegraph, it was expected at mid-week that Mutual would be the first of the "big three" broadcasting chains to sign an ASCAP contract after the rift last year over the new five-year ASCAP pacts, which were declared too high by the chains, and which they combatted by forming their own music publishing firm, Broadcast Music, Inc.

Though negotiations have been proceeding between the Society and the Columbia Broadcasting System, and the National Broadcasting Company, no results from these are expected by New York radio circles before the convention in St. Louis on May 12th of the National Association of Broadcasters.

E. S. Porter, of 'The Great Train Robbery', Passes

Edwin S. Porter, a true "picture pioneer," and regarded as the screen's first director, died early Wednesday morning, in New York's Hotel Taft. He was 71 years of age. A brother, E. M. Porter, survives.

Mr. Porter entered the film industry with the Vitascope in 1896. Later, with Harry Daniels, he toured the Caribbean areas with another machine, Kuhn and Webster's Propectorscope—with Mr. Porter billed as "Mr. Thomas A. Edison, Jr." Returning to New York in 1897, Mr. Porter displayed advertising films, again with the Projectorscope. These he took on tour through the United States and Canada.

The Eden Musee was then prospering in New York. It tried films and Mr. Porter operated the projection equipment. Following this, he became a cameraman for Thomas A. Edison, making the first motion pictures of the Lipton Cup yachting races. He stayed a while, making, notably, a 500-foot subject entitled, "The Life of an American Fireman," one of the first screen narratives. This led to "The Great Train Robbery," for which Mr. Porter, among other achievements new to the screen industry at the time, hired a special train from the Lackawanna. "The Great Bank Robbery" and "Kleptomaniacs" followed and the photodrama idea was launched.

Mr. Porter gave David Wark Griffith his first screen opportunity—as an actor. It was in 1907. Mr. Porter was then an Edison director.

Around 1909, he left Edison and as an independent producer, formed the Rex Company, which made films in the Actophone studios, starring Lois Weber and Phillips Smalley. Later the company made films for Universal. There followed then the Engadine Corporation, with Mr. Porter, Adolph Zukor, and Joseph Engel. The corporation acquired American rights to "Queen Elizabeth" and produced it with Sarah Bernhardt in the title role. Engadine became the Famous Players Film Company.

Success of "Queen Elizabeth" and of "Prisoner of Zenda" led to a clamor for more films and there ensued a schedule of two and three dozen per year, classified "A," "B," and "C," another new practice.

One of Mr. Porter's more noteworthy creations, at this phase, was "Tess of the Storm Country," with Mary Pickford. There was also "The Eternal City," filmed in Rome, starring Pauline Frederick, and regarded as Mr. Porter's final effort for he then withdrew from Famous Players, and from production, becoming affiliated with the Precision Machine Company, makers of the Simplex projection machine.

Pat Dowling's New Company

Pat Dowling, publicist and producer, who has been engaged in production of industrial and allied films for the past several years, has established his own company, Pat Dowling Pictures, at 1611 Cosmo Street, Hollywood.





In quality, in importance . . . the most thrilling screen event of the years!

TYRONE POWER

...as Juan, the matador of
Vicente Blasco Ibanez' immortal novel...

BLOOD and SAND



IN TECHNICOLOR

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LINDA DARNELL · RITA HAYWORTH

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Produced by DARRYL F. ZANUCK · *Directed by* ROUBEN MAMOULIAN

Associate Producer Robert T. Kane · Screen Play by Jo Swerling

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ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Manager Fred Hermann, of the Irving Theatre in Wilkes-Barre, Pa., tells this one to give an idea of today's troubles of a theatre manager. The other day one of the stagehands rushed into his office and said that the windows in the dressing rooms would have to be painted from the inside. The actresses performing in the three-day-a-week vaudeville show at the house were complaining that boys in the alley were scratching off the paint on the outside of the dressing room windows.

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While objecting to the President meddling with the calendar, the New Jersey Legislature was not averse to a little meddling of its own, fixing a new date for Labor Day. The New Jersey House adopted a bill designating the last Thursday in November as Thanksgiving Day in New Jersey. For the last two years, the state went along with President Roosevelt in the observance of the holiday one week earlier. As the House was thus engaged, the Senate passed a measure fixing the second Monday in September, rather than the first, as Labor Day.

"It's becoming so," Majority Leader Boswell remarked, "we don't know whether we are going to have Christmas on one day or another, or whether we'll have it on the Fourth of July."

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Having started on some English angles, *Adversting Age* goes on to report the charming item in *The Advertiser's Weekly*, of London, to prove that, war or no war, British advertising and newspaper men are gentlemen, sir, with an altogether proper appreciation of the finer things of life.

"Fleet street advertising and newspaper men have an opportunity of serious war service—at their own leisure," declared London's *Advertiser's Weekly*, announcing the formation of a home guard section "which already includes some well-known men from the street."

"This is a special machine-gun section, with an exclusive 'posse' on the river front, at a strategic point. Gun-tuition is, of course, provided, there is a chance of doing some really valuable war service in interesting surroundings and good company."

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Keeping up with the holidays and other events worthy of flagging is too much for Ted Emerson, the Omaha theatre manager and Tri-States Circuit press agent in Omaha. So, he has posted these instructions for the janitor:

"Go out of the theatre at 8:00 o'clock each morning, and take a look up the street. If other places have their flags out, put ours out. If they haven't, keep ours inside, too."

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The comedy sketch on "Heel Hitler" in Charlie Chaplin's "The Great Dictator" got Henry Vogt, of Freeland, Pa., into trouble. Vogt was accused of attacking a man when the latter accused Vogt of giving a Nazi salute and shouting "Heil Hitler." However, a jury found him not guilty. Vogt, who disclosed he had served six years in the U. S. Army, maintained that "all his friends are now giving the Nazi salute and shouting 'HEEL HITLER' after having enjoyed a similar sketch in Charlie Chaplin's motion picture of 'The Great Dictator.'"

Some Requisites of A Film Salesman

Bert Sanford, in New York, whose motion picture selling runs from the old Mutual and the beginnings of Pathe, to Western Electric, ERPI and Altec sound, speaks with authority in recommending the "requisites of a salesman," as proposed by Bob Bartlett, of the Racquet Club, who borrowed from an author unknown, as follows:

The salesman must be a man of vision and ambition, an after-dinner speaker, before and after dinner guzzler, night owl, work all day and drive all night and appear fresh the next day. He must learn to sleep on the floor and eat two meals a day to economize on traveling expenses to entertain his friends in the next town.

Must be able to entertain customers, wives, sweethearts and stenos. Inhale dust and drive through snow 10 feet deep at 10 below.

Must be a man's man, a lady's man, a model husband, a fatherly father, a good provider, a Plutocrat, Democrat, Republican, and New Dealer, an old dealer and a fast dealer, a technician, politician, and mathematician.

Must be a sales promotion expert, create a demand for obsolete merchandise, be a good credit manager, correspondent, attend all dealer meetings, tournaments, funerals, visit customers in hospitals and jails, contact all accounts every six weeks, in spare time look for new business, do missionary work and attend sales conferences.

Must have unlimited endurance, and frequent indulgence in 'wine, women and song', wind and gab. Must have a car, attractive home, belong to all the clubs, pay all expenses at home and on road on 5 per cent commission. Price chiseling and bad debts will be deducted from monthly commission, plus 2 per cent excise tax, 1 per cent old age pension, and 2 per cent "Lost Sales Tax."

Must be an expert driver, talker, liar, dancer, traveler, bridge player, poker hound, golf player, diplomat, financier, capitalist, philanthropist, and authority on palmistry, chemistry, physiology, pathology, psychology, dogs, cats, horses brunettes, blondes, redheads, and what have you.

The "Hollywood-opening" influence on outside fields has been running far and wide. Now it is running wild. We have in hand on engraved invitation, announcing "a cordial invitation" to attend the "new and modern funeral home" of Ralph Giordano, on Crosby Avenue, in the Pelham Bay section of New York's Bronx.

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Metro has given its "Ziegfeld Girl" a new ending, following criticism of the tragic note struck by the original finale by trade press reviewers. Instead of dying from a heart attack at the premiere of a new Follies, Lana Turner now is reunited with Jimmy Stewart and settles down to raise ducks on Long Island.

Leslie M. Posner, a London theatre manager, writes from the Gaumont State of some of the trials and tribulations of theatre managers over there.

Bombings and blitzkriegs require ordinary sacrifices, he pens, but his greatest sacrifice was his parting with his only child, on the young one's evacuation to the U. S. to the care of a Massachusetts family, "removed from the bombing of innocent women and children."

The Gaumont State Theatre, which Mr. Posner manages, is said to be the largest cinema in all of Europe. In his letter, written to Jack Markle, at the Coolidge Corner Theatre in Brookline, Mass., Mr. Posner says he has circulated widely through the British trade press his feelings of how "really close and sincere are the American exhibitors to the British."

"Forty million of us Britishers are prepared to give our lives, in a determination to wipe out once and for all that evil thing called 'Nazism,'" continued the London exhibitor. "At this very moment, while I am dictating this letter to my secretary, an air raid is in progress—bombs are dropping and the guns are going hammer and tongs. One, therefore, does not know how long one is for this world."

The only favor Posner asked Markle in behalf of his son was to slip the youngster a coupla passes now and then to Mr. Merkle's Coolidge Corner Theatre in Brookline, Mass.

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A potentially new type of competition to exhibitors for the moviegoers' quarter looms. Seeking diversion in entertainment, a group of Carnegie Tech co-eds chartered a trolley from the Pittsburgh Railways Company, installed a band and food bar, brought escorts, and toured the city while dancing and eating.

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Edward Arthur Sparkman, known from Bangkok to Bangor as Ned Sparks, self-described "No. 1 Sourpuss", returns to the Realm of Risibility with his own show over the Columbia network, sponsored by his own home Government, the Province of Ontario, in Canada, where he has been resting for quite a spell from stage and screen.

Ned has made 75 pictures, but, before Hollywood, he was a breast-heaving, breast-thumping honkeytonk tenor in the Alaskan goldfields. After that, he became a stock company tourist.

Ned's first role was that of a killer. Dawson liked its mellerdrama plenty realistic. So, a gallows was erected on the stage, with a real trapdoor and rope.

The rope was supposed to be cut and rejoined with silk thread, the quicker to break. As further precaution, Ned wore a harness to which the noose was to be attached in such a way as to prevent strangulation.

Came the big night and the final act before the proverbial breathless audience. The victim was led to the trapdoor, the noose was adjusted, the trapdoor sprung. But the rope didn't break—the harness did! Sparks found out his stage debut had been a success, even though it took four hours to revive him sufficiently to tell him about it. For some reason, probably surprise, he had fainted.

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"Bingo" is called "Housie" in some places in St. John, New Brunswick.

TRUST SUIT CASES NOT CUT BY ARBITRATION

Legal Actions in Three Cities; "Little Three" May Be Dropped from Field Suits

Despite the increasing number of arbitration complaints by independents coming under the consent decree (see page 29), anti-trust suits involving distributors continue to be filed in the courts, substantiating a statement made in Washington this week by U. S. Assistant Attorney General Thurman Arnold, the Government's "trust-buster," that the decree should be considered an additional remedial measure and not a substitute for the Federal anti-trust laws (see page 43).

Columbia Pictures this week was enjoined by an Ohio Common Pleas Court, from selling its product away from a Columbus, Ohio, theatre. In New Haven, service of all defendants in Ed Peskay's $5,452,575 Pickwick Theatre, Greenwich, anti-trust suit against the majors, was being completed this week. In Minneapolis, a theatre owner successfully resisted a restraint of trade suit which charged her with buying all available product to prevent competition. In New York, it was reported this week the Government might drop the "Little Three," Columbia, United Artists, and Universal from its three field anti-trust prosecutions, in Oklahoma City against the Griffith circuit, in Nashville against the Crescent chain, and in Buffalo against the Schine theatres.

Clearance Violation Charged

The case in which Columbia was enjoined from selling away from a theatre, the 600-seat Hudson, in Columbus, Ohio, arose when the Hudson Amusement Company recently sued the company, charging violation of a two weeks' clearance over the 200-seat Olentangy, under a contract entered December 9th, last. The Hudson operators had asserted that, despite the clearance agreed, the contract had a clause waiving clearance if the Olentangy would increase admission from 20 to 25 cents; and they pointed out that this increase was not made. Advertisements by the Olentangy that "This Thing Called Love" would play this week was a point in the case. The court ruled the film could not play at the theatre before next Tuesday.

In the Pickwick Theatre, Greenwich, Connecticut, $5,452,575 anti-trust case against the majors, New Haven observers waited service this week on all defendants, and return of the complaint to the Federal Court there, by the U. S. Marshall. Presumably, then, answers can be expected.

Exchange managers in New Haven were served April 10th. Though answers are officialy due within 20 days, none were filed by Monday. A date for hearing has not been assigned, either.

The 16 page printed complaint of the Prefect Theatres, Inc., Fairfield Holding Corporation, and Grenfield, Inc., Mr. Peskay's operating companies for the Pickwick Theatre, against the majors, and the Skouras theatre interests, alleges inability to obtain product because of unfair clearance given to competitive houses in Stamford and Portchester. The house has 2,000 seats, cost $1,000,000 when built in 1929, and assertedly operated without difficulty when owned by a "subsidiary of RKO" before 1933, when the present owners took it. The complaint charges pictures are not available to the Pickwick until 20 to 40 days after Stamford theatres, or "until they had been played in practically every motion picture theatre in the State of Connecticut within a radius of 40 or 50 miles."

The suit in Minneapolis occurred in the Federal Court, and was brought by David Ratner, operator of the White Bear Theatre, of the town of that name, Minnesota, against Mrs. Jessie L. Jensen, operator of the Avalon, in that town. It charged Mrs. Jensen with buying so much product that Mr. Ratner's house, opened last summer, had difficulty remaining open. It had asked $75,000 triple damages, alleging restraint of trade under the Federal anti-trust laws.

It was defeated by Federal Judge Robert Bell's verdict, over the weekend, that the theatres were not engaged in interstate commerce; hence the Federal law did not apply.

Mr. Ratner's suit was unusual in that he sued his opposition theatre only, not the majors who supplied her with product, and who are usually named along with the opposition theatre, in such cases.

May Dismiss "Little Three"

New York observers of the Government's moves in its drawn-out prosecutions of its three "field" anti-trust cases, against the Schine circuit in Buffalo, the Crescent circuit in Nashville and the Griffith circuit in Oklahoma City, said this week the Department of Justice might shortly move for dismissal of the "Little Three", Columbia, United Artists, and Universal, as defendants. The five majors, parties to the consent decree arrived at in the New York anti-trust case, have already been dropped from the field suits.

It was added the reported Government move would follow study by Government attorneys, of the answers given by the three little majors to the Government interrogatories in the Schine case in the Buffalo Federal Court.

Seymour Simon, Assistant Attorney General, was reported to have told Federal Judge John Knight in Buffalo, last week, that his department regarded the three majors are "secondary defendants" in the field suits; and that, if their answers in the Buffalo suit indicated the Department would not find it profitable to continue them as defendants, they would be dismissed. It was additionally said, however, that the Federal anti-trust suit in New York would be continued against them.

U. S. Rejects Schine Offer

Meanwhile, Willard S. McKay, counsel for the Schine circuit, revealed, in conversation with Judge Knight in Buffalo, that reports the circuit had offered to sign a decree similar to that signed by five majors, were true. He added the Government had rejected the offer. Mr. Simon indicated last week the Government preferred to try the Schine case first, of its field suits.

Judge Knight informed Mr. Simon last week the Schine case could not come to trial before September; and allowed him two weeks to indicate whether the Government still desired this case to be the first. Edward Raftery, counsel for United Artists and Universal, had asked the court to delay proceedings until determination of the Nashville trial, pointing out the three majors in the cases, if retained as defendants, would find it difficult defending themselves in two anti-trust cases simultaneously. He also asserted the Nashville case "will require a baggage car full of exhibits, and will take at least four months to try."

The Nashville case, only one on a court calendar, is scheduled for trial July 7th.

NYU to Have Course in Films

The first motion picture department in an eastern institution of higher education will be established next fall at the New York University Washington Square College of Arts and Science, it was announced by Chancellor Harry Woodburn Chase. The new curriculum, designed to train young men and women in writing and production, will consist of a four-year combination of liberal arts and motion picture courses leading to the Bachelor of Arts degree, Dr. Chase said.

Robert Gessner, author and scenarist, will head the new department. Mr. Gessner wrote the screen play, "Massacre," based on his own book of the same name, and was technical adviser in the production of the film by First National Pictures. He has also written screen treatments for Warner Brothers and Frontier Films. Since 1930 he has taught in the English department where for the past two years he has offered a screen writing course and a course called "The Cinema as Literary Art," the first course to treat the medium as a narrative art form.

Approximately three-fourths of the new curriculum will be composed of courses in the liberal arts and sciences and one-fourth of the courses in motion picture techniques, Dean McConn said. The work in motion pictures starting the first year of study and continuing as an expanding core throughout the four years, will include courses in motion picture literature, writing and screen play, production, photography and lighting, documentary films, and the artistic, educational, and social aspects of the motion picture.

300 Colleges Offering Courses

Dean McConn explained further that more recently the motion picture has received some recognition from educators and educational institutions. Over three hundred colleges, universities, and teachers' colleges are now offering one or more courses touching upon some phase of this newest art form. The most common type of course discusses the sociological and educational significance of the motion picture as a factor in contemporary American culture, and is given in departments of sociology, or in departments or schools of education or teachers' colleges. The next most numerous type, Dean McConn said, is concerned primarily with appreciation, and is offered in departments of English, speech, dramatics, or fine arts. Only one institution, the University of Southern California, he said, has heretofore undertaken in any extensive way to provide training for creative workers in this art, the writers and producers.

New York University's first motion picture course was offered for adults in the early 1920's and since 1932 the School of Education has been presenting courses on the educational aspects of the motion picture.

Kranze Honored at Dinner

About 175 persons attended the testimonial dinner to Bernard G. Kranze at the Kenmore Hotel in Albany, N. Y., Monday night, signalizing his promotion by RKO from branch manager in that city to a similar post in Cleveland.

PARAMOUNT EARNINGS, $7,633,130; "U" 17-WEEK NET IS $931,280

Total Includes Undistributed Earnings of Partly Owned Subsidiaries of $1,231,000; 100% Increase Over 1939

Paramount in the fiscal year (53 weeks) ended January 4, 1941, earned a consolidated profit of $6,304,064, according to the annual statement issued last week to stockholders by Barney Balaban, president. A $523,782 reserve for contingencies was provided and the company had a net interest in the combined undistributed earnings of partially-owned companies amounting to about $1,-231,000, making a total of $7,633,130 when the undistributed profit of partly owned companies is included.

In 1939 the consolidated earnings were $2,737,533 after $70,000 provision for contingencies, while discount on purchase of the company's debentures and share of undistributed earnings of partially owned companies totalled $20,411 and $1,117,000 respectively, a combined total of $3,874,944.

$2.14 on Common Stock

The consolidated results of $6,402,130, after deducting annual dividends of $1,124,620 on the first and second preferred shares outstanding on January 4, 1941, were equal to $2.14 per share on the 2,465,927 shares of common stock outstanding on January 4, 191. Calculated on the same basis the combined consolidated results and share of undistributed earnings of partly owned subsidiaries of $7,633,130 would be equal to $2.64 per share on said common shares. The earnings per common share for the year 1939 were $.63 and $1.08 respectively computed on the same basis.

The consolidated balance sheet shows that cash and marketable securities on January 4, 1941 amounted to $12,593,455 of which $1,829,604 represented balances in Canada, $1,453,371 in Great Britain and other Dominions and $45,-121 in other foreign countries, principally South America. The total inventory was $18,344,063. Total current assets were $35,304,371 and current liabilities $7,974,516 leaving a net working capital of $27,329,855.

In summary as compared with 1939, earnings for 1940 (53 weeks) were as follows:

	1940	1939
Consolidated earnings, after deducting all charges, including interest, federal taxes and depreciation	$6,827,846	$2,807,533
Less—Reserved for contingencies	523,782	70,000
Consolidated earnings	$6,304,064	$2,737,533
Discount on purchase of company's debentures	98,066	20,411
Total	$6,402,130	$2,757,944
Paramount's net interest as a stockholder in the combined undistributed net earnings for the year of partially owned subsidiaries	1,231,000	1,117,000
Total consolidated and share of undistributed earnings	$7,633,130	$3,874,944

During the year the interest bearing indebtedness of the company and its consolidated subsidiaries was reduced by approximately $3,900,000. it was reported. This amount included the prepayment of a substantial portion of amortization payments falling due in 1941 and the purchase of $925,000 principal amount of the company's 3¼% Convertible Debentures which were acquired at a discount of $98,066. Preferred stocks of consolidated subsidiaries owned by outside interests were also reduced by approximately $1,750,000, principally through the retirement of $1,274,500 of 7% preferred stock of Balaban & Katz Corporation, and the retirement on December 31, 1940 of some of the 7%preferred stock of a Canadian subsidiary. In addition the company acquired during the year 10,482 shares of its first preferred stock and 22,600 shares of its second preferred stock, or an aggregate par value of $1,274,200. These shares were acquired at a discount of $203,500, which amount has been credited to a special capital surplus account. In the aggregate these debt reductions and preferred stock retirements represent a decrease in these accounts for the year of approximately $6,900,000.

The company's investments (including receivables) in subsidiaries operating in foreign countries, other than Canada, aggregate $8,300,-000. Of this amount $6,200,000 represents investments in England, $1,600,000 in Continental Europe, principally France and Belgium, and the balance of $500,000 in other foreign countries.

During 1940, the war in Europe continued to have an adverse effect on the foreign revenues of the company, it was announced. The invasion of Norway and the Low Countries and the collapse of France resulted in the loss of markets in a large part of the European continent.

Increased difficulties of distribution and transportation, the reduction in the dollar equivalent of foreign currencies and currency exchange

(Continued on following page)

Paramount's Profit, Loss & Surplus Statement

Paramount's consolidated profit and loss and earned surplus account for the fiscal year (53 weeks) ended January 4, 1941, follows:

Income:		
Theatre receipts, film rentals, sales of film accessories and rentals		$96,025,861.96
Dividends from affiliated companies		1,970,541.79
Other income		949,377.89
Total		$98,945,781.64
Expenses:		
Theatre operating and general expenses, including rentals, film rentals, real estate and other taxes	$45,626,723.84	
Film distribution, including cost of film accessories and producers' and others' share of film rentals	14,118,426.11	
Amortization of film (negatives and prints)	26,609,632.93	86,354,782.88
Operating profit before interest, Federal income taxes, depreciation and other items below		**$12,590,998.76**
Deduct:		
Interest on funded and other debt of subsidiary companies	$ 820,615.17	
Depreciation of buildings, equipment and leaseholds (excluding studio and laboratory depreciation of approximately $550,000 charged to cost of films)	3,152,453.56	
Federal income taxes (no provisions for excess profits taxes is considered necessary)	957,626.18	
Subsidiary preferred dividends (minority interest)	98,117.49	
Profits applicable to minority holders of common stock of subsidiary companies	158,354.39	
Capital losses (net)	10,798.00	
Loss on investments and advances, wholly owned foreign subsidiaries not consolidated (net)	35,878.07	
Reserved for contingencies	523,782.06	
	$ 5,757,624.92	
Less—Foreign exchange conversion adjustments (net)	10,525.99	5,747,098.93
		$ 6,843,899.83
Interest on debentures and other indebtedness of Paramount Pictures, Inc.		539,835.53
Profit for the period		**$ 6,304,064.30**
Add:		
Discount on Paramount Pictures, Inc. debentures purchased for sinking funds		98,066.25
Balance transferred to surplus		**$ 6,402,130.55**
Earned surplus at December 30, 1939		**10,526,477.46**
		$16,928,608.01
Deduct dividends (cash):		
First preferred stock	$ 836,029.04	
Second preferred stock	328,227.00	
Common stock—$.45 per share	1,109,667.15	2,273,923.19
Earned surplus at January 4, 1941 (accumulated since January 1, 1935)		**$14,654,684.82**

Note: Share of undistributed earnings of non-consolidated controlled subsidiaries for the year 1940, approximately $94,000.

UNIVERSAL NET $931,280

(Continued from preceding page)

restrictions also reduced the dollar revenues, it was added. Continued efforts are being made to revise the foreign and domestic operations of the company, to meet the condition of the present world markets, Mr. Balaban concluded.

Universal First Period Net Is $931,280

J. Cheever Cowdin, chairman of the board of Universal, in a statement to the stockholders sent out last weekend announced that, "Consolidated profit and loss figures for the 17 weeks ended March 1, 1941, show net profits after all charges—but before Federal income and excess profits taxes—of $931,280. This compares with a profit, similarly computed but after provision of $85,000 as a special amortization reserve, of $588,866 in the corresponding period a year ago.

"After providing $203,000 as a reserve to cover present normal Federal Income taxes but without providing for excess profits taxes which it is impossible to estimate at this time, earnings for the seventeen weeks were $728,280 or $139,414 above the net before provision for normal Federal income taxes in the first seventeen weeks of the past fiscal year," Mr. Cowdin also said.

Mr. Cowdin also told the stockholders that at the annual meeting April 22 in Wilmington, Delaware, the new seven year contracts from January 1, 1941, for the seven chief operating executives were approved by a vote of 461,133 to 5,547 or by a ratio of about 83 to 1.

The Universal executives which received the new contracts last March subject to the approval of the stockholders at the annual meeting were Mr. Cowdin, Charles D. Prutzman, William A. Scully, Matthew Fox, Joseph H. Seidelman and Clifford Work.

At the same annual meeting, it was announced, the amendment to the company by-laws to indemnify the directors against suits, except where they have acted in bad faith or are liable because of wilful misconduct, was approved by about the same vote as the contracts were ratified.

Mr. Cowdin said, "The new contracts assure to Universal Pictures Company, Inc., for a reasonable term of years ahead the services of the men, who, working as a group, have been responsible for Universal's advancement in a highly competitive industry. This is particularly important in relation to the long-term planning which is essential in a business in which selling is done a year ahead, in which manufacturing commitments have to be made months or more in advance and in which the returns from a picture are realized long after it is produced. Such planning is particularly difficult under conditions of unsettlement and uncertainty existing today in all world markets."

RCA Borrows $10,000,000

Under an agreement made in October, 1940, the Radio Corporation of America has borrowed $10,000,000. Last Fall RCA and several banks made an arrangement under which the company could borrow up to $15,000,000 for five years at 1½ percent interest. $5,000,000 was borrowed when the deal was made. At that time it was announced that the credit had been arranged to meet the needs of expansion for national defense orders and other purposes.

SEC Reports on Film Stock Deals

No current transactions in film stocks are shown in the second March summary issued April 30 by the Securities and Exchange Commission, but three delayed reports were incorporated, one running back to 1938.

The 1938 report was filed for Louis Phillips, New York, Pathe Film Corporation director, showing that he acquired 200 shares of common stock through his wife, and was accompanied by a report for June, 1939, showing also the acquisition of 200 shares of common stock through his wife.

A December, 1940, report for Harry Cohn, Hollywood, President of Columbia Pictures, showed the disposition by gift of 100 shares of common stock and the sale of 2,160 shares of common stock held in the "Joan Perry Account."

A third belated report, filed for Nathan J. Blumberg, New York, President of Universal Corporation, showed the receipt on January 1, last, of 5,000 common voting trust certificate warrants as compensation under an employment agreement.

The SEC summary showed that no securities of their companies were held by John M. Whitaker, Jersey City, N. J., when he became a director in Radio-Keith-Orpheum on December 26, 1940, or by General Malin Craig, Washington, D. C., when he became a director in Columbia Broadcasting System March 5.

Technicolor Meeting Set for May 17th

The annual stockholders meeting of Technicolor, Inc., has been scheduled for May 17. Business to come up before the meeting includes election of four directors and voting on an amendment to the by-laws of the corporation to reimburse officers and directors for expenses incurred in a lawsuit unless they acted in bad faith or are liable on account of wilful misconduct.

SEC Lists Salaries Of Executives

Salaries of officers of corporations and motion picture stars, options granted to officials, and stockholdings of directors of companies were disclosed Tuesday in proxy notices and annual reports of corporation published by the Securities and Exchange Commission. Among the companies whose reports and proxies were released were the following:

Darryl F. Zanuck, vice-president of the Twentieth Century-Fox Film Corporation was paid $265,000 last year. As a part of his employment conract, Mr. Zanuck was granted an option to purchase 100,000 shares of common stock at $13 a share, the option to be exercised in whole or in part before March 31, 1947. Henry Fonda, moving picture star was paid $172,208 last year and Tyrone Power was paid $169,009 during 1940.

Joseph M. Schenck Resigns From Fox Board

Joseph M. Schenck withdrew from the payrolls of Twentieth Century-Fox Film Corp. several weeks ago on his last arrival in New York from Hollywood. Although no public announcement has been made it is is understood that Mr. Schenck has also resigned as chairman of the Twentieth-Fox board. The board was to meet Thursday to act upon the resignation.

Cooke Forms Corporation

William G. Cooke, owner of the State theatre in Winnemucca, Nev., has formed a corporation called the Silver State Amusement Co., Inc., which will include the State theatre, as well as the new Tower theatre in Reno, which is now under construction. The Tower theatre will seat 800.

Amusement Group Aids Greek Relief

More than $500,000 has been collected by the amusement industry division of the Greek War Relief Association and substantial sums are still to be received, Adolph Zukor, chairman of the division announced in New York last week. The amusement industry's quota was exceeded, Mr. Zukor said, and $500,000 of the amount has already been transferred to Athens for medical supplies, food and clothing for Greek women and children.

The advisory committee of the division includes Will H. Hays, Martin Quigley, Sidney R. Kent, Sam H. Harris, Joseph Bernhard and W. G. Van Schmus. Samuel Goldwyn was active in the drive on the coast as chairman of the Motion Picture Permanent Charities Committee in Hollywood.

Division committee chairmen are: distributors, Gradwell L. Sears; exhibitors, John H. Harris; exhibitor organizations, Harry Brandt; trade papers, M. D. Kann; newsreels, A. J. Richard; sports, Bill Corum; legitimate theatres, Sam H. Harris; accessories, Charles L. O'Reilly. M. S. Gowthorpe is treasurer and L. E. Thompson chairman of the campaign committee.

Alex Manta, director of the Chicago Greek relief drive, says theatres in that territory will continue Greek aid. Van Nomikos, Allied vice-president, was in Washington conferring on continued theatre cooperation in raising funds for Greek war sufferers.

Greek relief in Kansas City, Mo., exchange area, according to a report from Robert Withers and Sean Lawler, respectively chairman of the distributors committee and acting chairman of the exhibitors committee, has netted $17,800 from about 300 theatres reporting, with a few still to be heard from. It is estimated the total will be about $18,000, still $3,700 short of the area's quota of $21,700. This discrepancy is explained in the fact that the area, essentially a farming area, did not have the necessary cities for special showings, and it was felt the smaller communities would find such special showings impractical.

The Philadelphia motion picture industry is reported to have gone over the top in its collections for the Greek fund with $23,902. Ted Schlanger, Warner theatre zone head, and William G. Mansell, Warner branch manager, headed the drive. $11,950 was collected from the Stanley-Walker circuit, $11,952 from the independents, and a special midnight performance at the Earle theatre at $1 a ticket with the Variety club cooperating resulted in an additional $1,800.

Connecticut Allied Elects Officers

The Allied Theatre Owners of Connecticut unanimously elected Dr. J. B. Fishman, president, and Charles Repass and Ralph Pasho, vice-presidents, at a meeting in New Haven on Tuesday.

Other officers elected are: Joseph Shulman, treasurer; Lawrence Caplan, executive secretary; Joseph Reed, chairman of the board, and board members, Daniel Pouzzner, Maurice Bonoff, Morris Jacobson, Jack Schwartz, Barney Calechman. It was said at the same time that the organization will watch with interest to see if the consent decree provisions are closely carried out.

Dinner Dance

The Motion Picture Bookers Club, of New York, will hold its annual dinner dance the evening of May 18th, at the Astor Hotel,

ENGINEERS LOOK OVER NEW ITEMS IN SOUND, COLOR, LIGHTING, *et al.*

New Developments in Sound Recording and Reproduction To Highlight Spring Session at Rochester Opening May 5

New developments in motion picture sound recording and theatre reproduction highlights the program of the Society of Motion Picture Engineers' convention, opening at the Sagamore Hotel, Rochester, Monday. The 1941 spring meeting will give special technical sessions to sound, illumination and projection in addition to general and business sessions during the four-day gathering.

Several hundred engineers and manufacturers' representatives are expected from Hollywood, Chicago, New York, Rochester and elsewhere. The SMPE will conduct a joint session on Wednesday, with the Acoustical Society of America to study problems of sound fidelity and control.

The sound session on Monday evening, May 5th, will center on reports on control-track and multiple horn systems such as developed for the Vitasound and Fantasound processes. The report of the standards committee, headed by D. B. Joy, will feature the illumination session on Monday afternoon. Committees on Projection Practice, Theatre Design, and Screen Brightness will report at the projection session on Thursday, followed by a symposium on projection practice.

The complete program of the society follows:

Monday, May 5

9:00 a.m. Glass House (Hotel Roof); Registration.
9:30 a.m. Glass House (Hotel Roof); General Session.
Report of the Convention Arrangements Committee; W. C. Kunzmann, Convention Vice-President.
Report of the Financial Vice-President; A. S. Dickinson.
Report of the Engineering Vice-President; D. E. Hyndman.
Welcome by the President; Emery Huse.
"The University of Minnesota Visual Education Program"; R. A. Kissack (Demonstration).
"Five New Models of 16-Mm Sound Kodascopes"; W. E. Merriman, Eastman Kodak Co., Rochester, N. Y
"Aviation Films—A New Frontier for Motion Picture Production"; Arch. A. Mercey, Office of Government Reports, Exccutive Office of the President; and E. M. Ellingson, Civil Aeronautics Board, Washington, D. C.
"Air-Conditioning Safety Device for Motion Picture Theaters"; E. R. Morin, Motion Picture Division, Connecticut State Police.
"The Specialization of Film Delivery"; J. H. Vickers, National Film Carriers, Inc., Philadelphia, Pa.
12:30 p.m. Starlight Room; Informal Get-Together Luncheon; Presidcnt Huse, Chairman.
Addresses by The Honorable S. B. Dicker, Mayor of the City of Rochester; Dr. F. R. Watson, President, Acoustical Society of America; Dr. Howard Hanson, Director, Eastman School of Music, University of Rochester, Rochester, N. Y.
2:00 p.m. Glass House (Hotel Roof); Illumination Session.
"Characteristics of Intermittent Carbon Arcs"; H. G. MacPherson, R. B. Dull, and F. T. Bowditch, National Carbon Company, Cleveland, Ohio.
"Some Properties of Polished Glass Surfaces"; F. Iones, Bausch & Lomb Optical Co., Rochester, N. Y.
"Improvements in Methods of Surface Treatment of Lenses"; W. Miller, Vard Mechanical Laboratories, Pasadena, Calif.
Report of the Standards Committee; D. B. Joy, Chairman.
"A method for Designing Film Sprockets"; W. G. Hill and C. L. Schaeffer, Agfa Ansco Corp., Binghamton, N. Y.
Report of the Non-Theatrical Equipment Committee; J. A. Maurer, Chairman.
Report on the Activities of the Inter-Society Color Council"; R. M. Evans, Chairman of SMPE Dclegates.
8:00 p.m. Glass House (Hotel Roof); Sound Session.
"Informal Report on Control-Tracks and Multiple Horns, from the Academy Research Council"; J. O. Aalberg, Hollywood, Calif.
"Multi-Speaker Systems"; H. I. Reiskind, RCA Manufacturing Co., Inc., Indianapolis, Ind.
"Fantasound"; N. A. Hawkins and W. Garity, Walt Disney Studios, Burbank, Calif.
"Vitasound"; N. Levinson and L. T. Goldsmith, Warner Bros.-First National Studios, Burbank, Calif.
"Motion Picture Technic and Multi-Horn Reproduction"; L. L. Ryder, Paramount Pictures, Inc., Hollywood, California.
"New and Old Aspects of the Origins of 96-Cycle Distortion"; J. O Baker and R. O. Drew, RCA Manufacturing Co., Inc., Camden, N. J.

Tuesday, May 6

9:00 a.m. Glass House (Hotel Roof); Registration.
9:30 a.m. Glass House (Hotel Roof); General and Business Session.
"New Gadgets for the Film Laboratory"; B. Robinson and M. Leshing, Twentieth Century-Fox Film Studios, Hollywood, Calif.
"An All-Purpose Sound Track Printer"; G. M. Best, Warner Bros.-First National Studios, Burbank, Calif.
"Some Equipment Problems of the Direct 16-Mm Producer"; L. Thompson, The Calvin Co., Kansas City, Mo.
11:00 a.m. Society Business.
"Some recent Advances in the Theory of the Photographic Process"; C. E. K. Mees, Eastman Kodak Co., Rochester, N. Y.
"Performance of the Visual Mechanism in the Viewing of Motion Pictures"; Brian O'Brien, Institute of Applied Optics, University of Rochester, Rochester, N. Y.
2:00 p.m. Open Afternoon.
7:30 p.m. Starlight Room; 49th Semi-Annual Banquet and Dance.
Dancing and Entertainment.

Wednesday, May 7

JOINT MEETING OF THE ACOUSTICAL SOCIETY OF AMERICA AND THE SOCIETY OF MOTION PICTURE ENGINEERS

9:30 a.m. Eastman Theatre.
Symposium on the Stereophonic Sound-Film System. by the Bell Telephone Laboratories, New York. N. Y.
"General Theory"; Harvey Fletcher and E. C. Wente.
"Mechanical and Optical Equipment"; E. C. Wente, R. Biddulph, L. A. Elmer, and A. B. Anderson.
"Theory and Performance of Compandor Systems"; Harvey Fletcher and W. B. Snow.
"Pre- and Post-Equalization of Compandor Systems"; J. C. Steinberg.
Technical Demonstration.
200 p.m. Glass House (Hotel Roof); General Session.
"Electrical Equipment for the Stereophonic Sound-Film System"; W. B. Snow and A. R. Soffel.
"A Light-Valve for the Stereophonic Sound-Film System"; E. C. Wente and R. Biddulph.
"Internally Damped Rollers"; E. C. Wente and A. H. Müller.
"A Non-Cinching Film-Rewind Machine"; L. A. Elmer.
"Progress in Three-Dimensional Photography"; J. A. Norling, Loucks & Norling, New York, N. Y. (Demonstration.)
"Solar Prominences in Motion"; R. R. McMath, McMath-Hulbert Observatory, Lage Angelus, Pontiac, Mich. (Demonstration.)
8:00 p.m. Eastman Theater.
Demonstration of Stereophonic Sound-Film System. by the Bell Telephone Laboratories, New York, N. Y.

Thursday, May 8

9:30 a.m. Glass House (Hotel Roof); Projection Session.
Report of the Theater Engineering Committee; A. N. Goldsmith, Chairman. Sub-Committee on Projection Practice; H. Rubin, Chairman. Sub-Committee on Theatre Design; B. Schlanger, Chairman. Sub-Committee on Screen Brightness; F. E. Carlson, Chairman.
Projection Practice Symposium, prepared for the Projection Practice Sub-Committee of the Theater Engineering Committee.
"Projection Room Equipment Requirements"; J. J. Sefing.
"The Projection Room—Its Location and Its Contents"; J. R. Prater.
"Factors Affecting Sound Quality"; A. Goodman.
"Factors to Be Considered in a Sound Screen"; C. F. Holly.
"A Suggested Clarification of Carbon Arc Terminology as Applied to the Motion Picture Industry"; H. G. MacPherson, National Carbon Co., Cleveland, Ohio.
"Improved Methods of Controlling Carbon Arc Position"; D. J. Zaffarano, W. W. Lozier, and D. B. Joy, National Carbon Co., Fostoria, Ohio.
"A New 13.6-Mm High-Intensity Projector Carbon"; W. W. Lozier and D. B. Joy, National Carbon Co., Fostoria, Ohio.
2:00 p.m. Glass House (Hotel Roof); General Session.
"The Subjective Sharpness of Simulated Televison Images"; M. W. Baldwin, Jr., Bell Telephone Laboratories, New York, N. Y.
"A Compact Direct-Reading Reverberation Meter"; E. S. Seeley, Altec Service Corp., New York, N. Y.
"Solution of Acoustic Problems Encountered in Recording Sound for Motion Pictures"; W. L. Thayer, Paramount Pictures, Inc., Hollywood, Calif.
"Development and Current Uses of the Acoustic Envelope," H. Burris-Meyer, Stevens Institute of Technology, Hoboken, N. J. (Demonstration.)
"Notes on the Mechanism of Disk Recording and Playback"; O. Kornei, Brush Development Co., Cleveland, Ohio.
"Analytic Treatment of Tracking Error and Notes on Optimum Pick-up Design"; H. G. Baerwald, Brush Development Co., Cleveland, Ohio.
Adjournment.

SHORT PRODUCT PLAYING BROADWAY

Week of April 26

CAPITOL
The Goose Goes South.... MGM
More Trifles of Importance. MGM
Feature: Ziegfeld Girl..... MGM

CRITERION
The Happiest Man on Earth. MGM
Feature: A Girl, a Guy and a Gob ..... RKO Radio

MUSIC HALL
No Shorts
Feature: That Hamilton Woman!..... United Artists

PARAMOUNT
Eugene, the Geep..... Paramount
Fishing Fever ..... Paramount
Feature: The Road to Zanzibar..... Paramount

RIALTO
Waiting for Baby..... Paramount
Puttin' on the Act..... Paramount
Feature: The Black Cat..... Universal

RIVOLI
Timber ..... RKO Radio
Picture People, No. 7..... RKO Radio
Feature: The Flame of New Orleans..... Universal

ROXY
The Baby Seal..... 20th Cent.-Fox
The Battle of the Atlantic.. 20th Cent.-Fox
Feature: The Lady from Cheyenne..... Universal

STRAND
The Seeing Eye..... Vitaphone
Big Bill Tilden..... Vitaphone
The Cat's Tale..... Vitaphone
Feature: The Great Lie..... Warner Bros.

Republic Sets Deal With Warner Theatres

Republic Pictures has closed a 1941-42 product deal with Warner Theatres for 80 theatres in the Pittsburgh territory, and for 44 houses in the Washington area. The Pittsburgh deal was concluded by James R. Grainger, Republic president, with Harvy Kalmine and Harry Feinstein, representing the circuit. J. H. Alexander and Sam Fineburg worked with Mr. Grainger on the deal.

The Washington deal was closed by Mr. Grainger and Jack Flax, Republic Washington franchise holder, with John Payette and George Crouch representing the circuit.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Rookies on Parade

(Republic)

A Band and a Barrack

If this script on selective service has no other message, it should convey at least to the boys of Local 802 of the American Federation of Musicians some serious substance for study. Take the fictional and film draft story of one of the gentlemen of the "down beat" calling, "Duke Wilson." Up to the time that "Duke" answered the bugle call to barrack life, he wasn't much of a character, musically or otherwise. His gambling habits had spiked his romance with a sweet songstress, "Lois Rogers" and apparently his one main ambition was to write all the ten numbers in the hit parade. Shouldering a gun instead of waving a baton does things to "Duke" and by the time the picture has reached final foot of its unreeling he has abandoned the plans he had of cashing in on the success of an army life musical review which he cooked up in between drill sessions and chalked up the song and dance endeavor to the non-monetary benefit of bettering camp morale.

That's all there is to this reform story. But in between the telling of the redemption of a "boogie woogie" and the triumph of patriotism over a piano there are lots of sequences devoted to horse play army life. The gags and situations, although none too subtle or original, carry frequent laugh results and an additional value of being timely and topical. The musical portions are tuneful, if not memorable. Song sequences are handled by Bob Crosby, Ruth Terry and Gertrude Niesen. Crosby, playing the bandmaster who becomes a good military recruit, keeps his poker-faced expression intact and his slump stance unmoved despite his exposure to the toughening up tactics of a soldier's education. Gertrude Niesen, a chanteuse in the category of a torch singer, is seen in a superfluous role so far as plot necessities are concerned and appears only at set intervals to demonstrate her husky vocal wares. One of Miss Niesen's number is particularly uncalled for wherein the singer does a seductive, sibilant and suggestive impersonation of a former screen personality with a penchant for selling sex. Comedy business is entrusted to a trio of players, Eddie Foy, Jr., Marie Wilson and Cliff Nazarro of double talk patter with honors going to Foy.

Previewed in New York. The assembled audience occasionally registered a chucklesome response to the "you're in the army now" effort.—JOSEPH F. COUGHLIN.

Produced and distributed by Republic. Associate producer, Albert J. Cohen. Director, Joseph Santley. Original story, Sammy Cahn and Saul Chaplin. Production manager, Al Wilson. Cameraman, Ernest Miller. Art director, John Victor Mackay. Supervising editor, Murray Seldeen. Film editor, Charles Craft. Dances staged by Louis Da Pron. Wardrobe, Adele Palmer. Technical advisor, Captain Jack Voglin. Musical director, Cy Feur. Songs, Sammy Cahn and Saul Chaplin, Jule Styne and Eddie Cherkose, Sidney Claire and Nick Castle. Orchestrations, Gene Rose and Walter Scharf. P. C. A. Certificate No. 7195. Release date, April 17, 1941. Running time, 69 minutes. General audience classification.

CAST

Duke Wilson	Bob Crosby
Lois Rogers	Ruth Terry
Marilyn Fenton	Gertrude Niesen
Cliff Dugan	Eddie Foy, Jr.
Kitty Mulloy	Marie Wilson
Joe Martin	Cliff Nazarro
Mike Brady	William Demarest
Augustus Moody	Sidney Blackmer
Tiger Brannigan	Horace MacMahon
Bob Madison	William Wright

Mutiny in the Arctic

(Universal)

Adventure Below Zero

In this continuation of their adventurings for the matinee trade Messrs. Richard Arlen and Andy Devine invade the polar region in quest of a radium-bearing deposit, meet dangers and disasters in terms of ice floes, bears, plotters who would filch from them their findings, returning to civilization after triumphing over a variety of obstacles and situations such as have been set up for chapter-play heroes to conquer since the beginning of the cinema.

Such interest as the film holds for the mature accrues from stock shots of glaciers, icebergs, bears in combat and a band of Esquimaux seen in and around their village, the story being written around this material. There are fisticuffs, sluggings and such activities for the followers of this school of entertainment.

Direction by John Rawlins is for action throughout, long stretches proceeding without dialogue. Ben Pivar produced.

Previewed at studio.—WILLIAM R. WEAVER.

Produced and distributed by Universal. Associate producer, Ben Pivar. Director, John Rawlins. Photographed by John W. Boyle. Edited by Ed Curtiss. P.C.A. Certificate No. 7239. Release date, April 18, 1941. Running time, when seen at studio, 61 minutes. General audience classification.

CAST

Dick	Richard Arlen
Andy	Andy Devine
Gloria	Anne Nagel
Ferguson	Addison Richards
Cole	Don Terry
Capt. Morrissey	Oscar O'Shea
Harmon	Harry Cording
Cook	Jeff Corey
Helmsman	Harry Strang
Mess Boy	John Rogers

The Singing Hill

(Republic)

Autry to the Rescue

This latest Gene Autry has the singing cowboy persuade a scatter-brained girl to renounce her intention of selling her family ranch to a land hungry banker. The banker, already having indicated that he intends to stop grazing privileges on the land when he takes title, manages to stop a trail herd, but is finally frustrated in his attempts to get the ranch.

In addition to the star, the picture's story is told through Smiley Burnett, Virginia Dale, Mary Lee, Spencer Charters, Gerald Oliver Smith and George Meeker.

Five new songs and an equal number of more familiar melodies are heard in the film, and production is enhanced by shots of pictorial value both in action and dramatic sequences.

Harry Grey was associate producer and Lew Landers directed.

Previewed in a studio projection room.—WALTER SELDEN.

Produced and distributed by Republic. Associate producer, Harry Grey. Directed by Lew Landers. Photographed by William Nobles. Film editor, Les Orlebeck. P.C.A. No. 7232. Release date, April 26. 1941. Running time, when seen, 75 minutes. General audience classification.

CAST

Gene	Gene Autry
Frog	Smiley Burnette
Jo	Virginia Dale
Patsy	Mary Lee
Judge	Spencer Charters
Dada	Gerald Oliver Smith
John Ramsey	George Meeker
Pop Sloan	Wade Boteler
James Morgan	Harry Stubbs
Alabam	Cactus Mack
Flint	Jack Kirk

The People vs. Dr. Kildare

(M-G-M)

Diagnosis Saves the Doctor

The Lew Ayres-Lionel Barrymore series steps up several rungs in the entertainment ladder at this point, delivering a picture packed with story and devoid of irrelevancies. It is a film in no wise dependent upon any that have gone before and as suitable for first timers as for followers of the group. In point of suspense and plausibility it ranks with the best product in its price range.

This time the young medico performs an emergency operation on an ice skater injured in an auto crash and is sued for damages when on recovery, she is discovered to be partly paralyzed. How the senior doctor's diagnosis proves that paralysis preceded the accident, establishing the fact by an operation correcting the condition, makes up a sequence of events fascinating to the beholder and dramatically informative.

As in the past, dialogue developments combine to reflect honor and a measure of glory upon the medical profession, although gracefully. Also, and in common with many another film of recent release, the traditions of court procedure are sacrificed in the interests of narrative convenience and an expedient as well as happy ending. Much of the action takes place in a court room, the remainder in a hospital and, a brief portion, on a highway.

Direction by Harold S. Bucquet is best in dramatic stretches, although comedy sequences also produce worthwhile results.

Previewed at studio.—W. R. W.

Produced and distributed by Metro-Goldwyn-Mayer. Director, Harold S. Bucquet. Based on an original story by Lawrence P. Bachmann and Max Brand. Director of photography, Clyde De Vinna. Musical score, David Snell. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associate, Howard Campbell. Set decorations, Edwin B. Willis. Gowns, Kalloch. Film editor, Ralph Winters. P. C. A. Certificate No. 7234. Running time, 78 minutes. Release date, May 2, 1941. General audience classification.

CAST

Dr. James Kildare	Lew Ayres
Dr. Leonard Gillespie	Lionel Barrymore
Mary Lamont	Laraine Day
Frances Marlowe	Bonita Granville
Molly Byrd	Alma Kruger
Vernon Briggs	Red Skelton
Mr. Reynolds	Paul Stanton
Fay Lennox	Diana Lewis
Dr. Walter Carew	Walter Kingsford
Nurse Parker	Nell Craig
Mr. Channing	Tom Conway
Sally	Marie Blake
Clifford Genet	Eddie Acuff
Conover	George H. Reed
Dan Morton	Chick Chandler
Mike Ryan	Frank Orth
Maisie	Gladys B. Lake

The Black Cat

(Universal)

Edgar Allen Poe Up-to-Date

Derived by four writers from the original work by the late Edgar Allen Poe, this tale of murder and suspicion of murder, in a house full of cats, secret passages and heirs to a fortune, stands head and shoulders above most of the season's contributions to the thrill-chill-kill school of production. It treats its origin and its function with respect, offends the plausibilities no more than is minimum for this type of story, and it supplies comedy that

(Continued on page 40)

INTERNATIONAL

MOTION PICTURE ALMANAC

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EDITED BY TERRY RAMSAYE

QUIGLEY PUBLICATIONS

NEW YORK HOLLYWOOD

CHICAGO LONDON

SHOWMEN'S REVIEWS OF PRODUCT

(Continued from page 38)

serves its purpose as relief without diluting the sense of menace on which it depends for satisfaction of its audiences.

The plot contains ingredients which have been used by many a producer for many a purpose—the last will and testament of the wealthy eccentric, in this case a woman fond of cats, the several heirs covetous of the inheritance, the servant who looks capable of any variety of crime, the storm, the banging shutters, all the trimmings—but they are employed as befits a commonsense job of scaring the customers into ecstacy before explaining how it all happens. The story stays on the beam and the tension is unbroken from start to finish.

Although all the members of the cast satisfy the demands of the occasion, Hugh Herbert is a standout as the member in charge of comedy and Broderick Crawford impresses as the young man who carries the ball, so to speak, as to narrative. Basil Rathbone and Gale Sondergaard are the runners-up.

Production by Burt Kelly is a solid job, as is direction by Albert S. Rogell, and the art direction of Jack Otterson gives to the investiture the Poe atmosphere with distortion neither to the right nor to the left of realism.

Previewed at studio.—W. R. W.

Produced and distributed by Universal. Associate producer, Burt Kelly. Director, Albert S. Rogell. From a story by Edgar Allen Poe. Photographed by Stanley Cortez. Edited by Ted Kent. P.C.A. certificate No. 7173. Release date, May 2, 1941. Running time, when seen at studio, 71 minutes. General audience classification.

CAST

Montague Hartley.....Basil Rathbone
Mr. Penny.....Hugh Herbert
A. Gilmore Smith.....Broderick Crawford
Abigail.....Gale Sondergaard
Elaine Winchester.....Anne Gwynne
Myrna.....Gladys Cooper
Henrietta.....Cecilia Loftus
Margaret.....Claire Dodd
Stanley.....John Eldredge
Richard.....Alan Ladd
Eduardo.....Bela Lugosi

Lady from Louisiana

(Republic)

Love and Lotteries

Although the players are costumed in overstuffed bustles and flowing cravats and despite an occasional bit of Southern atmospheric flavor, chiefly when the dialogue is pronounced with a broad and drawling "a" and the actors chivalrously don their waistcoats upon the entrance of a lady into a room, this story of love and lotteries concerns an underworld vs. clean-up attorney theme closely connected to modern melodrama of gangsterism. Despite this the nineteenth century piece lags in pace and interest except for a thrilling finale of blood and slug fest.

John Wayne and Ona Munson are teamed. Wayne is seen in the role of the crusading lawyer who falls in love with the daughter of a New Orleans lottery runner whose racket he is bent on breaking. Miss Munson, whom audiences may remember as the picturesque but not very polite "Belle Watling" of "GWTW," is the gambler's daughter and the assignment hardly allows Miss Munson the dynamic characterization scope of the "Watling" portrayal. Helen Westley, humorously effective as a genteel lady with a reformer complex, Ray Middleton, as a heavy, and Henry Stephenson in the part of Miss Munson's parent are prominent in supporting roles. Until the waters rise for a smash suspense climax, some captious spectators may believe that associate-producer-director Bernard Vorhaus was composing a sly burlesque on the theme of stern Northerner and soft, sweet Southern belle.

The deluge not only douses the principals but eliminates the menace-murderer of Stephenson and reunites Wayne and Miss Munson, previously estranged because of their social spheres.

Seen in the company's New York projection room where an audience of trade paper folk seemed to be none too concerned over the north vs. south romantic and crusading feud.—JOSEPH F. COUGHLIN.

Produced and distributed by Republic. Associate producer-director, Bernard Vorhaus. Original story by Edward James and Francis Faragoh. Production manager, Al Wilson. Cameraman, Jack Marta. Supervising editor, Murray Seldeen. Film editor, Edward Mann. Art director, John Victor Mackay. Musical director, Cy Feuer. Wardrobe, Adele Palmer. P. C. A. Certificate No. 7207. Release date, April 22, 1941. Running time, 82 minutes. General audience classification.

CAST

John Reynolds.....John Wayne
Julie Mirbeau.....Ona Munson
Blackie Williams.....Ray Middleton
General Mirbeau.....Henry Stephenson
Mrs. Brunot.....Helen Westley
Cuffy.....Jack Pennick
Felice.....Dorothy Dandridge
Gaston.....Shimen Ruskin
Pearl.....Jacqueline Dalya
Judge Wilson.....Paul Scardon
Senator Cassidy.....Major James H. MacNamara
Littlefield.....James C. Morton
Edwards.....Maurice Costello

The Pioneers

(Monogram)

Tex Ritter Saves the Day

Inspired by the James Fenimore Cooper novel, this picture retains none of the high excitement engendered in the youthful mind by the famous "Leatherstocking Tales."

Instead, through repeated use of stock shots, the film follows an easily determined path in which western settlers finally are successful in setting out for new frontiers, despite raids by Indians and whites who would prevent them.

Tex Ritter is cast as a scout who finally unearths the plot against the would be settlers. Arkansas "Slim" Andrews portrays his side kick, Wanda McKay the girl in the case. Others are Doyle O'Dell, Red Foley, George Chesebro, Del Lawrence. Five songs are heard in the production.

Edward Finney produced and Al Herman directed.

Previewed in a studio projection room.—WALTER SELDEN.

Produced and distributed by Monogram Pictures. Producer, Edward Finney. Director, Al Herman. From the novel by James Fenimore Cooper. Assistant director, Al Alt. Cameraman, Marcel Le Picard. Production Aid, Samuel R. Wallis. Technical director, E. R. Hickson. Film editor, Fred Bain. Musical score and director, Frank Sanucci. P. C. A. Certificate No. 7248. Running time, when seen in Hollywood, 61 minutes. Release date, May 10, 1941. General audience classification.

CAST

Tex.....Tex Ritter
Slim.....Arkansas "Slim" Andrews
Red Foley.....Red Foley
Doye O'Dell.....Doye O'Dell
Wilson.....George Chesebro
Ames.....Del Lawrence
Suzanna.....Wanda McKay
Benton.....Post Park
Carson.....Karl Hackett

Strange Alibi

(Warner - First National)

Detective Melodrama

Under the directorial guidance of D. Ross Lederman, "Strange Alibi" is a swiftly paced and compact picture of a young detective who fakes enmity with his superior officer in order to further cement his connection with the underworld. Starred in this production is Arthur Kennedy, who appeared in "City of Conquest" as James Cagney's younger brother, and who in this turns in a creditable performance as the zealous detective willing to risk all for the sake of justice. Handling the feminine romantic lead is Joan Perry as the faithful sweetheart who, despite his seemingly obvious guilt, still believes the young detective to be innocent of a crime for which he is sent to prison.

In an effort to uproot the crooked gambling syndicate which is terrorizing the city, "Detective Joe Geary" joins the gang and finds that its leaders are two police officers. Later when the officers uncover "Geary's" reason for joining the gang they have him sent away on a murder charge of which he is innocent. The only witness to his innocence dies, but "Geary" following a prison break, proves to the Governor who the real thing leaders are.

Supporting Arthur Kennedy and Joan Perry the cast includes Jonathan Hale as the detective friend who is murdered, Florence Bates, remembered for her characterization in "Rebecca," and who appears here as the owner of a gambling den who later aids the detective, Howard da Silva, as the much hated and cruel prison guard, and others who competently bring the plot to its surprise climax.

Reviewed at the Globe theatre in New York attended by an early afternoon audience who watched with interest.—GEORGE SPIRES.

Produced and distributed by Warner Brothers-First National Pictures. Directed by D. Ross Lederman. Photographed by Allen G. Siegler, A. S. C. Art director, Hugh Reticker, Dialogue director, Frank Fox. Film editor, Frank Magee. Sound by E. A. Brown. Gowns by Howard Shoup. Makeup artist, Perc Westmore. Running time, 63 minutes. Release date, April 19th, 1941. P. C. A. Certificate No. 7032. General audience classification.

CAST

Joe Geary.....Arthur Kennedy
Alice Devlin.....Joan Perry
Chief Sprague.....Jonathan Hale
Tex.....John Ridgeley
Katie.....Florence Bates
Governor Phelps.....Charles Trowbridge
Captain Reddick.....Cliff Clark
Lieutenant-Detective Pagle.....Stanley Andrews

South of Panama

(Producers Releasing Corp.)

Spy Melodrama

With Roger Pryor and Virginia Vale in the starring roles, producer T. H. Richmond brings to the screen another of the currently popular pictures with a Latin American background. Using the familiar theme of a foreign government's espionage activities in the Panama Canal Zone, the picture progresses steadily if not swiftly in telling its tale of adventure.

Directed by Jean Yarborough the picture concerns a camouflage invented by "Paul Martin," brother of "Jan," and the attempts of the foreign agents to get possession of it. "Mike Lawrence" (Roger Pryor) innocently becomes involved when he is believed to be "Jan's" brother. From there the plot develops into a series of adventures for all concerned.

Supporting Mr. Pryor and Miss Vale, who has the opportunity to sing the new BMI song, "Madame Will Drop Her Shawl," are Hugh Beaumont as the inventor and brother of the girl; Lionel Royce, the spy-ring's leader, and Sam McDaniel, the hotel's handy-man who aids in outwitting the criminal element.

Reviewed at a New York screening.—G. S.

Produced by T. H. Richmond for distribution through Producers Releasing Corp. Directed by Jean Yarborough. Photographed by Max Stengler, A.S.C. Frank Sylos, art director. Ferol Redd, sound engineer. Alberto Columbo, musical director. Guy Thayer, Jr., film editor. William Strohbeck, assistant director. Melville Shyer, associate producer. Release date, May 2nd, 1941. Running time, 68 minutes. P.C.A. Certificate No. 7280. General audience classification.

CAST

Mike Lawrence.....Roger Pryor
Jan Martin.....Virginia Vale
Burns.....Lionel Royce
Raynor.....Lucien Prival
Police Chief.....Duncan Renaldo
Joe.....Lester Dorr

Tumbledown Ranch in Arizona

(Monogram)

Western with Trimmings

This sixth in the series of Range Busters westerns produced by George W. Weeks for Monogram profits by song numbers of above normal quality and by novelty in the way of beginning and ending. It loses by a lack of conviction in the climax where the villainy afoot *in re* the tumbledown ranch should pull the story together but doesn't. Mayhap the entries on the profit side will outweigh the one opposite them.

The film opens with Range Busters Crash Corrigan and Dusty King portraying their sons as of now and as participants in the collegiate rodeo of 1941. A blow on the head sends one of them back into the past, by a sort of application of what he calls fourth dimension, and it is in this past that Corrigan, King and Terhune, the Ranger Busters, thwart a plot to steal "Mother Rogers'" ranch, this portion of the film sticking to formula and giving the trio opportunity to provide their accustomed entertainment. Return to 1941 is had at the conclusion.

Anna Bell Ward was associate producer and S. Roy Luby was director.

Previewed at studio.—W. R. W.

Produced by George W. Weeks. Distributed by Monogram. Associate producer, Anna Bell Ward. Director, S. Roy Luby. Photographed by Robert Cline. Edited by Roy Clair. P.C.A. Certificate No. 7146. Release date, April 20, 1941. Running time, 60 minutes. General audience classification.

CAST

Crash ..... Ray Corrigan
Dusty ..... John King
Alibi ..... Max Terhune
Dorothy ..... Sheila Darcy
Mother Rogers ..... Marian Kerby
Gallop ..... Quen Ramsey
Slocum ..... James Craven

They Dare Not Love

(Columbia)

Refugee Drama

Starring George Brent and Martha Scott and featuring Paul Lukas, Columbia's "They Dare Not Love" tells the story of the escape of an Austrian Prince from the Nazi invasion of 1938, and his efforts to effect the release of other Austrians from a concentration camp. For the most part laid in America and on board ship, the picture treats Nazis as the villains and while showing the workings of the Gestapo in the United States, does not sermonize nor preach. There is an indirect message, however, that some day Austria will rise again.

Supporting the three principals are Egon Brecher, Roman Bohnen, Edgar Barrier, Kay Linaker and Frank Reicher.

The story starts on a melodramatic note, but bcomes a conversational picture, rather than moving, until the climax. An underlying current of peril is openly strived for, but is not achieved to any marked extent.

The film has been given a handsome mounting by producer Sam Bischoff, it being one of Bischoff's first productions at Columbia where he went upon leaving Warners recently. James Whale's direction seemed uninspired, there not being in the story a proper balance of motion and dialogue.

Brent and Miss Scott, two highly capable performers, were apparently bogged down by their material, the Prince, played by Brent, flees Austria and makes his way to America. On the same boat is "Marta," who is betrothed to another Austrian now reportedly in a concentration camp. The pair fall in love, but his indifference to the fate of the Austrians cause her to spurn him. When he realizes the cause, he offers himself to the Gestapo in exchange for seven men, including her sweetheart.

Previewed in a Hollywood projection room. —V. K.

Produced and distributed by Columbia Pictures. Producer, Samuel Bischoff. Director, James Whale. Story by James Edward Grant. Director of photography, Franz F. Planer. Film editor, Al Clark. Art directions, Lionel Banks. Gowns, Saltern. Musical director, M. W. Stoloff. Assistant director, William Mull. Sound engineer, Ed Bernds. P. C. A. Certificate No. 7037. Running time, when seen in Hollywood, 75 minutes. Release date, April 31, 1941. General audience classification.

CAST

Prince Kurt Von Rotenburg ..... George Brent
Marta Keller ..... Martha Scott
Baron Von Helsing ..... Paul Lukas
Professor Keller ..... Egon Brecher
Baron Shafter ..... Roman Bohnen
Captain Wilhelm Ehrhardt ..... Edgar Barrier
Barbara Murdoch ..... Kay Linaker
Captain ..... Frank Reicher

The Wildcat of Tucson

(Columbia)

Western Melodrama

Again in the role of "Wild Bill Hickok," Bill Elliott continues further on his one-man crusade against lawlessness on the western frontier. This time "Wild Bill" becomes entangled with racketeering politicians when his younger brother is framed and jailed on a false charge for trying to expose the crookedness of a gang, who, through a legal loophole, are swindling the local ranchers of their land. Directed by Lambert Hillyer, "The Wildcat of Tucson" creditably follows in the path of its predecessors and brings to western fans all the elements of action, comedy and romance to make it enjoyable film fare.

When "Dave Hickok" is jailed "Bill" sets out to uncover and bring to justice the criminal element which has been terrorizing the local citizenry. With the aid of "Vivian Barlow," daughter of a one-time honorable judge turned crooked, "Bill," in his usual easy-going manner exposes all members of the gang and their purpose and clears his brother's name. This is accomplished only after much travail.

Supporting Bill Elliott are Evelyn Young as the daughter of the crooked judge, Stanley Brown, the hot-headed brother of "Wild Bill," Dub Taylor, who offers the comedy and musical renditions while aiding the cause of justice, and Kenneth MacDonald as the heavy in the plot.

Reviewed at the Central theatre in New York.—GEORGE SPIRES.

Produced and distributed by Columbia Pictures. Directed by Lambert Hillyer. Assistant director, Milton Carter. Director of photography, George Meehan, A.S.C. Film editor, Charles Nelson. Sound engineer, George Cooper. Running time, 58 minutes. Release date, December 31, 1940. P.C.A. Certificate No. 6765. General audience classification.

CAST

Wild Bill Hickok ..... Bill Elliott
Vivian Barlow ..... Evelyn Young
Dave Hickok ..... Stanley Brown
Cannonball ..... Dub Taylor
Rance McKee ..... Kenneth MacDonald
Judge Barlow ..... Ben Taggart
Seth Harper ..... Edmund Cobb

Buzzy and the Phantom Pinto

(Arthur Ziehm, Inc.)

Moppet Mustang Melodrama

Kiddie western fanciers, whose youthful gift of believing make believe perhaps will blind their juvenile eyes to an infantile script, zero technical dressing in the matter of recording and photography and amateurish acting, may find this western extravaganza to their liking because of the presence in the cast of a child bronco buster as the lead. Adult audiences, accustomed to superior brands of out of door productions will find in the film nothing to interest them except for an occasional laugh over some not humorously intended sequence of staging, such as when, during a chase scene, the sound track gives out a recorded Wagerian operatic accompaniment.

The moppet Gene Autry is played by a school age youngster, Buzzy Henry. He can ride and that's about all.

The story concerns the efforts of a clique of bad men to obtain some grazing land, which conceals beneath its worthless surface a rich chemical deposit. The chief culprit is portrayed as a teutonic toned gent with a hand kissing habit and a following of boot clicking stooges. "Buzzy" is mainly responsible for rounding up the villains, whom he classifies as "un-American."

The picture was screened in New York for some newspaper and trade publication personnel and the gentlemen in the gathering found the film something to laugh over.—J. F. C.

Produced by Dick L'Estrange. Released by Arthur Ziehm, Inc. Director, Richard C. Kahn. Story by E. G. Robertson. Songs and music by Bob Fite and J. W. Carroll. Cameraman, Clark Ramsey. Sound engineers, Gille Brothers. Film editor, Adrian Weiss. P. C. A. Certificate No. 6883. Release date, May 1, 1941. Running time, 55 minutes. General audience classification.

CAST

Buzzy Wade ..... Buzzy Henry
Jim Dana ..... Dave O'Brien
Ruth Wade ..... Dorothy Short
Dude Bates ..... George Morrell
Kurt Henck ..... Sven Hugo Borg
Tim Wade ..... Melburn Morante
Miller ..... Frank Marlo

Object Lesson

(Distributor Not Set)

Surrealistic Short Subject

The appraisal of a short subject predicated on the theme and technique of surrealistic art projection is a task difficult for a reviewer whose taste and understanding of artistic delineations does not advance beyond the Peter Arno level. Accordingly, the meaning and matter of this miniature is a bit beyond sane and conventional critical appraisal. However, this reviewer has been assured that the producer of the reel, Christopher Young, has in mind a definite purpose and message—the decadence of art through mechanical and militaristic influences. According to the work's commentator, it seems there is some connection between the works of nature and the product of man's manufacture. There is then paraded a panorama of sculpture, principally a brand of chiseling along the Venus de Milo lines, a violin, and a top hat, all shot in weird positions and angles. During these sequences no word of explanation is offered as to the interpretation of these bizarre arrangements and the only sound effects are a choral background and a female singer chanting some lyrics which sound strikingly like the spiel of a tobacco auctioneer. Mr. Young, producer-director, is identified as the offspring of an arty family, who devoted several years to the photographing and assembling of the eccentric gallery collection. It is reported that previous to the present production Mr. Young was connected with the shooting of a pair of ski reels. The film evidently will be most enjoyed in theatres catering to an art or intellectualistic toned gathering. This reporter found some enjoyment in watching Mr. Young's work, not so much in interpreting his double meaning designs as in being pleasantly surprised with the odd formulation of his production.—Running time, 10 min.—JOSEPH F. COUGHLIN.

Marching With Old Glory

(Wm. J. Ganz)

Gratis American Red Cross Reel

This miniature pictorial review of the meritorious work conducted under the auspices of the American Red Cross should meet interested and partisan inspection throughout the country, especially in such centers where the work of this philanthropic organization is known and sponsored. Because of the times, the association's connection with the preparation for the country's defense situation is emphasized. However, there are reported brief snatches of additional Red Cross activity in non-military fields, such as relief work at flood and famine crises. The reportial account is given a proficient production handling except for a colored sequence which is unfortunately below technical perfection. The subject is being distributed nationally by William J. Ganz on a gratis basis for a release date around the middle of May. Lowell Thomas has contributed an informative commentary.—Running time, 10 minutes.

Give Theatre Managers Showmanship Leeway, Says Columbia's Jack Cohn

Theatre managers should be more than "office managers"; they should be showmen—and, to be showmen, they should be given more leeway.

This was the advice, Monday, of Jack Cohn, vice-president of Columbia Pictures, at his New York office. Mr. Cohn, emphasizing that his company sold pictures to the public "individually" and that it puts "everything it has" in back of good films, noted also that his company practised cooperative local advertising with exhibitors and hence needed showmanship from the exhibitor.

"I think theatre managers, as they are now, by and large are showmen; but I think they are showmen in a latent way only," Mr. Cohn continued. "That is because of their handicaps. They would be showmen in actuality if they had more leeway. I mean not only in money for themselves, and in money for field showmanship; I mean in more 'power', more authority to act without successive authorizations."

Mr. Cohn, talking on managers' salaries, said their budgets were in so many instances insufficient to properly support a good film. But his more caustic comment was reserved for the "red tape" necessary before a theatre manager may make a promotion. In many instances, Mr. Cohn observed, by the time the manager has received authorization, the picture has played and left his house.

Theatre managers, in pursuit of good theatre practice, should see films playing their theatres, Mr. Cohn said, adding: "A good theatre manager usually does. I know he used to. He certainly should. You can't sell a picture properly, if you don't know what it is about."

Mr. Cohn advocated selling "only the good pictures."

"Let the bad ones go," he advised. "Even if one came from my company, I would not spend foolish money advertising, plugging, it. And I wouldn't expect the theatre manager to do it, either. Our job is to get behind good pictures, give them everything we've got.

"That has been our policy," he concluded; "we survey our films carefully; calculate every angle of exploitation; then we get in back of it. And we expect the exhibitor to do the same. After all, our thorough support of a picture, even into the town in which it plays, is 100 per cent to the good of the exhibitor—as most of them realize.

"It is the ones who sometimes sit back and let us do the work, who are my complaint; and I sometimes feel they are not worthy of the great profession and tradition in which they now work. Showmanship is something more than merely a word to worship; it is a thing to practice daily; even, I might say, night and day, seven nights and days a week."



By Staff Photographer

JACK COHN

Films, Radio on Defense Board

Governor Herbert L. Lehman of New York this week appointed a State Defense Information Committee. The purpose of the group, according to the Governor's letter of appointment to members is "to facilitate the dissemination of information on defense activities and defense responsibilities of New York State and its localities."

The men appointed were:

Henry M. James, president of the State Publishers Association; Walter Lister, president of the New York City News Association; Alfred J. McCosker, chairman of the board of directors, Mutual Broadcasting Company; J. Reagan McCrary, chief editorial writer, New York Daily Mirror; Martin McEvilly, president of Press Photographers Association; John M. Mooney, president of Legislative Correspondents Association; William S. Paley, president of Columbia Broadcasting System; Charles C. Pettijohn, general counsel of Motion Picture Producers and Distributors of America; James M. Stiles, chairman of Newspaper Defense Committee; Niles Trammell, president of National Broadcasting Company; Clarence Wheeler, National Association of Broadcasters.

Mason Heads Navy Radio

Frank Mason, vice-president of the National Broadcasting Company, has been appointed by Secretary Knox as a $1-a-year man to reorganize the Navy department's radio activities. He will also retain his post at NBC. Mr. Mason was head of the International News Service when Mr. Knox was general manager of the Hearst newspapers.

M. H. Aylesworth, former publisher of New York *World-Telegram* and chairman of the board of RKO, may be named by the President as a $1-a-year man to direct radio activities in the Office of the Coordinator of Commercial and Cultural Relations between the American Republics, the Nelson Rockefeller group, according to reports from Washington.

Jewish Appeal To Get Industry Aid

Barney Balaban, David Bernstein and Major Albert Warner will be hosts at a special luncheon to be held on May 9th at the Hotel Astor in New York on behalf of the Greater New York Committee for the 1941 campaign of the United Jewish Appeal.

An amusement division has been organized and 100 members of the amusement industries have been invited to serve on a reception committee for the luncheon.

The organizations benefiting through the United Jewish Appeal are the Joint Distribution Committee, the United Palestine Appeal and the National Refugee Service.

National Decency Legion Classifies Seven Films

Of the seven motion pictures classified by the National Legion of Decency in its listing for the current week one was found unobjectionable for general patronage and six were classified as unobjectionable for adults. The pictures and their classifications follow:

Class A-1, Unobjectionable for General Patronage: "Mutiny in the Arctic." Class A-2, Unobjectionable for Adults: "The Black Cat," "The Cowboy and the Blonde," "The Flame of New Orleans," "For Beauty's Sake," "Penny Serenade" and "The Ziegfeld Girl."

Theatre Building Up $1,000,000

According to a summary prepared by the Dodge Reports, construction news service, theatre construction projects for the first quarter of 1941, in 37 states east of the Rocky Mountains, showed a substantial increase to $5,557,000. The figures involve new houses and major remodeling.

The three-month project valuation compares with a valuation for the first quarter of 1940 of $4,651,000, with the increase attributed largely to national defense programs.

In the 1941 period, there were 192 theatre building projects, with a total floor area of 881,000 square feet, compared with 173 projects with a floor area of 549,000 square feet in the first three months of last year.

In March, 1941, there were 58 houses, with an area of 167,000 square feet and a contract valuation of $1,250,000. In March, 1940, there were 61 projects, with an area of 122,000 square feet, valued at $1,178,000.

In February this year, there were 63 projects, involving 356,000 square feet, valued at $2,114,000. In the same month last year 61 projects, with an area of 262,000 square feet, were valued at $2,157,000. In January this year, there were 71 theatre projects, with an area of 358,000 square feet, with contracts valued at $2,193,000 compared, in January, 1940, with 51 projects, involving an area of 165,000 square feet, with a total valuation of $1,316,000.

DECREE AN ADDITIONAL REMEDY, NOT A TRUST LAW SUBSTITUTE—ARNOLD

Charges TNEC Report Omitted Decree Clauses Not Favorable to Its Conclusions; Theatres' Right to Sue Unchanged

The motion picture consent decree is an additional remedy for exhibitors against violations of the U. S. antitrust laws and not a substitute for those statutes, it was emphasized last Friday by U. S. Assistant Attorney General Thurman Arnold, in Washington, in a criticism of the monograph on motion pictures issued recently by the Temporary National Economic Committee, as reported in MOTION PICTURE HERALD on March 8th.

A memorandum by Mr. Arnold, criticizing the monograph discussion of the decree as "misleading and inadequate," together with a reply by W. Duane Evans, co-author, was made public by the TNEC in a document of "supplemental data" in which were incorporated a number of protests against various TNEC reports.

The assistant attorney general charged that the authors of the monograph had quoted only excerpts supporting their conclusions and had omitted other parts of the decree which would have disproved their contentions. More important, however, he said, the authors failed to realize that the decree gave additional remedies to exhibitors without depriving them of any of the remedies they formerly enjoyed.

Relief Cited

"For example," he said, "any exhibitor suffering a discrimination prohibited by the decree has two alternatives: (1) He may bring an action for triple damages, or equitable relief, or both, under the antitrust laws, in which action it will usually be necessary to prove, subject to the rules of evidence, a conspiracy between the offending companies. (2) He may use the more convenient and less expensive arbitration machinery set up by the decree in which proof of conspiracy is not required and conformity to legal rules of evidence is not necessary. The author does not realize that this machinery is an additional safeguard rather than a substitute for the antitrust laws.

"If the decree limited the application of law to exhibitors, it would be a dangerous experiment," he pointed out. "No one can foresee the possible abuses of monopoly power which may arise in the future, and therefore no one should attempt to legislate against them by any form of decree. The Government has not done this. The exhibitors are not bound by the decree in any way except for their own advantage. They are not compelled to utilize any of its provisions unless they so desire.

"At the time the decree was entered, the consenting defendants were faced with many problems which did not exist at the time the action was filed. Most of them were confronted with the loss of a substantial part of their foreign business. Huge investments had been made both here and abroad, and it appeared that a further dislocation of these companies at this time would not be warranted if their operations could be brought into harmony with the antitrust laws."

Mr. Arnold complained that the monograph quoted the statement issued by the department when the suit was initiated, concerning the purpose of the action, but did not present a complete picture of the department's position by printing the statement issued at the time of settlement, explaining the purpose in signing the decree "to provide a forum for the expeditious settlement of disputes between exhibitors and distributors."

"What the decree itself does is to provide the dominant trade, upon which people depend for amusement, with an instrument of government," he explained. "It represents an attempt to shape the judicial process to the life of an industry at work. It is a series of additional privileges given to exhibitors to protect them against the practices of the larger organizations which distribute motion pictures on a nation-wide scale."

Only Decree Excerpt Printed

In his response, Mr. Evans explained that only excerpts from the decree were printed because it was decided the average reader would be bogged down in the "long and legally worded" document.

"To Mr. Arnold, as a master of both forms, this choice between the legal jargon and everyday English may have appeared unfortunate," he admitted ironically. "But it must be remembered that the purpose of this appendix was to examine the bearing of the consent decree on certain matters discussed in the body of the report rather than to provide a road map through the decree itself."

Mr. Evans denied that any suggestion had been made that the decree deprived the exhibitor of any of his remedies under the antitrust law. At the same time, he suggested in his rejoinder that it might be found that the exhibitor had lost a powerful weapon.

"Before the decree was entered," he said, "an exhibitor was free to make a complaint to the Department of Justice that unfair methods of business in violation of the antitrust laws were being used against him. He presumably could feel confident that, were his complaint well-founded, the Department would act in the matter. It is a matter of common knowledge that many complaints of this nature were adjusted by mutual agreement after it became known that the Department of Justice was investigating the matter. Is this possible avenue of relief, inexpensive at least so far as the complainant is concerned, still open to the exhibitor? One cannot, of course, anticipate the policy of the Department, but it seems likely that the complaining exhibitor in a case involving one of the major companies would be referred back to the arbitration method of adjustment. Having created the arbitration machinery, the Department would appear to be under some obligation to encourage its use."

Claiming inability to understand why Mr. Arnold dragged the loss of foreign markets into his discussion of the decree, Mr. Evans commented that "the grievous financial plight of the companies involved has not been visible to the naked eye," and suggested that the connection between foreign trade and a suit based solely on domestic operations appears remote, while the connection between the loss of foreign business and an analysis of the decree itself is still more tenuous.

"The authors are gratified that only in the matter of the consent decree does Mr. Arnold find the monograph inadequate," he concluded. "The authors made every effort to treat the consent decree as objectively as any other subject discussed in the monograph."

Exchangemen Who Can't Settle Local Differences are 'Stalling': Rodgers

by AL WEISMAN
in St. Louis

Film exchange managers who claim they cannot adjust differences with exhibitors but must refer the matter to their New York offices are "just stalling," said William F. Rogers, general sales manager of MGM at a luncheon meeting of exhibitors in St. Louis territory last week.

Mr. Rogers said the New York office of MGM, for one, has authorized its men in the field to negotiate adjustments of controversies arising between the distributors and exhibitors under the consent decree.

He urged exhibitors to take advantage of the arbitration tribunals when unable to reach an agreement with branch managers.

Mr. Rogers said occasionally some exhibitors were unintentionally oversold by the policy of the company to be helpful at all times. "Of course we have chronic kickers," he added, "but we try to adjust the differences as fairly as possible. We know the exhibitors cannot be outsmarted and it's asinine to try to. We are not interested in any individual theater; we are trying to treat all alike. We don't want a dime more than we are entitled to, but our prices are fixed on what we consider to be good business judgment."

Mr. Rogers pointed out the additional cost of production results in additional cost to the exhibitor "and it is up to the American public to offset the deficit caused by the closing of the foreign market; however, I have no new ideas on the possible hike of admission prices."

He was accompanied by Ted O'Shea, MGM's western division manager and Alan Cummings, chief of operations, making his annual tour of the company's exchanges.

New RKO Music Chief

Constantin Bakaleinikoff has been named head of the RKO music department in Hollywood, succeeding Dave Dreyer.

THE HOLLYWOOD SCENE

Steady

Thirteen pictures were completed this week, eight started and 40 were before the cameras as the production boom continued. Being prepared were 29, and 79 were being edited.

As an indication of the tremendous pressure being put on cutting rooms to rush product through to completion, the 79 pictures now being edited represent the largest number of films edited this season during any one week.

The week's tabulation:

COMPLETED

COLUMBIA
Betty Co-ed
Son of Davy Crockett
MGM
Lady Be Good
PARAMOUNT
The Great Man's Lady
RKO
Scattergood Pulls the Strings
Cyclone on Horseback
Interlude
REPUBLIC
Thunder Over the Ozarks
Saddlemates
20TH-FOX
Miami
Man With the Shovel
UNIVERSAL
Beyond the Law
Half Way to Shanghai

STARTED

COLUMBIA
Heaven Can Wait
MONOGRAM
Wrangler's Roost
The Gang's All Here
PARAMOUNT
Birth of the Blues
RKO
Dude Cowboy
REPUBLIC
Nevada City
20TH-FOX
Dance Hall
UNIVERSAL
Rhapsody in Stripes

SHOOTING

COLUMBIA
Our Wife
Blondie in Society
KORDA (UA)
Illusions
MGM
Unholy Partners
Bargain Basement
The Get-Away
Barnacle Bill
PARAMOUNT
Hold Back the Dawn
Aloma of the South Seas
The Parson of Panamint
World Premiere
Nothing But the Truth
Henry for President
Forced Landing
RKO
Before the Fact
Tom, Dick and Harry
Devil and Daniel Webster
Parachute Battalion
The Father Takes a Wife
Lady Scarface
REPUBLIC
Angels With Broken Wings
20TH-FOX
Man Hunt
Sun Valley
Belle Starr
UNIVERSAL
Abbott and Costello in the Navy
Martial Law
WARNERS
Sergeant York
Dive Bomber
Manpower
Bad Men of Missouri
Flight Patrol
Navy Blues

No short subjects were finished or started.

▽

Columbia pictures have signed four radio and editorial commentators to appear in the second of the company's "International Forum" series. Dealing with the topic "Can England be Invaded?" the new short subject will have this question debated by Major George Fielding Eliot, commentator and New York *Herald-Tribune* military columnist; Ralph Ingersoll, editor and publisher of New York's *PM*; Linton Wells, foreign correspondent and CBS newscaster, and Wythe Williams, author, journalist and MBS commentator.

▽

Robert Taplinger, Warner studio publicity head, has been appointed chairman of a new group, known as the Publicity and Trailer Division of the Motion Picture Committee Cooperating for National Defense, for the promotion of the sale of defense savings bonds and stamps. Howard Diets, in charge of the promotional work, made the appointment.

▽

J. Walter Ruben, producer, has been placed under a new long-term contract by Metro-Goldwyn-Mayer. He has just collaborated with Root Wells in the writing of "The Get-Away" which Mr. Ruben will produce next. His most recent films were "Flight Command," "Bad Man" and the "Maisie" series of pictures.

▽

Wallace Beery has received a new Metro Goldwyn Mayer contract marking his 31st year in motion pictures, according to a studio announcement. It is his 10th year with MGM.

▽

Laurel and Hardy have been signed by Twentieth Century-Fox for "Forward March," a war comedy. This will be their first film appearance in 18 months.

". . . IN EVERY PORT," ESPECIALLY WARNERS

Warner Brothers' publicity department last week engaged in a research project which almost had the film world hanging onto the ropes. It was:

"The Navy likes 'em (gals, dames, women, etc.) tall and willowy and doesn't care much whether they're blondes, brunettes or redheads."

The story was to the effect that the Warner freres' publicity department conducted a survey (a word worth much in any unit publicity man's dictionary) and discovered that the U. S. Naval forces preferred Georgia Carroll, Alexis Smith, Lorraine Gettman, Kay Aldridge, Marguerite Chapman, and Peggy Diggins for the "sextet" in "Navy Blues".

Although the studio announced that three of the young women were under contract to it and three weren't, the actual figures aren't that close. More than half of them are.

Artists in Demand

For the two-month period which ended May 1st, a new all-time high was set at Warners for employment of off-the-lot stars, featured players and bit players. Within those 60 days, artists engaged and already assigned to pictures totaled 24 stars and featured players and 354 bit players, the studio announced this week.

Off-the-lot artists engaged during the two months were Gary Cooper, Walter Brennan, Margaret Wycherly, Stanley Ridges, Dickie Moore, June Lockhart, Ward Bond, Noah Beery, Jr., and Charles Trowbridge, for "Sergeant York"; Sylvia Sidney for "The Wagons Roll at Night," with Warner contractees Humphrey Bogart, Eddie Albert and Joan Leslie; Jack Oakie, Martha Raye and Jack Haley for "Navy Blues," with Ann Sheridan; Marlene Dietrich and Frank McHugh for "Manpower," with Edward G. Robinson and George Raft; Rita Hayworth and Merle Oberon for "Affectionately Yours," with Dennis Morgan; Stuart Erwin for "The Bride Came C.O.D.," starring Bette Davis and James Cagney; May Robson for "Million Dollar Baby," starring Priscilla Lane, Jeffrey Lynn and Ronald Reagan; Fred MacMurray and Allen Jenkins for "Dive Bomber," with Errol Flynn; Philip Dorn and Kaaren Verne for "Underground," with Jeffrey Lynn, and Thomas Mitchell and John Qualen for "The Gentle People," with John Garfield and Ida Lupino.

During the same period 62 off-the-lot bit players were engaged for "Manpower," 44 in "The Flight Patrol," 46 in "Dive Bomber," 44 in "Bad Men of Missouri," 31 in "Navy Blues," 64 in "Sergeant York," 23 in "Underground," 19 in "Passage from Hongkong" and 21 in "The Gentle People."

▽

The injuries of Thomas Mitchell, hurt when a horse on which he was riding ran away on the RKO lot, will confine him to the hospital for several weeks and RKO is faced with the necessity of replacing him in "The Devil and Daniel Webster," 10 days of which have been shot.

▽

Samuel Goldwyn has signed Therese Wright of the New York stage cast of "Life With Father," for a role in the forthcoming "The Little Foxes," which he will produce. Miss Wright left for Hollywood at mid-April.

▽

Sam Wood has formed his own production company and has signed a deal with RKO to release through that company one or more pictures a year for the next three years. This will not, however, prevent Mr. Wood from working for other studios.

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THE PROGRAM:

MAY 15th
REGISTRATION
BOAT RIDE & FISHING PARTIES
PRODUCER-EXHIBITOR FORUM

MAY 16th
BUSINESS SESSIONS
VARIETY NIGHT CLUB PARTY
CALCUTTA POOL

MAY 17th
GOLF TOURNAMENT
BOARDWALK PARADE
VARIETY CLUB CIRCUS
UNITED ARTISTS COCKTAIL PARTY

POLOGIES
PETTY

IATSE CANNOT STOP 'CANNED MUSIC' SHOWS

New York Court of Appeals Rules Unions Cannot Combine Against Recordings

Musicians and stagehands may not combine to prevent performances of a show using "canned" (recorded) music instead of musicians. This was the substance of a concededly far-reaching decision handed down Thursday, April 24th, by the New York State Court of Appeals, in the long-fought case of Opera-on-Tour, Inc., of New York City, against the American Federation of Musicians and the International Alliance of Theatrical Stage Employees. The ruling reversed an Appellate Division decision upsetting previous New York State Supreme Court injunction preventing the two international unions from combining against the road companies of Opera on Tour.

The ruling was taken as important by leading newspapers—as each of the previous rulings had been. Counsel for the AFM said this week it might take the case to the United States Supreme Court, if only for the legal questions involved, inasmuch as Opera on Tour is no longer an active factor.

Began in 1938

The case first came to public attention in the fall of 1938, when a road company performance of the "canned" opera company was halted in Birmingham, Alabama, by a strike of stagehands, the international headquarters of which had been importuned to act by the AFM. The AFM and IATSE have a working agreement; and this was an instance of its effectiveness. The road tour of the opera company halted shortly thereafter in Chapel Hill, North Carolina, after more difficulties with stagehands; and officers of the company returned to New York city headquarters, to file suit in the New York Supreme Court, for an injunction.

This injunction was granted in February, 1939, by New York Supreme Court Justice Kenneth O'Brien. He said he saw "no labor dispute" between the opera company and the two unions; that they had no right to "enter into any plan or scheme to prevent" the opera company from doing business; and he called the IATSE action an "Exercise of arbitrary power."

In January, 1940, the New York Appellate Division reversed Judge O'Brien's decision, with Justice Joseph M. Callahan remarking:

"The defendants (the unions), in order to secure what they believed to be their economic betterment, are endeavoring to prevent the use of a mechanical contrivance, which is in the nature of a labor saving device. Such conduct on the defendant's part is justified as a legitimate endeavor of labor, even though it results in some injury for the plaintiff (the opera company)."

Justice Callahan added that "there are those who question the fact that we 'progress where we use machinery to such an extent that we destroy the opportunity for men to live by employment, and thus create vast numbers of permanently unemployed."

The decision last week was written by Justice Edward R. Finch, and concurred in by associate Judges Edmund H. Lewis and Albert Conway. A dissenting opinion was offered by Chief Judge Irving Lehman, supported by associate Judge John T. Loughran.

Judge Finch said, in part: "For a union to insist that machinery be discarded in order that manual labor may take its place and thus secure additional opportunities of employment, is not a lawful labor objective. . . . There is involved in the case at the bar solely the demand that a new enterprise shall not make use of machinery in order to create places for live musicians.

"Neither in the previous judicial decisions of this court has it been held, nor in any statutes enacted, that a dispute is a labor dispute which has no connection with, or relations to, terms of conditions of employment, collective bargaining, protection from abuses, or respective interests of employer and employee. In the case at bar, there is no actual employment at all."

He also said that the "right to strike" was not involved in the case, adding "the leader of a labor union cannot make an illegal objective legal merely by use of a legal method (the strike) to obtain that objective."

Judges' Views Differ

Chief Judge Lehman differed with this view, in the dissenting opinion, by saying that Judge Finch's ruling was an "injunction against a strike and nothing else." He further said:

"The controversy here is no less a labor dispute because the strike of the plaintiff's employees is primarily to assist members of an affiliated union in the same industry, in an economic conflict, for the purpose of procuring employment. That is a dispute 'concerning employment relations' and under the express terms of the statute is clearly a labor dispute."

Meanwhile, in Hollywood, where the big news was expected to be the forthcoming determination by the National Labor Relations Board of disputed classifications of studio workers under the Wages and Hours Act—that same board this week was holding over the figurative head of the Disney studio a charge of unfair labor practices, dependent upon the outcome of conferences Tuesday between officials of the board, the studio, the Federation of Screen Cartoonists, and the Screen Cartoonists Local 852.

Bargaining Agency Sought

The conferences were to reach an agreement for an election to determine the proper bargaining agency for cartoonists at the studio. William R. Walsh, acting regional director for the NLRB, said Monday if no agreement was reached he would recommend the national board issue a formal complaint that the studio is unfair to labor.

Walter Spreckels, former regional NLRB director, now Disney labor counsel, has been barred by board rules from appearing in the present case. He was formerly Mr. Walsh's superior.

Studio locals of the international unions signatory to the basic labor agreement this week were reported pressing their officers for an "immediate" meeting with producers on a new agreement, and for changes in conditions of the agreement.

In New York the Eastern unit of the Screen Publicists Guild on Wednesday evening auctioned the art works of its members; works which had ben on exhibition to the public at the Hotel Barbizon Plaza Gallery, in New York City. The auction closed the exhibition.

The Laboratory Technicians Union Local 702 on Tuesday signed a four year contract with the De Luxe Laboratory, New York. Negotiations had been on since January. Reported were agreements to the terms in this contract, by the Pathe Bound Brook and the Consolidated Fort Lee laboratories, who were expected to sign shortly. The contracts provide wage increases, a closed shop, one week vacation with pay.

Films "Essential" Editorial Argues

Argument and support for the screen as an essential service of a nation beset with world problems and continuing crises, is presented in an editorial expression of the Independence (Kansas) *Daily Reporter,* forwarded to the attention of MOTION PICTURE HERALD by William H. Wagner, manager of the Booth, Beldorf and Mainstreet theatres of that mid-western city. Says the *Independent*:

In the war of nerves, entertainment plays even a larger part in national defense than it had in previous wars in which it was recognized as an essential industry.

The motion picture exhibitors realized, however, that they could play an important part in addition to affording relaxation from strain and were among the first to organize in the task of national defense.

On their screens is presented visual news of the defense effort and in their theatres much money has been raised for war relief.

The American screen recognizes its obligation rising from the fact that it is a beneficiary of freedom of expression and has acted to support the institutions of a free government which have nurtured it.

But even where there is no freedom, the films render an essential service. It was not just special pleading when Will H. Hays, in his annual report to the organization which employs him as its head, said, "It is significant that even those who would substitute bombs for butter dare not strike entertainment off the list of necessities, however distorted and adulterated is the product they provide."

The theatres remain open in Germany and occupied countries.

In England the therapeutic value of entertainment is fully recognized. The movie houses are open and the studios are making pictures, despite the great difficulties, in a country which has stripped itself of all non-essentials.

We remember how our government sent Elsie Janis and a host of other entertainers to the A.E.F. in the last war, and picture machines and films are part of the essential equipment of our naval vessels and army camps.

But it is not forgotten that the civil population, under the strain of a defense effort, also is in practical need of these means of relaxation.

Entertainment has a definite place in keeping up morale. The motion picture industry has a large part of this place and is doing a commendable job in the effort to maintain a free America.

AMPA Elects New Slate

The annual election meeting of the Association of Motion Picture Advertisers in New York was held Thursday, April 24th, in the College Room of the Hotel Edison. Following a luncheon meeting the officers for the 1941-42 season were elected.

The new slate of officers, to which no opposition was made, includes Vincent Trotta, president; Edward Schreiber, vice-president, and Elias Sugarman, treasurer.

At the election meeting, the retiring regime, led by Leon Bamberger, of RKO, as president, reported on the state of the organization and the stewardship of the outgoing officers in 1940-41. It was reported that 44 became active members of the organization; the signing of a committee to draft a new, revised and up-to-date constitution; the furtherance and establishment of relief and other recommendations fulfilled in the past season.

GENERAL DISTRIBUTION FOR DISNEY 'FANTASIA', MINUS 'FANTASOUND'

Re-recording to Allow Showings in Theatres without Special Equipment; "Major Barbara", "Flame of New Orleans" Open

"Fantasia," the Walt Disney feature-length cartoon which "illustrates" music played by the Philadelphia Orchestra under the direction of Leopold Stokowski and which up to now has been shown only in about a dozen cities on account of the special RCA Fantasound system used for reproduction, has been re-recorded for standard sound systems and will be generally roadshown and distributed by RKO.

The decision of the Disney organization which has been handling the special engagements to turn over "Fantasia" to RKO for general roadshow distribution has been interpreted as questioning the economics of multi-sound track recording requiring multi-channel reproducing equipment and installed in theatres at substantial cost. The new three-dimensional sound systems developed by the Bell Telephone Company and the Radio Corporation of America and others being tested in Hollywood also require changes in the present theatre sound systems.

Sixteen Showings

"Fantasia," with the special Fantasound RCA sound equipment, which weighs some eight and a half tons when packed for transport between theatres, two weeks to install and an expenditure of tens of thousands of dollars, has already played in 11 cities and is about to open in five other key cities.

The Disney film is now in its 25th week in New York, 14th week in Boston, 14th week in Los Angeles, 12th week in Philadelphia, 11th week in Detroit, 11th week in Chicago, 9th week in San Francisco, 7th week in Cleveland, 3rd week in Buffalo and 3rd week in Minneapolis. It has just closed an engagement of eight weeks in Pittsburgh and is about to open in Washington, Baltimore, Louisville, Hartford and Memphis.

The box-office gross in the first 11 engagements, 10 of which are still running, has been $1,300,000, it was announced, and the net results in seven of the engagements have exceeded those achieved by "Snow White and the Seven Dwarfs" in the same cities.

The three-sound tracks and one control track on the special, separate sound film as used for the first roadshow engagements have been combined and a single track, alongside the picture, in the conventional manner will be used for the roadshows handled by RKO and in world-wide general distribution, which, presumably, will follow completion of all roadshow runs. It will now be possible for any theatre to play "Fantasia" instead of the small number which could be taken over entirely by the Disney organization for the two weeks needed to install the special sound equipment and for the roadshow run of the picture and removal of the apparatus following the engagement.

"Major Barbara" Opens May 6th

The premiere of "Major Barbara," produced by Gabriel Pascal from the play by George Bernard Shaw, will open at the Four Star theatre in Los Angeles on May 6 with a premiere for the benefit of the Royal Air Force. One week later the film will have a premiere at the Astor theatre in New York. A continuous run, popular price engagement will open on May 14th.

The stars of "Major Barbara" are Wendy Hiller, who appeared in "Pygmalion," and Rex Harrison and Robert Morley. The cast also includes Robert Newton, Emlyn Williams, Sybil Thorndyke, Deborah Kerr, David Tree, Penelope Dudley-Ward, Marie Lohr, Walter Hudd, Marie Ault and Donald Calthrop. Mr. Pascal was producer and director and Mr. Shaw wrote many scenes himself and supervised much of the production, it was said.

Arthur W. Kelly, vice-president of United Artists, which will distribute "Major Barbara," made the deal for the Astor theatre engagement in New York with Joseph Vogel, executive of Loew's Inc., operators of the theatre.

A number of Twentieth Century-Fox executives, including Sidney R. Kent, president; Charles E. McCarthy, director of advertising and publicity; Herman Wobber, distribution head; William Sussman and William Gehring, division sales managers, are expected to participate in a studio conference next week on special plans for "Blood and Sand," which was filmed in color and stars Tyrone Power, Linda Darnell, Rita Hayworth and Nazimova.

"I Wanted Wings"

At the end of May Paramount will open "I Wanted Wings" in a selected group of key cities in advance of general release, according to present plans. It was reported that these engagements would be at advanced admission prices. The film has been playing a roadshown, two-a-day engagement at the Astor theatre in New York.

"Buck Privates," Universal's comedy about army life, closing its seventh week (May 2nd) in Minneapolis, tied the local record for the first-run engagement of a domestically produced picture.

"Wings" ran seven weeks in 1928. "The Awful Truth" later did six weeks first run. "Gone With the Wind" did six weeks on its road show engagement and four more regular release.

Only pictures to do more than seven weeks in Minneapolis have been foreign-made films playing at the small "art" World theatre.

"Kipps," Twentieth Century-Fox British production will be screened for the English press at a special showing next week in Folkestone, locale of the film and now a militarily restricted area. The "junket" opening has been arranged by Francis L. Harley, managing director for Twentieth-Fox in England, to let the press see the picture in a locality under "front-line" war conditions. The premiere will be held before a paying audience in the Central theatre, Folkestone. The West End, London, opening will be held at a later date.

"Flame of New Orleans"

Universal's "Flame of New Orleans," starring Marlene Dietrich, Roland Young and Bruce Cabot, and directed by René Clair, was given an "on the spot" premiere at the Orpheum theatre in New Orleans on Thursday night of last week. Those present included M. Clair, Joseph Pasternak, producer, Bruce Cabot, Gene Murphy, Roland Young, Hugh Herbert, Mischa Auer, Andy Devine, Helen Parrish, Evelyn Ankers and Peggy Moran.

This week Universal had four pictures playing simultaneously on Broadway: "The Flame of New Orleans," at the Rivoli; "The Lady from Cheyenne," Roxy; "The Black Cat," Rialto, and "Model Wife," Palace.

BEST SELLERS AND RENTERS

Heading the Best Sellers listing for the period from February 10th to March 10th was the John P. Marquand novel, "H. M. Pulham, Esquire," with "Random Harvest" by James Hilton, second. On the Best Renters listing for the same period, "For Whom the Bell Tolls" was first, "Oliver Wiswell," second, and "Random Harvest," third. The listings are based on nationwide reports published in The Retail Bookseller, *house organ of the Baker & Taylor Co., New York.*

Ten Best Sellers

(Based upon a count of sales from February 10th to March 10, 1941.)

1. H. M. Pulham, Esquire, by John P. Marquand.
2. Random Harvest, by James Hilton.
3. Delilah, by Marcus Goodrich.
4. Oliver Wiswell, by Kenneth Roberts.
5. For Whom the Bell Tolls, by Ernest Hemingway.
6. The Heritage of Hatcher Ide, by Booth Tarkington.
7. Cheerfulness Breaks In, by Angela Thirkell.
8. Speak No Evil, by Mignon G. Eberhart.
9. The Blue Cloak, by Temple Bailey.
10. The Case of the Haunted Husband, by Earle Stanley Gardner.

Ten Best Renters

(Based on nationwide reports.)

1. For Whom the Bell Tolls, by Ernest Hemingway.
2. Oliver Wiswell, by Kenneth Roberts.
3. Random Harvest, by James Hilton.
4. Out of the Night, by Jan Valtin.
5. Sapphira and the Slave Girl, by Willa Cather.
6. Fielding's Folly, by Frances Parkinson Keyes.
7. Fame Is the Spur, by Howard Spring.
8. Fanny by Gaslight, by Michael Sadleir.
9. The Family, by Nina Fedorova.
10. Foundation Stone, by Lella Warren.

Dramatists Guild, Managers Will Again Discuss Pact

Theatre managers and authors, of the legitimate stage, are to meet in New York City next week, to consider changes to the amended basic agreement, submitted March 1st by the Dramatists Guild and since then the subject of criticism by some of the managers in the League of New York Theatres.

The meeting is the result of the withdrawal of a suit in New York Supreme Court by the League, against the Guild, charging restraint of trade. The League withdrew its suit recently, with the proviso talks be resumed.

WHAT THE PICTURE DID FOR ME

In this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—
What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Columbia

ACROSS THE SIERRAS: Bill Elliott, Luana Walters, Walter "Dub" Taylor—O. K. western, but a little bit too much on serious side. "Cannonball" quite a musician as well as comedian, which helps Elliott a lot. If Columbia would only add a musical score to these and their Starretts, it would soften the harshness of hoofbeats and gunshot. What about it, Columbia? Running time, 58 minutes. Played April 17-19.—R. F. Netzel, Palace Theatre, Crandon, Wis. Small town and rural patronage.

ARIZONA: Jean Arthur, William Holden—Top in western entertainment. Bad roads due to spring breakup did not hold them away on this one, which goes to prove if you have the attraction the patrons will come. Running time, 128 minutes. Played April 13-15.—R. F. Netzel, Palace Theater, Crandon, Wis. Small town and rural patronage.

ARIZONA: Jean Arthur, William Holden—A very good historical dramatic western that has box office possibilities and did a fair business for me. It is about the only thing this company has so far this season with the one exception, perhaps, "The Howards of Virginia." Running time, 125 minutes. Played April 20-21.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

BLONDIE ON A BUDGET: Penny Singleton, Arthur Lake, Larry Simms—I hope Columbia can keep making as good as they have so far. This was good. So are all of these "Blondies" good.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

BLONDIE PLAYS CUPID: Arthur Lake, Penny Singleton, Larry Simms—I have run all the "Blondies" to date and this one tops them all. The best one that they have ever made for laughs and box office. They get 'em. What I mean, for the small town they really bring the house down on this one. It's worse than any circus you were ever to. To those exhibitors that operate in small towns, cash in on these as we find they are better stimulants than anything yet to satisfy the patrons. Running tmie, 70 minutes. Played April 23.—H. D. Furnice, Casey Theatre, Casey, Iowa. Rural and small town patronage.

GIRLS UNDER 21: Rochelle Hudson, Paul Kelly, Bruce Cabot—A very good little picture, which did nice business. Everyone seemed pleased. Business good. Running time, 64 minutes. Played April 16-17.—Harry Tishkoff, Empress Theatre, Rochester, N. Y. Neighborhood patronage.

LONE WOLF STRIKES, THE: Warren William, Eric Blore, Joan Perry—I have only played a couple of these "Lone Wolf" series but they turn out fairly good for them. They have quite a bit of comedy and some action. All in all, they will entertain for the hour that they run. Each one has a different story but Warren William is always the "Lone Wolf," and Eric Blore is quite funny. Running time, 70 minutes. Played March 29-30.—H. D. Furnice, Casey Theatre, Casey, Iowa. Rural and small town patronage.

LONE WOLF TAKES A CHANCE: Warren William, Henry Wilcoxon, June Storey—This one just as good as the others. Comedy situations bring many laughs. Attention held throughout. Business very good when doubled with "Robin Hood of the Pecos." Running time, 76 minutes. Played April 10-12.—R. F. Netzel, Palace Theatre, Crandon, Wis. Small town and rural patronage.

MISSING TEN DAYS: Rex Harrison, Karen Verne—Double featured with "Triple Justice," George O'Brien, and did swell business. Enjoyed by all. Running time, 77 minutes. Played April 11-12.—D. P. Thomas, Garrettsville Theatre, Garrettsville, Ohio. General patronage.

THIS THING CALLED LOVE: Melvyn Douglas, Rosalind Russell—Very good business. Enjoyed by all. Running time, 98 minutes. Played March 30-April 1.—D. P. Thomas, Garrettsville Theatre, Garrettsville, Ohio. General patronage.

First National

EAST OF THE RIVER: John Garfield, Brenda Marshall, Marjorie Rambeau—Double featured with "The Girl in the News" and receives all the credit for what little business came our way. A losing proposition for me. Played April 22.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

HIGH SIERRA: Humphrey Bogart, Ida Lupino—Certainly a great picture. It has two most important features, box office draw and entertainment value. An exhibitor cannot ask for anything more. It attracted a full house and they all went away smiling and happy with the feeling that they received their money's worth. Running time, 100 minutes. Played April 11.—Jerry L. Thayer, Leddy's Theatre, Raymond, N. H. Small town patronage.

HIGH SIERRA: Humphrey Bogart, Ida Lupino—This is a surprisingly good film that did surprisingly good business. It certainly has a thrilling ending that left the audience limp. It does not emphasize the gangster end of the plot too much. Running time, 100 minutes. Played April 17.—W. Varick Nevins, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

LETTER, THE: Bette Davis, Herbert Marshall—Played this mid-week because "All This and Heaven, Too" was my worst Sunday business last fall. Actually took in more money at half the price and during the middle of the week, too, on "The Letter." Both good shows. Can't figure out star drawing power. Running time, 101 minutes. Played March 19-20.—Austin G. Dodge, Hiland Theatre, Myrtle Point, Ore. General patronage.

SANTA FE TRAIL: Errol Flynn, Olivia de Havilland, Raymond Massey, Ronald Reagan, Alan Hale—We gave this extra advertising as John Brown's home was in Chatham, only 17 miles away, but for some reason I can't explain, business was only average. Still a good picture.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SANTA FE TRAIL: Errol Flynn, Olivia de Havilland, Raymond Massey, Ronald Reagan, Alan Hale—A fairly good action picture. A strong attraction for men's trade. Did not appeal to women. Business poor. Running time, 110 minutes. Played April 13-15.—Harry Tishkoff, Empress Theatre, Rochester, N. Y. Neighborhood patronage.

SHADOWS ON THE STAIRS: Frieda Inescort, Paul Cavanagh—Poor picture. Had some walkouts. Compalined about the English lingo. Running time, 63 minutes. Played April 15.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TUGBOAT ANNIE SAILS AGAIN: Marjorie Rambeau, Alan Hale, Jane Wyman, Ronald Reagan—Warner Bros. have a swell start on a series with this team. They evidently made it on a close budget but it's good entertainment and won't let your audience down. You bet they'll come to see it. Running time, 75 minutes. Played April 11-12.—Austin G. Dodge, Hiland Theatre, Myrtle Point, Ore. General patronage.

Metro-Goldwyn-Mayer

ANDY HARDY'S PRIVATE SECRETARY: Mickey Rooney, Lewis Stone, Ann Rutherford, Fay Holden, Kathryn Grayson—The best but still the lowest grosser of this series yet. Guess maybe our public is getting tired of the "Hardys" but to me they're still swell and I personally enjoyed this one tops of all. You can't go wrong giving it your best playdates. Played April 9-10.—Burris and Henley Smith, Imperial Theatre, Pocahontas, Ark. Rural patronage.

ANDY HARDY'S PRIVATE SECRETARY: Mickey Rooney, Lewis Stone, Ann Rutherford, Fay Holden, Kathryn Grayson—Good picture. Business fell off the second night due to cloudburst. Running time, 100 minutes. Played April 16-17.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

BOYS TOWN: Spencer Tracy, Mickey Rooney, Bobs Watson—Played this late to excellent business. Feature outstanding. Waiting for "Men of Boys Town." Running time, 90 minutes. Played Apirl 5.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

COME LIVE WITH ME: Hedy Lamarr, James Stewart—Don't let anyone tell you this will do business or is as good as the "Philadelphia Story." Played Easter Sunday. I guess it was the title for my audience didn't show up. Stewart is god and Lamarr is at her best but it's just another picture. Running time, 85 minutes. Played April 13-14.—Austin G. Dodge, Hiland Theatre, Myrtle Point, Ore. General patronage.

DR. KILDARE GOES HOME: Lew Ayres, Lionel Barrymore, Laraine Day—Very good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

DULCY: Ann Sothern, Ian Hunter, Billie Burke, Roland Young—This picture just stays on the borderline, never getting slapstick enough to be funny and too impossible to be good. It's just dumb like "Dulcy's" supposed to be. Ann Sothern, good trouper, though, does her best. Don't compare this with the "Maisie" stories. Running time, 73 minutes. Played April 9-10.—Austin G. Dodge, Hiland Theatre, Myrtle Point, Ore. General patronage.

FLIGHT COMMAND: Robert Taylor, Ruth Hussey, Walter Pidgeon—An excellent picture and timely. It will please everybody. Entertainment value 100 per cent. My audience just loved it. Running time, 113 minutes. Played March 28.—Jerry L. Thayer, Leddy's Theatre, Raymond, N. H. Small town patronage.

GO WEST: Marx Brothers—Best Friday-Saturday business in six months. This gang is sure corny but the week-end crowd ate it up. There is a definite place in the entertainment line-up of any theatre for the brand of humor the Marx Bros. put out. I believe this is their best. Running time, 82 minutes. Played April 4-5.—Austin G. Dodge, Hiland Theatre, Myrtle Point, Ore. General patronage.

LAND OF LIBERTY: All Star—Very good history of America composed of small sequences from the best pictures of all the major companies. My patronage is nearly all composed of young people and they complained because there was no story. A very hard rain storm just at show time Sunday cut the attendance to practically nothing. Running time, 98 minutes. Played April 4-6.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

LITTLE NELLY KELLY: Judy Garland, George Murphy, Charles Winninger—Fine but business not average on it due perhaps to my Easter playdate. People spent all their money for Easter clothes.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

PHIADELPHIA STORY, THE: Katharine Hepburn, James Stewart, Cary Grant, Roland Young, Ruth Hussey, Virginia Weidler—And what a story. It's impossible and sophisticated but, boy, how it sparkles. They don't come any better. People came to see this one because they had it down on their "must see" list. Running time, 110 minutes. Played April 6-7.—Austin G. Dodge, Hiland Theatre, Myrtle Point, Ore. General patronage.

PHILADELPHIA STORY, THE: James Stewart, Katharine Hepburn, Cary Grant, Roland Young, Ruth Hussey, Virginia Weidler—Plenty of raves on this one. It certainly is a good film and it drew a very good crowd on Good Friday week-end. That's something! Lots of good comedy in it. Play it up! It won't let you down. Running time, 112 minutes. Played April 11-12.—W. Varick Nevins, II, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

STRANGE CARGO: Clark Gable, Joan Crawford, Ian Hunter—Opinions were divided on this one. However, majority of my patrons were well entertained during very rainy weather. Running time, 120 minutes. Played April 12.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

TRIAL OF MARY DUGAN: Robert Young, Laraine Day—Very good pieture which pleased all. Good enough for Sunday. Running time, 90 minutes. Played April 18-19.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WYOMING: Wallace Beery, Ann Rutherford—Fine picture but lost money on it. My folks do not come

to see Beery.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Monogram

LAST ALARM, THE: Warren Hull, J. Farrell MacDonald, Polly Ann Young—These kind of pictures have been made over and oved but they come to see them anyway. Of course, this one done up a little different. A firebug started all the fires but he meets his Waterloo in the end. Recording just fair and photography fair. Print scratched quite a bit. Did better than average business on cash night and that's what counts. Running time, 60 minutes. Played April 16.—H. D. Furnice, Casey Theatre, Casey, Iowa. Rural and small town patronage.

Paramount

DANCING ON A DIME: Grace MacDonald, Robert Paige—Good program picture.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

LOVE THY NEIGHBOR: Jack Benny, Fred Allen, Mary Martin, Eddie "Rochester" Anderson—Was all set for the biggest business of the season and didn't get it. Benny used to be tops here; maybe he's slipping. A much better show than "Buck Benny Rides Again." "Rochester" doesn't shine in this one, however. Running time, 82 minutes. Played March 23-24.—Austin G. Dodge, Hiland Theatre, Myrtle Point, Ore. General patronage.

LOVE THY NEIGHBOR: Jack Benny, Fred Allen, Mary Martin, Eddie "Rochester" Anderson—The picture will bring out the crowd. They will like it, too. 100 per cent entertainment value. Running time, 82 minutes. Played March 21.—Jerry L. Thayer, Leddy's Thetare, Raymond, N. H. Small town patronage.

SECOND CHORUS: Fred Astaire, Paulette Goddard—Did fair business when this was doubled with "Tall, Dark and Handsome." This has some good comedy and music and all too short dance sequences, but all in all it is nothing to write home about. People expect something bigger of Fred Astaire so a picture of this caliber turns out to be a disappointment even though it is quite good. Get it? Running time, 88 minutes. Played April 18-19.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

SECOND CHORUS: Fred Astaire, Paulette Goddard—A loser. Played April 6-8.—L. Woody, Jr., Palace Theatre, Golden City, Mo. Small town and rural patronage.

VICTORY: Fredric March, Betty Field, Sir Cedric Hardwicke—Booked this upon recommendation of salesman. My audience thought it was pretty bad. I thought so, too. Running time, 80 minutes. Played April 18.—Jerry L. Thayer, Leddy's Theatre, Raymond, N. H. Small town patronage.

Republic

BARNYARD FOLLIES: Mary Lee, Rufe Davis, June Storey—Very fine program picture. Book it right and push it. It's fine for its type. Rufe Davis and balance of cast all good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

BARNYARD FOLLIES: Mary Lee, Rufe Davis, June Storey—Just what the doctor ordered for week-end business, when the farm boys come in. Many came twice.—Harland Rankin, Plaza Theatre, Tilbury, Ontrio, Canada. General patronage.

BORDER LEGION: Roy Rogers, George "Gabby" Hayes, Carol Hughes—Another instance of an exhibitor playing a picture he doesn't want. Played April 10-12.—L. Woody, Jr., Palace Theatre, Golden City, Mo. Small town and rural patronage.

BOWERY BOY: Dennis O'Keefe, Jimmy Lydon—Just what the folks from the country love. Many compliments from very good business. Running time, 65 minutes. Played April 17-19.—R. F. Netzel, Palace Theatre, Crandon, Wis. Small town and rural patronage.

MELODY AND MOONLIGHT: Johnny Downs, Vera Vague (Barbara Jo Allen), Mary Lee, Jerry Colonna, Jane Frazee—Good little musical. Vera Vague is very good. My folks like her.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

RIDE, TENDERFOOT, RIDE: Gene Autry, Smiley Burnette, June Storey—Believe it or not, my patrons come to see Burnette, not Autry. Series losing a little in popularity. Played April 17-19.—L. Woody, Jr., Palace Theatre, Golden City, Mo. Small town and rural patronage.

ROBIN HOOD OF THE PECOS: Roy Rogers, George "Gabby" Hayes, Sally Payne—Very good western. Addition of Sally Payne to this series sure helps them out. Business very good. Running time, 58 minutes. Played April 10-12.—R. F. Netzel, Palace, Theatre, Crandon, Wis. Small town and rural patronage.

RKO Radio

CONVOY: Clive Brook, John Clements, Judy Campbell—Very good picture. Good business. Enjoyed by all. Running time, 78 minutes. Played April 8-10.—D. P. Thomas, Garrettsville Theatre, Garrettsville, Ohio. General patronage.

I'M STILL ALIVE: Kent Taylor, Linda Hayes—A very pleasing picture. No stars to bring them in but an excellent performance from the entire cast. Business very good first day. Running time, 72 minutes. Played April 16-17.—Harry Tishkoff, Empress Theatre, Rochester, N. Y. Neighborhood patronage.

KITTY FOYLE: Ginger Rogers, Dennis Morgan, James Craig—Swell picture; swell business. Enjoyed by all. Running time, 108 minutes. Played April 6-7.—D. P. Thomas, Garrettsville Theatre, Garrettsville, Ohio. General patronage.

MR. AND MRS. SMITH: Robert Montgomery, Carole Lombard, Gene Raymond—Some very good laughs and good directing make this a good comedy. My bunch seemed to like it quite well. Running time, 95 minutes. Played April 10.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

RAMPARTS WE WATCH, THE: Documentary—Wonderful picture. A picture all America should see. It did not do average business, even though I advertised it well.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

SWISS FAMILY ROBINSON: Thomas Mitchell, Edna Best, Freddie Batholomew—An excellent picture. Book this if you haven't done it yet. One of RKO's best. Running time, 93 minutes.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

TRIPLE JUSTICE: George O'Brien.—Virginia Vale Double featured with "Missing Ten Days" and done swell business. Enjoyed by all. Played April 11-12.—D. P. Thomas, Garrettsville Theatre, Garrettsville, Ohio. General patronage.

TRIPLE JUSTICE: George O'Brien, Virginia Vale—Not bad for a western but George has made better. However, a western goes good in any small town, such as we have. Running time, 60 minutes. Played April 2.—H. D. Furnace, Casey Theatre, Casey, Iowa. Rural and small town patronage.

WALT DISNEY FESTIVAL: "Snow White and the Seven Dwarfs" and Four Shorts—A special attraction for kids only; the adults that did come brought a youngster along with them below the age limit to get any admission. The novelty of its first appearance has worn off. Not worth the price. Running time, 85 minutes. Played April 18-19.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

Twentieth Century-Fox

GIRL IN THE NEWS, THE: Margaret Lockwood, Barry Barnes—A British production that is well conceived but hard to understand. Double featured with "East of the River", a Warner Bros, feature that receives all the credit for what little business came our way. A losing proposition for me. Running time, 77 minutes. Played April 22.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

HUDSON'S BAY: Paul Muni, John Sutton, Gene Tierney, Laird Gregar—It is to bad to waste film on such a picture. Most Northern pictures go over well here but this has very little to recommend it. It is impossible to understand Paul Muni. The scenery is beautiful but it did not please anyone. Running time, 94 minutes. Palyed April 11-13.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

TALL, DARK AND HANDSOME: Cesar Romero, Milton Berle, Virginia Gilmore, Stanley Clements—Ran this with "Second Chorus" to fair business. People seemed to like this better than the other film because of its very clever plot and unusual kid star. It may not have drawing power but I'll guarantee it as one that will please those who come to see it. Advertise it as a satire on gangster pictures. Running time, 78 minutes. Played April 18-19.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

TIN PAN ALLEY: Alice Faye, Betty Grable, Jack Oakie, John Payne—Best picture from Fox this year. Hit biggest flood in 10 years the last two days. Played April 13-15.—L. Woody, Jr., Palace Theatre, Golden City, Mo. Small town and rural patronage.

WESTERN UNION: Dean Jagger, Randolph Scott, Robert Young, Virginia Gilmore—Better than "Jesse James" in story value. Of course, won't gross the money but a swell piece of outdoor entertainment and will please all. Played April 16-17.—Burris and Henly Smith, Imperial Theatre, Pocahontas, Ark. Rural patronage.

YESTERDAY'S HEROES: Robert Stering, Jean Rogers—O. K. for bargain night or double bill. We played it too old to get top possibilities from it. Played April 18.—Burris and Henley Smith, Pocahontas, Ark. Rural patronage.

United Artists

CAPTAIN FURY: Victor McLaglen, Brian Aherne—A good western. Running time, 90 minutes.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

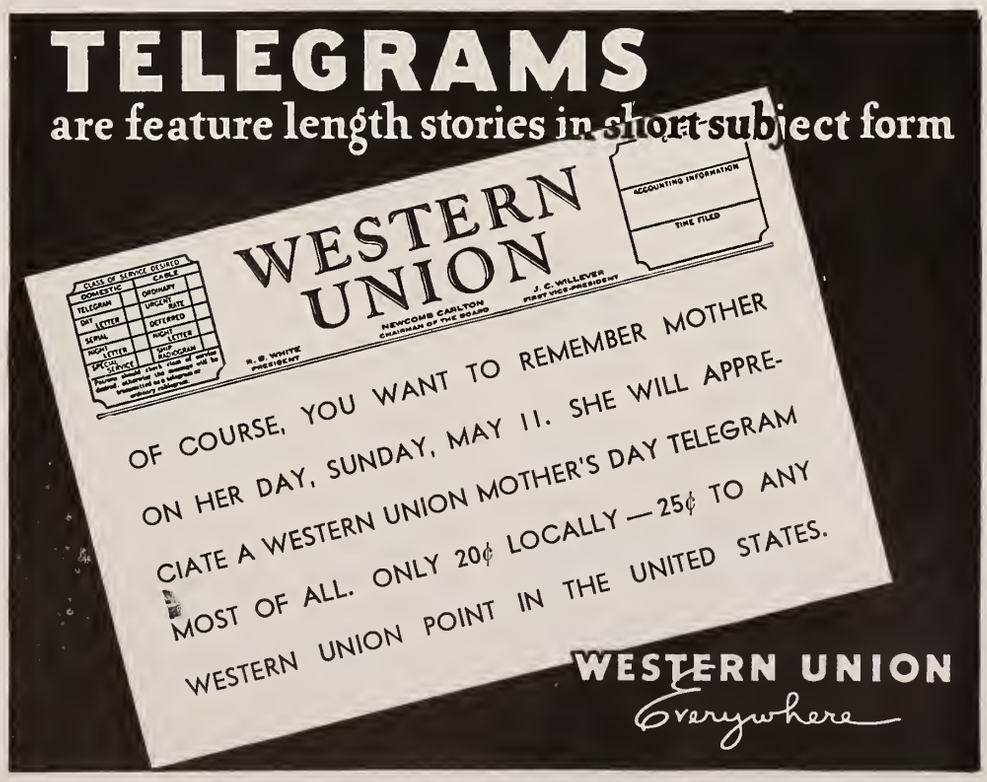
GREAT DICTATOR, THE: Charles Chaplin, Paulette Goddard, Jack Oakie—We are now on the second day of the run and business is holding up good. Must say it is a wonderful picture but I think it is too deep for some people. They just do not get the meaning of it all. I recommend this picture as a great piece of entertainment. Running time, 126 minutes. Played April 20-23. E. H. Malone, Alma Theatre, Alma, Wis. General patronage.

SAPS AT SEA: Laurel and Hardy—When they named it "Saps at Sea", they really struck it right. These two guys are about as silly as you can make a human being but do they ever go for it in a small town. Did just fair business on it. Running time, 60 minutes. Played April 12-13.—H. D. Furnice, Casey Theatre, Casey, Iowa. Rural and small town patronage.

Universal

BACK STREET: Margaret Sullavan, Charles Boyer, Richard Carlson—A poor imitation of the orig-

(*Continued on following page*)



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inal and a poor grosser. Certainly not worth what we paid for it. Played April 20-21.—Burris and Henly Smith, Imperial Theatre, Pocahontas, Ark. Rural patronage.

BANK DICK, THE: W. C. Fields, Una Merkel—It was hard to find anyone who liked this picture. Played it Foto Nite so got by. Would advise passing it up.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

CHIP OF THE FLYING U: Johnny Mack Brown, Fuzzy Knight, Bob Baker—A fair western to average business. Running time, 55 minutes. Played April 18-19.—Harry Tishkoff, Empress Theatre, Rochester, N. Y. Neighborhood patronage.

NICE GIRL?: Deanna Durbin, Franchot Tone, Robert Stack, Walter Brennan, Robert Benchley, Helen Broderick—Fine production. Everybody enjoyed it.—E. H. Malone, Alma Theatre, Alma, Wis. General patronage.

PONY POST: Johnny Mack Brown, Fuzzy Knight—Had to buck a carnival on this date and picture held up swell. Up to standard in this series of action pictures. Running time, 56 minutes. Played April 19.—Burris and Henley Smith, Imperial Theatre, Pocahontas, Ark. Rural patronage.

RIDERS OF PASCO BASIN: Johnny Mack Brown, Fuzzy Knight, Bob Baker—See report on "Legion of Lost Flyers", Universal. Running time, 56 minutes.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

RIDERS OF PASCO BASIN: Johnny Mack Brown, Fuzzy Knight, Bob Baker—Pretty fair western. What ever happened to Smith Ballew? He was popular here. Would like to have him in another western series.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

SPRING PARADE: Deanna Durbin. Robert Cummings, Mischa Auer—We can't put these over in our town; the paying public does not want to hear this type of singing. Business way off. Running time, 89 minutes. played April 20-23.—R. F. Netzel, Palace Theatre, Crandon, Wis. Small town and rural patronage.

WHEN THE DALTONS RODE: Kay Francis, Randolph Scott, Brian Donlevy—A good action picture. Personally I liked this a lot better than "Jesse James".—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

Warner Brothers

FOOTSTEPS IN THE DARK: Errol Flynn, Brenda Marshall, Ralph Bellamy—Fair picture; fair business. Is similar to the "Thin Man" detective stories which Will Powell made. Running time, 93 minutes. Played April 20-21.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HONEYMOON FOR THREE: George Brent, Ann Sheridan, Jane Wyman—This is the poorest "A" picture from Warners in ages. They've lost their knack of putting the entertainment in them now. Played April 2-3.—Burris and Henley Smith, Imperial Theatre, Pocahontas, Ark. Rural patronage.

NANCY DREW AND THE HIDDEN STAIRCASE: Bonita Granville, Frankie Thomas, John Litel—A good second. But the print was rotten on the second and third reel. I kept my fingers crossed, hoping that it wouldn't break. But it did.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

Short Features

Columbia

CALLING ALL CURS: Three Stooges—A fair Stooge comedy.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

HAPPY TOTS' EXPEDITION: Color Rhapsodies—Not bad for color but have seen better. They take a trip to the dump and explore it. Running time, six minutes.—H. D. Furnice, Casey Theatre, Casey, Iowa. Rural and small town patronage.

MONEY SQUAWKS: Andy Clyde—The best Clyde I have seen. Had the people in the aisles.—George S. Carporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

NEW YORK PARADE, THE: New York Parade Series—Excellent black and white scenes around New York City. My crowd thought it was exceptional, especially as many of them come from New York. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

Century
"THE PROJECTOR OF THE CENTURY"

PEEP IN THE DEEP: Fables Cartoons—"Scrappy" and his brother are on a fishing boat and he has quite a time with the treasure chest and the octupus. Well liked and the grownups laughed, too. Done in green color which was very pretty. They should make more in this color. Running time, six minutes.—H. D. Furnice, Casey Theatre, Casey, Iowa. Rural and small town patronage.

POOCH PARADE: Fables Cartoonst—This one O. K. They laugh and that's what we want them to do. I don't believe they enjoyed it as much as "Peep in the Deep", though. Running time, six minutes.—H. D. Furnice, Casey Theatre, Casey, Iowa. Rural and small town patronage.

SPLITS, SPARES AND STRIKE: World of sports—A very fine short subject on ladies bowling.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

YOU'RE NEXT: All Star Comedies—Don't miss booking this. It was excellent.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

Metro-Goldwyn-Mayer

HAPPIEST MAN ON EARTH: Miniatures—A prize-winning short story is brought to the screen with good acting and direction. I am not too sure, however, that a large number of these as short subjects would be well received. This one, although practically devoid of action, held interest fairly well. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

MORE ABOUT NOSTRADAMUS: Minatures—Extremely interesting to all who are willing to do a little thinking. It caused plenty of comment for a few days around this town. It continues the phophecies made by Nostradamus centuries ago and shows how they have come true. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

NEWS OF THE DAY: Very good. Played it since opening.—Harland Rankin, Plaza Theatre, Tiblury, Ontario, Canada. General patronage.

PENNY TO THE RESCUE: Pete Smith Specialities—Clever kitchen work in color shows how a meal can be served out of odds and ends if you happen to have the right ones around. Pete Smith inserts plenty of humor. Close your eyes when the meatballs and spaghetti come on the screen; they'll make your mouth water. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

RESPECT THE LAW: Crime Does Not Pay Series—To my mind this is the best of the "Crime Does Not Pay" series. It shows how carelessness in obeying sanitation laws starts the bubonic plague. It is not particularly pleasant but it certainly makes an impression on the one who is watching it. Running time, 20 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

RODEO DOUGH: Mary Treen, Sally Payne—I thought Metro had forgotten how to make shorts but here is a dandy. More entertainment in it than in lots of their features. Wish they would forget about Hedy Lamarr and some of the supposed to be stars and give these two girls a chance. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

SEA FOR YOURSELF: Pete Smith Specialities—This contains some good Pete Smith items but the thrilling moment stretched one's imagination just a little too much to seem real. This subject is a little weak. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. small college town and rural patronage.

STUFFIE: Pete Smith Specialities—Single reel—of two dogs. Good filler. Running time, nine minutes—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

TORTOISE BEATS THE HARE: Merrie Melodies—"Bugs Bunny" is a favorite here and this cartoon is a good one so we are watching for the next one. People seemed to think "Bugs Bunny's" voice was different in this one. It certainly sounded that way. Running time, eight minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

Paramount

BOB CHESTER AND HIS ORCHESTRA: Headliners—Good orchestra reel. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DIVING DEMONS: Sportlights—Very good diving subject. One of the best. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FEMALES IS FICKLE: Popeye the Sailor—Amusing.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

GENE KRUPA AND HIS ORCHESTRA: Headliners—This is a fairly good band reel. As far as I can see each college student likes a different band so that each band reel pleases a small handfull. Such is life! Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

GREECE FIGHTS BACK: By the time you get one of these propaganda pictures, the situation has been reversed and they are out of time.—L. Woody, Jr., Palace Theatre, Golden City, Mo. Small town and rural patronage.

RKO Radio

BILLPOSTERS, THE: Walt Disney Cartoons—The usual Disney entertainment which is generally enjoyed by all.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MARCH OF TIME: No. 8—This one shows Australia's part in the war and is decidedly better than some of the other recent issues. After a brief lapse, March of Time is back in favor with my crowd. Running time, 17 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

Twentieth Century-Fox

SYMPHONY IN SNOW: Sports Reviews—Just a fair sports reel. No bricks, no bouquets. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

SYMPHONY IN SNOW: Sports Reviews—Skiing subject which is just a filler. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Universal

GOING PLACES: No. 71—A trip to some foreign country where they make quite a number of things. Every time you see these things, of course, you would like to take a trip there. Running time, nine minutes.—H. D. Furnice, Casey Theatre, Casey, Iowa. Rural and small town patronage.

GOING PLACES: No. 80—Fair reel. Some good and some not interesting. Running time, nine minutes. H. D. Furnice, Casey Theatre, Casey, Iowa. Rural and small town patronage.

KITTEN MITTENS: Lantz Colored Cartoons—Good.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

STRANGER THAN FICTION: No. 71—Contains several good subjects, especially the rubber tree which has a spring of water coming from it. It's hard to believe but it's true. Running time, nine minutes.—H. D. Furnice, Casey Theatre, Casey, Iowa. Rural and small town patronage.

Vitaphone

BED TIME FOR SNIFFLES: Merrie Melodies—A fair filler.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

DOG IN THE ORCHARD: Howard De Silva, Barbara Pepper—A very good murder mystery story. Played as second feature on a single feature program. Running time, 20 minutes.—Harry Tishkoff, Empress Theatre, Rochester, N. Y. Neighborhood patronage.

ELMER'S PET RABBIT: Merrie Melodies—Good cartoon in color. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FIGHT, FISH, FIGHT: The Sports Parade—Good sport reel in color. Will please the men. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GOOFY GROCERIES: Merrie Melodies—Again a very clever cartoon by Schlesinger. The gags come so fast that you have to se it twice to keep track of them. Running time, eight minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

MARCH ON MARINES: Dennis Morgan, John Litel—A very good two reel color subject with feature stars. Play it. Running time, 20 minutes.—Harry Tishkoff, Empress Theatre, Rochester, N. Y. Neighborhood patronage.

SKINNAY ENNIS AND HIS ORCHESTRA: Melody Masters—This is a cleverly done orchestra reel but the numbers are far too old to please the college students. Isn't this a reissue? Some of my crowd were sure I passed on old one off on them. Does anyone know? Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

SNIFFLES BELLS THE CAT: Merrie Melodies—Another cute and clever cartoon from Schlesinger. Of course, it is well worth playing. Running time, eight minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

TO DO ABOUT IT

Revision of the federal structure will make for more attentions to showmanship—in production and exhibition—even more than government anti-trust suits and consent decrees. That would be indicated by Doug Churchill in last Sunday's New York *Times*, in noting that higher income taxes will keep boxoffice names from turning out as many pictures. Quoting from the Hollywood Times-man:

"According to Hollywood opinion, while the addition of taxes and surtaxes will not compel the abandonment of the star system under which the industry has operated since nickelodeon days, it will restrict it materially and will necessitate revision of production and exploitation policies. . . .

"A large number of the industry's outstanding films each season are made by a group of free-lance stars. Most of them make three or four pictures a year. . . . Under the projected tax schedule they will turn over such a substantial share of their earnings to the government that when a maximum net is reached additional films will mean nothing to them. . . .

"Many of them have limited the number of pictures they have been making, and with the new levies they will curtail their activities still more. . . .

"Now emphasis must be given the picture, for stars will not be available. . . .

"Whether the exploitation geniuses will be able to shift the loyalty from stars to stories is a question. . . .

"It will be up to the publicity and advertising men. . . ."

If it comes to that, the situation, of course, is not to be sneezed at. It will be no mild stretch for those who have coupled showmanship exclusively with stars to switch to an overnight selling of stories instead. But there is no immediate cause for total alarm. The prospect is not entirely bleak.

Plenty of showmen have been and plenty of showmen are selling showmanship, star or no star. That's been going on a long, long time, as these pages bear out. In fact, a very handsome instance comes currently to attention in the job done by Manager John Galvin on the record five-week run of "Buck Privates", playing to more than half the city's population at the Penn, in Wilkes-Barre, Pa.

Galvin knew there were no million-dollar stars in the picture. He did know that the Universal showmen had turned out a timely yarn with a boxoffice title and laden with boxoffice fruit. Galvin needed no more to pick himself plenty.

The Wilkes-Barre date was set in to open as the local National Guard regiment prepared to go into federal service. So John spread the word widely at drills, at messtime, to his friends among the top-ranking officers. The city chosen as an induction station for that part of the state entertained busloads of selectees who had time to spare before leaving for camp. The theatreman brought them in to get a closeup of what army life was like. Visiting friends and relatives also rallied around. Soldiers on furlough and veterans of former wars were attracted. Also, and importantly, John Q. Fan and family. Throughout the engagement, Galvin kept plugging a unique advertising campaign, kept squeezing every possibility for exploitation that the story presented.

Recently, Moon Corker, L & J City Manager, in Athens, Ga., was called into military service and, after due deliberation, the spot filled by Frank Bickerstaff, district publicity head, who now announces the news as follows:

"I know you will be glad to learn that another of your Round Table boys has been promoted. This one feels that it is due very largely through his participation in the activities of the Managers Round Table."

Of course, the picture backed up his campaign, and very handsomely, too. That would be something Hollywood might ponder, beyond taxes and consent decrees, for instance.

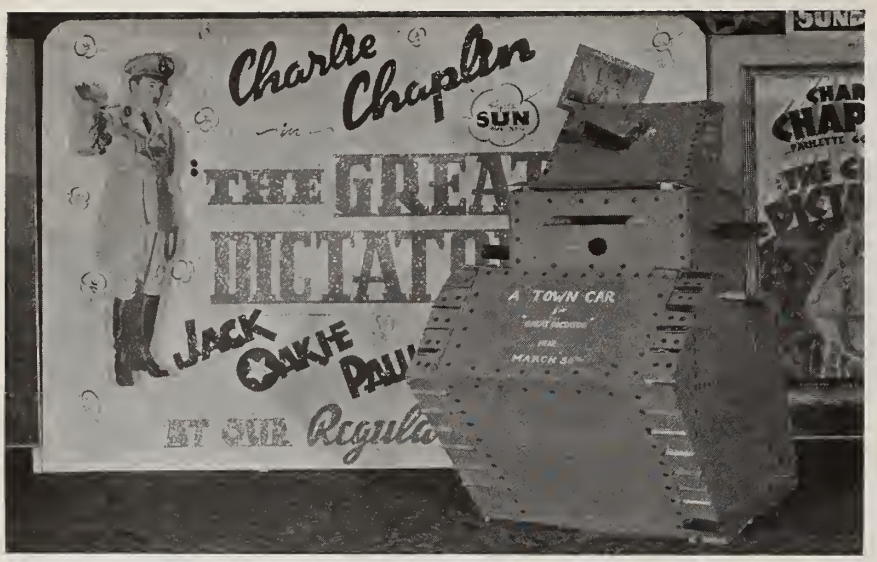
And beyond the same taxes, decrees, and suchlike, the one inescapable conclusion comes nearer and nearer. That conclusion can be nothing less than this is showbusiness depending only upon showmanship to survive.

Let the motion picture be framed, studded, impregnated with that vital showmanship at the source—in production. Then turn it over to the showman in the field who knows what to do with it—and does.

Taxes and decrees have little to do with that. The solution to those who seek a solution is really quite simple.

A-Mike Vogel

Round Table In Pictures



Small compo baby tank to represent "The Great Dictator's" town car was constructed by Jerry Fowler at Schine's Geneva, Geneva, N. Y., ahead of that date and planted in lobby.



To exploit "Gone With the Wind" at Loew's Oriental, Brooklyn, Manager Clyde Fuller and his assistant, Harold Zeltner had girl dressed as Scarlett O'Hara seated in lobby reading copy of the book. Over fireplaces were portraits of the two stars.



Street bally arranged by Manager George French and Publicist Bill Morton for "Lady from Cheyenne" at the RKO Albee, Providence, featured man dressed in cowboy attire carrying title-lettered grip. Ballyman took in circus, races and other spots.

Promoted by Lou Cohen at Loew's Poli, Hartford, Conn., was an RCA repeating phonograph planted in lobby ahead of "That Night in Rio" plugging hit tunes from the picture. Life-size cutout of Miranda was stationed alongside.



Below is blowup of letter sent from the Governor of Arizona to Chairman of the Brookline, Mass., Board of Selectmen praising Jack Markle's opening of "Arizona" at the Coolidge Corner Theatre. Placed out front ahead, easel was moved into lobby during run and good for newspaper breaks.



Contests Feature "Ziegfeld" Dates

Under the supervision of B&K publicity director Bill Hollander, and carried through by his assistant, Dorothy Deere, and Manager Ben Feldman at the United Artists Theatre in Chicago, the world premiere of "Ziegfeld Girl" got underway with a contest in the Herald-American with a roving photographer snapping girls he considered "pretty as a Ziegfeld Girl." Five were published each day for three days, each receiving cash and guest tickets. The Evanston-Index ran a contest to find a local girl approximating the physical measurements of Judy Garland to participate in a fashion show at leading department store. Stunt was duly publicized by cooperating merchant.

The Windy City was the first stop of the MGM "Ziegfeld" truck with two of the beauties who appear in the picture. Upon their arrival in the city, the girls were taken to the Municipal Airport to receive the first print of the picture, shots taken of this episode landed in daily papers. The girls also had several radio interviews and participated in fashion shows. The truck toured downtown area and the girls made personal appearances at leading hotels and night spots. The Herald-American ran a special "world premiere" edition of the paper day before opening.

Callow Holds Doubles Contest

Everett Callow, publicity head for the Warner theatre circuit in Philadelphia, coordinated a "Judy Garland" double contest in the "Philadelphia Daily News" with an elaborate fashion display at Gimbel's department store for the opening of "Ziegfeld Girl" at the Stanley Theatre, Philadelphia. The newspaper conducted a search among its readers for a young lady whose measurements came closest to fitting the elaborate gown which Judy wears in her "Minnie from Trinidad" number in the picture. The winner modeled the gown in the department store's fashion show. Store models wore the gowns featured in the picture and interest was heightened by Virginia Cruzon and Myrna Dell, two of the Ziegfeld girls, coming into town to participate in the display of fineries.

"LET'S HEAR FROM YOU"

Cheerleading Contest Held By Bovim on "Andy Hardy"

Tying to the fact that Andy Hardy graduated from Carvel High School in the picture, "Andy Hardy's Private Secretary," Russell Bovim, manager Loew's Ohio, in Columbus, Ohio, staged a high school night opening day. High school students throughout the city were invited, and a cheerleading contest was held. The five who withstood elimination were presented on the stage at the 9:30 P. M. show by Dick Overmyer, Ohio State University cheerleader. The winner, determined by audience applause, was presented with an engraved loving cup, and invited to be Mr. Overmyer's assistant at the Ohio State-Missouri football game next Fall. The two runner-ups were invited to the opening game of the Ohio State University series in Columbus.

"SPECIAL WEEK" TIEUPS

Suggested in the current "Ohio Mouthpiece", exploitation zone manual edited by Manny Pearlstein, advertising manager, Warner Ohio theatres, under the supervision of Nat Wolf, division manager, are numerous "special weeks" which, if properly executed, can create unusual interest because of their novelty and opportunities offered for new and different exploitation, Pearlstein finds. Here are a few of the ideas, quoted from the Warnerman's suggestions:

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A "SEE-A-PICTURE, TAKE-A-PICTURE WEEK"

This can be worked in cooperation with photographers, film supply stores and developing studios. Your newspaper might desire to sell a cooperative page to these places, with an announcement on the same page of a snapshot contest and prizes extended by the theatre. In the absence of newspaper cooperation, photographers might take candid shots of people on the streets for a lobby display. Those identifying themselves receive guest tickets.

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"LAUGH WEEK" or "HAPPINESS WEEK"

Nothing better when you notice one or more comedies have been booked in to play the same week. Designate it as "Laugh" or "Happiness" week. Get the Mayor to issue a "Laugh Week" proclamation; run an advance trailer and spot boards in lobby. Suggested copy: "What this city needs is a good laugh. And we have just the thing. . . . Week of ..... hereby acclaimed to be 'Laugh Week'. Your sides will ache, your eyes will shine, but you'll feel yourself again. Come! For the longest and loudest laughs, join the revelers here."

Display frame masks might be made to resemble a wide-open mouth in laughter. Stills as well, masked in similar manner. Outside gag can consist of man walking through downtown streets laughing continuously—back sign with copy: "Don't be envious of me. You, too, can have a good laugh. Attend the ..... Theatre during 'Laugh Week' and see . . . " etc. Conduct a laugh contest in papers for best sense-of-humor quips. Prizes awarded to those writing best letters on what tickles their funny-bone most.

Set up a "laugh thermometer" upon which is lettered "uproarious", "comical", "laughable", "shrieks", "howls", "fun", etc. Copy: "Keep your temperature and blood pressure down. Make the 'laugh thermometer' your guide. See . . ." etc. During the engagement a barker garbed in clown suit can lend emphasis. For laughs he can pull inoffensive pranks on passersby.

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"HOME INDUSTRIES" or "BOOST-THE-CITY WEEK"

This can be worked in cooperation with Chamber of Commerce or leading businessmen and manufacturers. They take ads to make up special section of paper. If the lobby is of sufficient size, the public is persuaded to attend the exhibition. Each night, or on last night, prizes are raffled off to those in attendance. Or a similar idea can be worked with a single product, or dealer, to result in a "Radio Week", a "Flower Week", "Electrical Week", etc.

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"COMMUNITY WEEK"

Each evening during the course of some particular week, different nearby communities are honored at the theatre. Leading citizens of the various districts should be willing to cooperate. Newspapers, in connection with this stunt, might sell a page of ads to merchants in the communities being recognized. Glee clubs, bands, and any marching organization that the different districts have can likewise participate on the stage or in front of the theatre nightly.

Walsh Ties Western Union To "Men of Boys Town"

Round Tabler William Walsh, manager of the Comerford Theatre in Wilkes-Barre, Pa., made an unusual tie-up with his local Western Union manager on Easter and the fact that "Men of Boys Town" was held for a second week. Under the plan the patrons helped plug the show for a Western Union desk was set up in the lobby and patrons were permitted to send telegrams free to their friends. The telegram read: "Just saw 'Men of Boys Town' at the Comerford where it's held for second week. It's really great and know you'll enjoy it. Happy Easter," or "Easter greetings. Know your holiday will be all the more happy by seeing 'Men of Boys Town.' Just saw it at the Comerford and it's wonderful." Telegrams were delivered by regular W.U. messengers.

SHOWMEN'S LOBBY LAFFS



This cartoon from the brush of Milt Rosenfeld, Round Table cartoonist.

Usher: We're sorry, Madam, but it is absolutely against house rules to divulge the killer.

Street Repair Job Used By Hall for "Dugan" Bally

A repair job on a water main situated directly in front of the theatre provided Henry Hall, of the Jefferson, Charlottesville, Va., with an opportunity for a novel bit of exploitation for "The Trial of Mary Dugan." The main burst two days before the picture opened and Hall immediately set up a sign standard in the mound of dirt reading: "We're digging for evidence to be used in 'The Trial of Mary Dugan.'" On the day of the premiere, the sign was changed to: "We found the evidence to be used in 'The Trial of Mary Dugan,'" and, in addition, planted a dagger, plus an exhibit card, on the sign.

"LET'S HEAR FROM YOU"

Early Bird Matinees Sell "Miss Jones"

Tying in with the department store background of "The Devil and Miss Jones," M. L. Maloney of Loew's Poli, in Worcester, Mass., staged an early bird matinee starting at six a.m., with attendance largely from stores, telephone companies and general business concerns. Trailer was used four days in advance and when it appeared on the screens of the three circuit houses, installed alarm clocks placed beneath the front row of seats went off with a bang.

Through a promotion effected by the theatreman, promoted doughnuts and coffee were served to those attending. Also arranged through tieup with Station WLCO was a 15-minute broadcast consisting of interviews with patrons, which was held on the mezzanine.

Manager Lou Cohen of Loew's Poli, in Hartford, arranged a similar early morning show for his date, opening at seven a.m. Coffee and doughnuts were also promoted here and both managers secured spot announcements on bulletin boards of various business establishments.

"LET'S HEAR FROM YOU"

Breakfast Show Held By Vaughn for "Foyle"

"Breakfast Show for White Collar Girls" featured the campaign arranged by Manager Ed Vaughn of the Chief Theatre, Greeley, Col., for "Kitty Foyle." The early morning show drew a capacity audience of secretaries from offices in the downtown district. Promoted coffee and doughnuts were served following the screening.

"Kitty Foyle" blotters were distributed to all offices in the downtown district and all busses and taxis were placarded with special imprinted cards and bumper strips.

"Kitty Foyle" fashion stills were placed in the local dress and hat shops and the advertising campaign included a generous allotment of daily stories and photographs. Spot announcements pluggging the picture were held on the local radio station the day before and on opening day.

Ties Three Dates Into "Laff Week"

Having three comedy attractions booked consecutively in one week, at the LeClaire, Moline, Ill., Manager Francis Gillon struck upon the idea of incorporating the trio into a "Laff Week," the pictures being "Andy Hardy's Private Secretary," "Buck Privates" and "Honeymoon for Three." The project was advanced first with a special trailer, urging patrons to see all three of the fun shows, copy running along the line "if you don't like to laugh, you won't enjoy a single program at this theatre next week." The laugh theme was also carried out in the lobby displays, and all ads carried laughing heads and other appropriate copy.

Important in the promotions were a number of radio tieins, wherein prominent being the cooperation of the man-on-the-street program over WHBF. On the Saturday day-ahead, the announcer plugged the "Week" with a laughing contest for passers-by, also asking questions on how the public reacted to an all-laugh program of such magnitude.

Gives "Road" Script to Library

For his date on "Tobacco Road," Gillon gave the engagement an added authority by presenting a copy of the picture script to the public library for lending purposes. The presentation was considered sufficiently newsworthy for featured publicity in the local dailies. For novelty purposes, Francis switched to a lighter tempo in his outside exploitation by distributing turnips in cellophane bags with explanatory tags attached.

On "Pastor Hall," the Round Tabler adapted the recent widely advertised offer of free messages to the German government by inviting patrons to submit their idea of messages to Adolph Hitler. In addition to newspaper copy on the offer, the Tri-Stater had an unusual setpiece placed in the lobby to plug the stunt and supplied pencil and paper for those who took the offer seriously.

"LET'S HEAR FROM YOU"

Nugget Displays Aid "Pot o' Gold" Dates

Bowls of small stone painted to simulate gold nuggets were used variously by Harold Thomas at the Malco Fulton, Fulton, Ky., and Sonny Shepherd at the Wometco Lincoln, in Miami, for their dates on "Pot o' Gold." For a week ahead of playdates, Thomas' display created much attention, the theatreman reporting that folks went so far as to walk off with the "nuggets" for souvenirs. Spotlights were used to enhance the effect with 40 by 60's alongside. By gilding rock salt with gold paint, Thomas enclosed them in imprinted pay envelopes and distributed them at theatre week ahead, house-to-house and left them on counters of business establishment and hotel and card tables.

For the date at the Lincoln, Shepherd held a guessing contest wherein a large bowl of candy chips was placed in the lobby and cards distributed by ushers for patrons desiring to guess the numbers of coins in the bowl. Number of entries ran into the thousands, according to Shepherd, for the prizes offered by the theatre.

Round Tabler Getting "Hot" On Hot Months Promotions

All Manner of "Cool" Campaigns Planned in Various Sectors to "Beat the Heat"

That the hot weather is upon us is definitely noted in the extensive preparations by Round Tablers in different sections of the country to cope with that opposition. Plans are already underway to make the theatre a "harbor from the heat" as indicated in the reports on this page and promotions having to do with the comfort of patrons.

Visual appeal obviously predominates, especially in lobby and frontal decorations as represented, for instance, by a cut on this page from Joe Epstein of Loew's Spooner, in the Bronx, where the theatreman strives for an airy summer note with picket fences, spring blooms and flowery art to spot the titles of his coming attractions.

Fitzpatrick Features Rock Garden

It is also represented in the white enamel lattice work now covering the walls of the Loew Poli, in Waterbury, Conn., where Ed Fitzpatrick has framed potted green plants throughout his summer displays, also trimming his boxoffice with green artificial hedges with artificial roses covering all of the lattice work. To carry the effect further, Fitz has planted corrobuff awnings atop reader boards and inside frames; pastel corrugated backgrounds are used in the wall frames and masks in sky blue are used to set these off. Summer atmosphere is added too with the construction of a rock garden on a lobby corner stage, with a sprinkler system in the center.

The Loewman is going after ice cream manufacturers and bottlers for free giveaways for children; newspaper ads will be decorated with "cool" slugs, these also to be carried in heralds, posters, etc.

In Utica, N. Y., at the Warner Avon, Arnold Stoltz is stressing his regular showmanship barrages to sell summer attractions, the atmosphere of the theatre being featured in display with a large "cool" sign constructed of a piece of lead pipe covered with plaster of paris and white flitter. This is run under each end of marquee with a blue spotlight upon it.

Conner's Trailer Carries Message

Spring trailer copy is called upon by Marlowe Conner at the Warner Sheboygan, Sheboygan, Wis., to bring institutional attention to summer attractions in this fashion: "Yes, siree, week in and week out your Sheboygan Theatre brings you the tops in entertainment. Look at the delightful fun-loving hours that are in store for you this Spring when you bring the family to see these great hits of the stage and screen. Here they are. everyone a winner." This copy is followed by the names of the the attractions.

A herald idea to build his shows, paid for by local insurance agency, is a policy issued by Conner, each of which is numbered, with certain of the numbers posted at the boxoffice to be exchanged for free admissions. Tiein copy reads: "You are hereby insured"; inside given over to the layout devoted to art on coming attractions and back page for the agency. The same idea was carried out in two-column art "Try this Spring tonic," panels on the coming pictures set within the outline of a large medicine bottle.



SPRING LOBBY BY JOE EPSTEIN AT LOEW'S NEW YORK SPOONER

Reliables that have proven effective in the past and set for adaptation for this year by "Kal" Kalberer, city manager for Switow's Indiana and Liberty Theatres, in Washington, Ind., are featured, of course, by spring institutional copy on behalf of the cooling plant. In addition, Kalberer is a believer in fresh flowers at the boxoffice, these promoted from local florists and amateur horticulturists in that sector who are rewarded with guest tickets. The Switow city manager makes it a policy to impress a clean and cool front upon the passersby by watering the streets and sidewalks before opening time and builds this atmosphere further with light colors in all display signs and all other advertising.

Beaches, Camps Not Neglected

Cool lighting effects inside the theatre, of course, are are not neglected and entire house staff is outfitted in summer garb. Where people gather in the summer is also stressed as important by Kalberer, who increases his outside advertising and posters at ball games, beaches, etc. Tourist camps, highway eating places and gas stations are also covered, as are soft ball games, golf courses, etc.

County and surrounding town schools are contacted for graduation parties with offers of special prizes for groups, "Kal" stressing the necessity of detailing the programs to be given and the price inducements. He also finds that tieins with newspapers for childrens' contests effective, such as special cartoon shows on Saturday mornings street ballys, etc.

Amateur Talent Shows Encouraged

Carmon Phillips at the Onate, in Belen, N. M., finds that the featuring of local talent in the summertime, especially among the younger generation, returns dividends that are fancy, this year with a Hollywood World Premiere, in which is incorporated star impersonation contest on the stage. Slated to come by Phillips are Tom Thumb Wedding, Tiny Tot Revue, Men's Bathing Beauty Burlesque Show, etc. Also predominating in the program is a "Beach Fashion Parade and Beauty Pageant" held on two nights and conducted as follows: The audience that attends the first night is given a voting blank to vote for the contestant that they think is best. After the show, the judges count the votes and no one knows the outcome until ALL the girls have appeared again once on the following night. Then the 10 girls receiving the highest amount of votes from the audience the night before, are called on the stage and out-of-town judges pick the winners from this group. In this manner, all the girls appear both nights and help draw

(*Continued on following page*)

EASTERTIDE ACTIVITIES RELATED BY THEATREMEN

Emphasis on Children's Parties Found Effective in Calling Attention to Spring Season

What with Easter egg and treasure hunts, displays, giveaways, campaigns, etc., Round tablers generally have comported themselves ably in the stimulation of this season's activities, typical being the campaign put on by Howard Sexton at the Indiana-Illinois Roxy, in LaPorte, Ind., in which he put on a kiddies' Easter party which was practically costless. In this connection, the theatreman promoted 12 live rabbits, bags of candy, prizes in connection with his "Gloom Chasers" quiz program and hams for the adults. Programs delivered house-to-house plugged the event, as did trailers run ahead, and cooperating merchants' window displays.

At the Onate, in Belen, New Mexico, Carmon Phillips arranged an Easter egg hunt which was advertised well in advance. Local merchant donated the eggs, the hunt starting off with a free show for the kids at the theatre, children arriving behind school band and parading after show with banners to local park for the hunt. Boy Scouts were tied in ahead with members secreting the eggs and aiding generally in the transportation of the children from theatre to park.

Merchant Sponsors Kid Show

Clayton Cornell called his party at Schine's State, in Tupper Lake, Tupper Lake, N. Y., a "Kiddies Easter Vacation Matinee Party," feature being "Thief of Bagdad" and run in conjunction with the N. Y. State Milk publicity short "Our Milky Way" and tied in with largest dairy for cooperation. Bottles of chocolate milk were promoted for giveaway to the kids attending, each child, in addition, receiving a photo of Sabu, also paid for by the dairy. Stunt was well advertised, both by theatre and cooperating milk dealer, who was sold on a co-op herald which was delivered to each home a few days ahead.

To stimulate attendance on Good Friday at the El Rancho, in Victoria, Texas, Round Tabler Ken Prickett put on an old fashioned country store night which worked as follows: Purchasing 10 large bags of groceries, these were placed on display in the foyer day of the night. The theatreman then advertised that these would be sold at auction and then, in turn, the money received from the auction, would itself be sold to bidders. Announcement was carried on all monthly programs and in all newspaper ads.

Country Store Night Recommended

In setting up the show, Ken lined the bags across the stage and showed the contents of one. After displaying the articles, he asked the audience to pick the bag they would like auctioned first. This was offered immediately and sold to the first bidder for 25 cents. After selling three bags, Prickett took a dollar that he had received from the sale and offered it for sale, and sold it when the bid reached 60 cents. He then continued with the groceries until all were sold and repeated the process of reselling the money thus gained. Entire stunt took 25 minutes.

A pre-Easter giveaway was staged by Round Tabler R. Gustafson at the Roxy, in La Porte, Indiana, which the theatreman chose to call a "picnic." Local packing company was tied in here and promoted for 15 hams. In this connection, lucky number coupons were distributed with each theatre admission and each 25-cent purchase at the merchant's store. Stunt was advertised storewide and in ads, in addition to theatre programs and heralds.

"LET'S HEAR FROM YOU"

MATINEE UTENSILS GOOD FOR ADMISSION

Main attractor for the "Mickey Mouse Easter Party" at the Schine Athena, Athens, Ohio, put over by Manager Francis Nolan, was a tiein for national defense and especially for the collection of aluminum utensils. Admission to children was free to those bringing two old aluminum utensils, some 200 pounds being redeemed by the Schiner and turned over to a local junk dealer at regular prices.

As to be expected, much publicity was gathered as a result, with announcements made in other places where it would do the most good.

Yudin Distributes Institutional Copy

Promotional pieces recently distributed by Harry Yudin at the Circle, in Toronto, to sell his theatre consisted of tinted bookmark carrying comic cut of man afloat on a raft. Copy below read: "Don't be at sea for entertainment. Come to the New Centre Theatre." Second piece was in the form of a puzzle with copy below: "You had to puzzle this one out—but it is no puzzle to find good entertainment at the" etc. From time to time, Yudin changes his approach but the message remains the same.

For "Sea Hawk" action front was constructed with eight foot cutout figure of Errol Flynn on a boat, arm extended with sword was animated by small concealed motor. On "The Villain Still Pursued Her," Yudin used the same motor to move eyes in cutout figure of Alan Mowbray, the villain in the picture.

"LET'S HEAR FROM YOU"

Hosts Recruits' Parents

Foster Norton of the Strand Theatre, Oshkosh, Wis., invited the mothers and wives of men who have recently joined the navy as one factor in his far-reaching campaign on the RKO Radio Harold Lloyd comedy "A Girl, A Guy and A Gob." They attended the opening show along with a delegation of the Sea Scouts.

Summer Style Show Favorable with "Rosy"

(Continued from preceding page)

some of the first night audience back again to see if one for which they they voted is in the final 10 selected.

In Bridgeport, Conn., Morris Rosenthal at Loew's Majestic has devised a means of attracting patronage at nearby beaches by having *Liberty Magazine* boys make the beach homes distributing heralds and programs. Rosy has slated a summer style show and is further utilizing the beaches for publicity by sending out girls in bathing suits with title lettered parasols. The same idea will be utilized on boat or launch drawn up and down in front of local beaches. Lobbies are decorated, obviously for the hot months with lattice work, flowers and a cooling display built with running water. To make this more appealing, the Loewman tied in with several drink distributors for free refreshments to patrons, decorating lobby with small tables and chairs to convey an atmosphere of street cafe.

Warnerman Ryan Offers Suggestions

For the various theatres in the Chicago and Wisconsin Warner zone, Charles Ryan, district manager and assistant to James Coston, zone head, has made available a number of pertinent suggestions for managers in the zone house organ which he edits. Among important advices are the "billets" which have to do with making sure that patrons are informed of the coming attractions in addition to the coolness and comfort of the theatre. Ryan stresses care in keeping away from anything pertaining to the heat, with managers warned to stay away from such phrases as "hot stuff," etc., in copy. Managers are also warned against mention of the warm weather or the use of hand fans, also against hot colors of red or orange in any lobby decorations, etc.

For lobby displays, the Warnerman goes for such ideas as stuffed polar bear, promoted from local taxidermist, to be centered in Arctic scene together with Eskimo, igloo, etc. Borrowing refrigerator for the summer from a local dealer to check foodstuffs is another service appreciated by women shoppers.

A shadow box is also suggested with an exhaust nozzle, such as a vacuum cleaner has, attached to the bottom. Inside the box have a V-shaped space at the bottom of which is an opening for the nozzle. Drop enough white cutout paper into the V-shaped compartment and turn on the juice; this will blow the paper, so that it resembles swirling snow. The face of the shadow box covers the "V," thus giving a chance to put in an Eskimo and igloo, icicles, icebergs, etc.

"LET'S HEAR FROM YOU"

Roberts' "Devil" Ballyhoo

Manager Bill Roberts of the California Theatre, San Diego, used a beautiful girl and a "Devil" in a bright red costume for a ballyhoo phase of his campaign on "The Devil and Miss Jones." The couple, bedecked with signs, made their appearance on main street at peak hours. The couple also rode around the city in an open Studebaker appropriately bannered.

EXPLOITATION BRIEFS FROM A-FIELD

Teaser heralds were distributed ahead of "Come Live With Me" at the Paramount, in North Adams, Mass., by Francis Faille which were addressed to wives and asked them if they could budget their families on $17.50 a week as was done in the picture. Faille also received permission from various grocers to stuff the heralds in outgoing packages.

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An old telephone gag was worked by Charlie Moyer, manager of Warners' Hanover Theatre, Hanover, Pa., for "Philadelphia Story." His cashier asked: "Can you tell me which picture won an Academy Award for James Stewart?" From that point, she plugged the picture and playdates.

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Barricading the front of his theatre with sand bags stuffed with paper, J. R. MacEachron at the Paramount, in Jackson, Tenn. ushered in his date on "Buck Privates". Copy on sacks read: "Caught in a draft of laughs", "Pack up your troubles and come down to see" etc. etc. Borrowing suits from station attendants, Mac dressed several of his staff and put them out on the streets drilling. Tieup with recruit station brought display of posters while five and ten featured toy window display of all type soldiers.

▽

First 50 private secretaries attending the Poli-Palace, Hartford, opening of "Andy Hardy's Private Secretary" received roses as part of Fred Greenway's campaign for the picture.

▽

Bootblack tie-ups were made by Sid Munter, manager of Warners' Grand Opera House, Wilmington, Del., to exploit "Dead Man's Shoes." All shoe stores and bootblacks in town displayed cards reading: "Don't Wear Dead Man's Shoes when you attend the Grand Theatre," giving playdates. Munter also conceived a 3-sheet board appended with a pair of shoes as a teaser which brought many curious observers to his display.

▽

Dom Lucente, manager of Warners' Alhambra Theatre, Philadelphia, finds that by adapting regular heralds to different classes pays dividends. He set out on such a venture with a completely Italian herald on "Son of Monte Cristo," selling "See" copy, "Romance" and "Intrigue" and got nice results.

▽

Marty Aninsman, manager of Warners' Leader Theatre, Philadelphia, promoted a newspaper contest for "The Face Behind the Mask." He used masks over prominent stars asking the readers to identify each and offering passes to those who guess correctly.

▽

Free kisses in the lobby of Warners' Vernon Theatre, Philadelphia, were offered to the first 500 men attending the opening performances of "This Thing Called Love" by Manager Al Simko. The daily newspapers and radio stations picked up the idea, giving it mentions, and helping to crowd the lobby for the "chocolate kisses."

LOST AND FOUND TIED TO "BUNDLES"

How to dispose of unclaimed articles in the Lost and Found department has been solved ingeniously by Round Tabler James Wagner at the Cedar, in Philadelphia, and for the benefit of the local British Relief Drive. All items held up to a certain period are turned over to the local "Bundles for Britain" unit for distribution overseas.

Tying in with schools for his date on "Foreign Correspondent" at the El Rey. in Glendale, Ariz., Art Halbrooks offered a ten dollar cash prize for the best speech written along the lines of the one given by McCrea in the picture. In addition, newspaper tied in by offering another five dollars to the one who delivered the best.

▽

For his date on "Western Union" at the Schine State, in Tupper Lake, N. Y., Clay Cornell created a false front with mounted three-sheets. Coloring contest was planted in papers and giant telegram was displayed in Western Union windows. Book counter displays were secured and one sheet was planted in library along with copies of Zane Grey's books.

▽

Gag tinted two-fold herald was distributed by D. M. Dillenbeck in advance of "Go West" at the Rialto, in Bushnell, Ill. Front page carried copy: "Did the draft get you?" Left inside page continued with "If it didn't, the Marx Brothers will in" etc. Right hand page suggested that folks drop in at well-known restaurant, cooperating merchant's ad here paying for distribution and printing cost.

▽

Roy Robbins, manager of Warners' Karlton Theatre, Philadelphia, arranged an "Americanization Broadcast" for "Buck Privates." "Good citizenship" was the theme of a special broadcast on WFIL that included a round robin forum with Milt Young, of the Warners' publicity department; Martha Payne, of the radio station; a member of the city police force, the national field secretary of the American Legion, and Robbins.

▽

To exploit "Li'l Abner," John H. Neuer, manager of the Lemoyne Theatre, Lemoyne, Pa., used the words "Reserved for Sadie Hawkins Day" backwards on the marquee. He also displayed a lobby board urging the women to bring their husbands and beaus.

▽

Sammy Teitlebaum, manager of Warners' Commodore Theatre, Philadelphia, obtained music sheet covers to plug "Invisible Woman." He placed a cartoon mat on the picture in the "Daily Pennsylvanian," college paper, for passes and offered tickets for the best pen drawing of Virginia Bruce. Teaser cards in five drug stores heralded the appearance of "Invisible Woman" at his theatre.

A coast-to-coast telephone interview with Kathryn Grayson, who plays the title role in the picture, was the highlight of the "Andy Hardy's Private Secretary" campaign put over by U. K. Rice, Carolina, Winston-Salem, N. C. A local newspaperman spoke from the Eastern end of the line. Miss Grayson is a native of the city.

▽

Fans who recovered the "lost" notebook (several of them) of "Andy Hardy's Private Secretary" were rewarded with guest tickets by Eddie Doob, Loew's, Wilmington, as part of his campaign for the picture.

▽

A full roto page of scene stills from "Men of Boys Town" was one of the highlights of Eddie Pentecost's publicity campaign for the film's showing at Loew's Grand, Atlanta.

▽

In addition to securing numerous indorsements from organizations and prominent individuals, including the Mayor, Fred Forry, Colonial, Lancaster, Pa., tied in his "Land of Liberty" engagement with a local Democracy Days celebration.

▽

As a teaser gag ahead of "The Bad Man," Arnold Stoltz at Warner's Avon, in Utica, New York, artfully dropped inexpensive change purses on streets of downtown area ahead of opening. On opening, folks found fake bills enclosed carrying cut of Beery with playdate and picture copy.

▽

Contacting local merchants, Carmon Phillips at the Onate, in Belen, N. M., sold them on the idea of holding a spring and summer fashion show on his stage. Each store supplied its own models and advertised the show storewide and in their ads, theatre plugging it through trailer and house programs.

▽

Typist was planted in the lobby of the Frolic Theatre, in Chicago, by Manager Ben Cohn ahead of "Kitty Foyle" batting out picture copy messages which were distributed to patrons. To give more realism to the stunt, Cohn had the staff typist sent to local beauty parlor with a still of Ginger so that her hairdo could be copied.

▽

For "Philadelphia Story" at the Schine Dixie, in Rochester, Sam Shafer distributed tabloid heralds with headline banners stressing fact that Jimmy Stewart had won an Academy Award. Inasmuch as Philip Barry, the author, and George Cukor, director, are former Rochesterians, inside spread was devoted to them. Merchants' ad included in the tabloid paid for cost of printing and distribution.

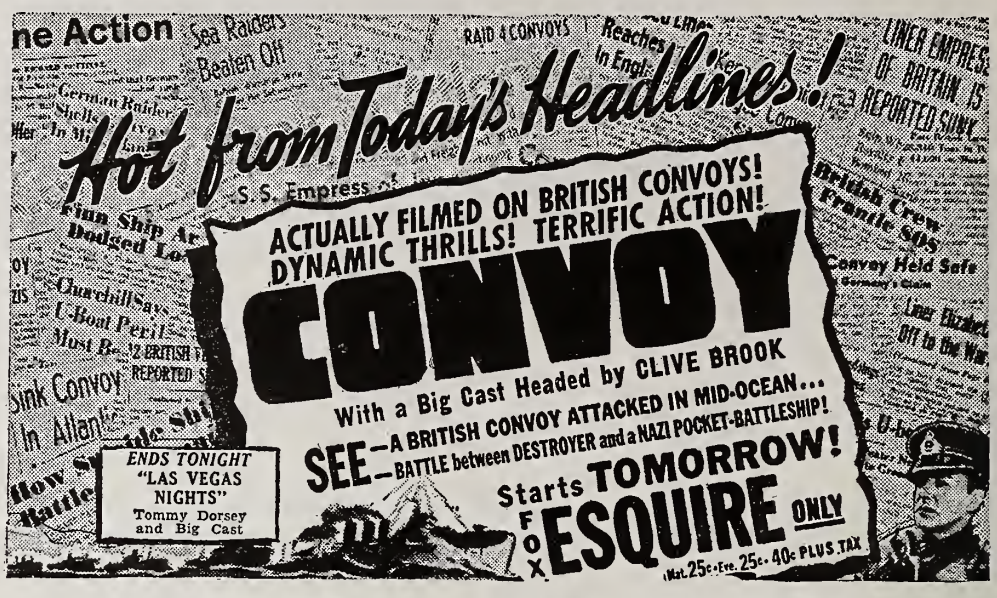
▽

Eye-arresting was the lobby setpiece created by Reek Feliziani ahead of "Foreign Correspondent" at the Midtown, in San Francisco, consisted of eight by twelve foot map of the world. At side of map were photos of leading foreign correspondents, with pieces of tape drawn from a particular name to the European capitol from which that correspondent made his broadcast. Flanked at bottom were scene stills and at right was cutout of Joel McCrea.

REPRESENTATIVE NEWSPAPER ADS



(Above) Tones of varying grades were designated as the main attractors by Manny Pearlstein, Warner Cleveland theatres ad director, in this 115 lines on 3 col., for "Lady from Cheyenne" at the Hippodrome, layout executed by Jack Southe, department art head. Benday background formed center panel contrast, with shorts copy paneled across bottom for balance.



(Above) On the assumption that public attention was turned mostly to the subject of convoys, Manager Joseph K. Redmond turned to the newspaper headlines as background for his day-ahead 50 lines on 2 col., for "Convoy" at the Fox Esquire, Kansas City.

(Below) Reverse lettering against the full-length figure of Bette Davis was decided upon by Vic Gauntlett, Evergreen Theatres ad head, Seattle, for the holdover of "Great Lie" at the Orpheum. Size: 110 lines on 2 col.

They Came, They Saw, They Raved! And then they went out and told their friends . . . that's why we've received more requests to show it again than any picture within recent years! . . .

BY PUBLIC ACCLAIM IT'S THE BIGGEST

LAUGH-SHOW

EVER ON ANY SCREEN!

THE RIP-ROARING ROMANTIC MUSICAL COMEDY SENSATION OF 1941!

☆ BUCK PRIVATES ☆

BUD ABBOTT and LOU COSTELLO

(The Ba-a-ad Boys of Radio Are the Screen's New Riot Team)

LEE BOWMAN • ALAN CURTIS

JANE FRAZEE • NAT PENDLETON

and the Songsational Creators of Boogie-Woogie Rhythm

The ANDREWS SISTERS

and 24 World Champion Boogie-Woogie Beauties

Tomorrow! ★ 33c to 1 P. M. **GRAND** Tomorrow! ★ 33c to 1 P. M.



(Above) Submitted as an instance of layout made up entirely of pressbook material is this 150 lines on 3 col., on "Virginia" at the Strand, Crawfordsville, Ind., the work of Guy D. Hammitt, exploitation director of the Vanderschmitt circuit. Easter cuts from the files were used for border decoration, with seasonal copy aimed directly for quick attention.

(Left) As a "reasons-why" for the moveover of "Buck Privates" to the Grand, Cincinnati, Dinny Dinerman, RKO Midwest Theatres ad head, struck upon a type layout to sell the holdover and to make the ad stand out in a page of art layouts. Size: 105 lines on 2 col.



CLASSIFIED ADVERTISING

the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

THEATRES

WILL PAY CASH FOR GOOD SMALL TOWN going theatre. Population 1,500 up, independent. BOX 1401, MOTION PICTURE HERALD.

MODERN EQUIPPED THEATRE ANYWHERE. Write particulars. SAMUEL KAUFMAN, 1944 Davidson Ave., New York City.

NEW GENERAL EQUIPMENT

BRITE CHROME DISPLAYS, AT NEW LOW prices, 30" x 40" insert frame $3.60; cabinet frame, $10.56; 40" x 60" insert frame, $5.76; 11" x 14" frames, 79c; 4" x 4" datestrips, 56c. Illustrated bulletin free. S. O. S. CINEMA SUPPLY CORP., New York City.

BUY DIRECT FROM FACTORY, SAVE MIDDLEman's profit. Blowers, air washers, variable speed pulleys, air deflectors. CONDITIONAIRE, 145 Walton St., Atlanta, Ga.

JUST BOUGHT FROM MANUFACTURERS, 10,000 square feet of soundscreen, woven fabric, every screen brand new, made to your order. Chrome diffusive, 29½c; rubberized washable, 34½c; crystal beaded, 47½c; eventone gradationally perforated, 49c. All less 20% discount. Time Payments for 5% cash. Samples free. S. O. S. CINEMA SUPPLY CORP., New York City.

POSITIONS WANTED

PROJECTIONIST, competent, 10 years' experience, references, go anywhere. LAWRENCE MILLER, Wabasha, Minn.

SHOWMAN, SUCCESSFUL RECORD, 28 YEARS circuit and independent management and supervision. Go anywhere. BOX 1398, MOTION PICTURE HERALD.

USED GENERAL EQUIPMENT

UNUSUAL BARGAIN, CHAIRS AND COMPLETE equipment for 300-seat theatre. Lease terminated. MOVIE SUPPLY CO., 1318 So. Wabash Ave., Chicago, Ill.

THEATRE CHAIRS. WE HAVE THEM. 700 American late type rebuilt. One lot of 600 American rebuilt. Several lots of 350 and less. Write for Photographs and prices. BODELSON & CO., 10-38 Jackson Ave., Long Island City, N. Y.

SIMPLEX MECHANISMS WITH NEW REAR shutters. Peerless & Strong low intensity arc lamps. Rectifiers and generator sets, large stock at bargain prices. New 3 and 5 point pedestal stands, film cabinets, Powers machines. Write us for our bargain bulletin. BODELSON & CO., 10-38 Jackson Ave., Long Island City, N. Y.

FORCED LIQUIDATE 20,000 USED CHAIRS. ALL types. Cheap. Box 1393, MOTION PICTURE HERALD.

TWO LARGE ARCTIC FANS USED IN THEAtre—cheap. REED THEATRE, Alexandria, Va.

SOME THEATRE CAN USE YOUR OLD EQUIPment. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD, Rockefeller Center, New York.

WE HAVE 20,000 FOOT BLOWERS, COMPLETEly rebuilt like new, $100. 10,000 foot blowers, $75. REYNOLDS MANUFACTURING CO., Grand Rapids, Mich.

TRAINING INSTITUTE

BETTER POSITIONS AWAIT TRAINED THEAtre employees. Learn Modern Theatre Management and Advertising. Free information. THEATRE INSTITUTE, 315 Washington, Elmira, N. Y.

WANTED TO BUY

16MM. SOUND PROJECTOR WITH HIGHintensity arc. F. Shafer, Washington, Ind.

BOOKS

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-the-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 567 PAGE BOOK ON AIR CONDITIONING by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

RICHARDSON'S BLUEBOOK OF PROJECTION. A second revision of the Sixth Edition of Richardson's Bluebook of Projection with a complete section of Sound Trouble-shooting Charts as well as a host of additional up-to-the-minute text on the latest equipment. Price $7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

JUST PUBLISHED! 1941 EDITION OF FAME. Edited by Terry Ramsaye. The class annual of the screen, radio and stage. Recognized by executives and talent agents as the guide to box office champions. Send your order today with check or money order for $1.00. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

HELP WANTED

OPERATORS AND MANAGERS—MOVIE CIRcuits. ROSHON, State Theatre Building, Pittsburgh, Pa.

PRESS OF
C. J. O'BRIEN, INC.
NEW YORK, U.S.A.

OBITUARIES

Armand J. Moreau, M & P District Manager, Dies

Armand J. Moreau, 45, theatre promoter and in recent years district manager of M & P Theatres Corp., died in Portland, Maine, on April 22d. Early this winter Mr. Moreau was ill with double pneumonia, and upon recovering went to Florida. Returning to Portland in March, he had since given attention to his business, making a few trips to different parts of the state.

Following the World War, in which he saw action, Mr. Moreau received his first executive appointment as manager of the Suffolk theatre in Holyoke, Mass., in 1920. After service there he went to Springfield, Mass., to hold a similar position with the Bijou theatre. In 1921 he joined Famous Players-Lasky, Inc., being immediately appointed manager of the Palace theatre at Arctic, R. I., and similar service followed with the Broadway theatre in Chelsea; Haines, Waterville, and the Opera House in Bangor, Maine.

He later was appointed personal representative of the late William P. Gray, who had been named general manager of the Famous Players-Lasky interests in New England. When Publix took over the Famous Players-Lasky theatres, Mr. Moreau was transferred to New York City to make a survey of theatre properties in the southern and southwestern section of the country. When Publix interests were taken over by Mullin and Pinanski, Inc., Mr. Moreau continued in their employ, continuing in the position he had filled with the former company.

He is survived by his wife, two sons and two sisters.

Stanley Fields, 57, Character Actor, Dies

Stanley Fields, motion picture actor, died in Hollywood, Wednesday, April 23d, of a heart attack at the age of 57.

Following a career on the stage as a chorus boy, and in vaudeville with Frank Fay, Mr. Fields went to Hollywood and appeared in Little Caesar." Since that time he has appeared in many motion pictures as the heavy, his most recent being Universal's currently releasing "The Lady from Cheyenne."

Eddie Conrad

Edward (Eddie) Conrad, stage and screen character actor, died in Hollywood Sunday, April 28th, of a heart attack. He was 50 years old. Before entering films Mr. Conrad toured the major vaudeville circuits and later became a film actor. His most recent films were "Foreign Correspondent," "Murder Among Friends" and "Lucky Partners."

Theodore Liebler

Theodore A. Liebler, 89, who as a theatrical producer brought to America the great actresses Duse, Rejane and Mrs. Patrick Campbell, died Tuesday, April 22d, at his home in Old Greenwich, Conn., at the age of 89. He leaves a widow and three sons.

Thomas W. Chatburn

Thomas W. Chatburn, retired manager of the Richmond theatre, former executive of the old Vitagraph Co., and one time manager of the Hippodrome theatre in New York, died in North Adams, Mass., Tuesday, April 22d.

Theodore Copping

Theodore Copping, 53, motion picture theatre owner who for nearly 30 years has operated the theatre at Rawdon, Canada, died in the Montreal General Hospital, Monday, April 28th.

Jacob Fabian, 76, Theatre Operator Dies in New York

Jacob Fabian, one of the first in establishing large motion picture theatres and long active in philanthropic work in Paterson, N. J., died in New York, Thursday, April 24th, of a heart attack. He was 76 years old. Mr. Fabian maintained a home in Paterson, but had spent most of his time since 1929 in his Southern home in Miami Beach, Fla.

Mr. Fabian was born in Austria on February 25th, 1865, and at the age of 17 came alone to this country. He engaged in the clothing business in New York for fourteen years before going to Paterson in 1896.

In 1914, Mr. Fabian, who had also been in the clothing business in Paterson, entered the motion picture field and erected the 2,500-seat Regent theatre. For many years it was one of the largest and most modern theatres in the country. Later he built other houses in Paterson and extended his chain to other New Jersey municipalities, including Newark, Elizabeth and Passaic.

In a transaction said to involve $1,000,000 Mr. Fabian leased the Salaam Temple property in Newark and operated the Mosque theatre there. He also had owned the New Jersey First National Exchange and was vice-president of Associated First National Picture Producers. He retired several years ago and since that time the Fabian enterprises have been directed by his son, Simon H. Fabian, who operates about 40 theatres, including some in Greater New York.

Funeral services were held Sunday morning at the Temple Emanu-El, Paterson, N. J., followed by the burial at the Temple Emanu-El Cemetery, Rochelle Park, Paterson.

Surviving, besides his son Si, who now operates the circuit, he leaves a widow, the former Miss Rose Glascheib; a daughter, sister and eight grandchildren.

Ben Hicks, Retired Film Executive, Dies

Captain Ben Hicks, connected with the motion picture industry for many years, died of a heart attack in New York, Saturday, April 26th, while visiting at the town residence of Jack Cohen, Columbia vice-president.

Mr. Hicks handled the European distribution of the early Charlie Chaplin pictures for Mutual. A native and resident of London for many years, he built and acquired a number of theatres there which were later sold to Paramount.

Funeral services were held Sunday at the Park West Memorial Chapel. Mr. Hicks is survived by his widow, and a brother.

B. H. Rolston

Funeral services were held in Port Jefferson, Conn., Sunday, for B. H. Rolston, who died Friday, April 25th. He is survived by his widow and one daughter. Mr. Rolston had been connected with the motion picture industry for many years and built the Strand theatre in New Haven in 1919.

Alfred E. Elge

Alfred E. Elge, 57, projectionist at the Park theatre in Butte, Mont., died Sunday, April 27th, after a long illness.

Charles Chic

Charles J. Chic, 50, general production manager of MGM, was found dead in his car in Beverly Hills on Saturday, April 26th. He is survived by his parents, his widow and one sister.

IN COURTS

Distributors, Supply Firms Support Pizor

Paramount exchange in Philadelphia and Quality Premium Distributors as well as several equipment supply concerns in that city, named in the bill of equity filed by Charles Segall against his exhibitor-partner, Lewen Pizor, have entered general denials that Mr. Pizor had secured personal advantages at the expense of the partnership that operated four theatres in Philadelphia.

Ulrik F. Smith, Paramount branch manager, said, "The charge that any credits were improperly given by Paramount to Mr. Pizor or to any corporation to which he was connected, is unfounded." Charles Goodwin, executive manager of Quality Premium Distributors, in a public statement, likewise said, "It would be shocking to think that we would give or Mr. Pizor would request or receive any credits which did not belong to him personally." Similar denials were made publicly by various service corporations in the city mentioned in the counter-suit by Mr. Segall against Mr. Pizor to dissolve one of their theatre corporations that operated the Ace, Tioga and Chelten theatres.

Orders Final Dividend

Federal Judge Murray Hulbert on Wednesday, April 23d, in New York, ordered payment of a first and annual dividend of .00305 per cent to general creditors of the Seattle Orpheum Co., with claims totalling $2,972,868. At the same time the court ordered the closing of the estate, after awarding a $1,000 legal fee to Donovan, Leisure, Newton & Lumbard, and $425 to the Irving Trust Co. as trustee. Seattle Orpheum, as former owner of the Orpheum theatre in Seattle, Wash., filed a voluntary petition in November 1937.

Settle Song Suit

A suit for $525,000 claiming that the song "Good-bye to Love" was infringed by Twentieth Century-Fox in the film "Here's to Romance," has been settled, according to a stipulation filed in the United States district court in New York. Defendants also were San Fox Publishing Co., Herb Magidson and Con Conrad, song writers. Plaintiffs were Carl Field and Henry and Jeff Clarkson.

Meyer Becomes Plaintiff

Rene B. Meyer was permitted, on Monday, to intervene as a plaintiff in the stockholders suit brought by Samuel I. Posen against Universal Pictures and its officials. Mr. Meyer, as holder of 100 shares of common stock, sought to join Mr. Posen in pressing charges of mismanagement.

Barrymore Tax Refund

Bankruptcy Referee Ernest R. Utely has ordered $35,000 paid on John Barrymore's 1938 Federal income tax and $5,000 on his state income tax, as the result of the accumulation of $33,000 in Mr. Barrymore's funds. The referee also ordered that $25,000 be set aside from future earnings for federal income taxes. He granted the actor $700 weekly allowance from his earnings.

Educational Sale Set

Public sale of the rights to 16 mm. and sub-standard non-theatrical films of Educational Film Corp. of America, and its subsidiaries, bankrupt company, will be held before Peter B. Olney, referee on May 5th at the United States court house in New York. The material includes about 730 sound and silent subjects.

AMERICA 1941



PRESENTING MOTION PICTURES

SERVING TODAY'S CAUSE OF *the*

UNITED STATES *and the* AMERICAS





"We have seen the American motion picture become the foremost in the world. We have seen it reflect our civilization throughout the world ... the aims, aspirations and ideals of a free people and of freedom ..."

—PRESIDENT ROOSEVELT
February 27, 1941



HERE presented in this "America 1941" section is expression of the response of the motion picture to today's great audience interest in the nation's problems in the face of world crisis.

In its fashion the screen is ever responsive to and reflective of its times, but never so markedly and so emphatically as when under the stresses of war problems and war emotions.

Every morning's paper, every evening's radio is pouring into audience consciousness a new intensification of national concern. From Tillie-the-toiler to the coupon clippers there is personal concern about living, security, survival.

To serve this rising national interest the motion picture is producing and presenting an array of materials in features and shorts. They are calculated to enable the showmen of the box office to engage the attention of his public, and to equip him to enlist the cooperative enthusiasms of the patriotic and socially minded groups and leaders of his community. To many this will appear as opportunity to further integrate the theatre with the community, to enable the screen to share with press and radio in the greatest topical interest and service of the day.

The devices and methods now in use in the presentation of product of this order by showmen alert to the topical opportunity—and obligation—are presented in these pages.

THE EDITOR

NATIONAL DEFENSE KEYS CAMPAIGNS AS THEATRES STRESS CIVIC TIEINS

Managers Feature Americanism Programs in Picture Tieins; Patriotic Societies Cooperate on Feature and Short Subjects

by A-MIKE VOGEL

AS national defense bulks yet larger and larger in the public consciousness, the exhibitors of America continue to do their share in advancing the countrywide movement and the cause of Americanism through community promotions tied to military, historical and patriotic pictures, both feature-length and short. Still availing themselves of all possible cooperations with the federal services, local patriotic and military organizations, theatremen vigorously wage campaigns to maintain the spotlight upon the importance of the new national program.

Currently, the unusual stage show at the New York Roxy, put on by Irving Lesser, managing director, and reported by Homer Harman, ad head, in conjunction with the First Army Corps, headquartering at Governor's Island, is a representative case in point. Under the supervision of Major General Drum and with the assistance of Lt. Col. Tom B. Woodburn, United States Army director of publicity and exploitation, the Roxy is devoting much of the stage show to a military number built around a new Army song, "Defend Your Country," written by Col. Woodburn. Highlighting the show are military manoeuvers performed by the chorus personnel of boys and girls in uniform.

Exploitation at the theatre is featured by an elaborate recruiting station in the lobby under the direction of a corps captain and squad. Army flags and other display material plus units of military equipment are also on view.

Another definite contribution to the cause was the Americanism program put on by Manager Howard Sexton at the Roxy and Fox Theatres, in LaPorte, Ind., units of the Indiana-Illinois circuit, which regularly features these exercises in all of the situations. Co-sponsors of the project, the local American Legion Post, worked with Sexton at the showings of patriotic short subjects and addresses by civic minded citizens.

The program was held on two successive days, morning showings for grade schools and afternoons for the junior high school bodies. High school band and attachments of police escorted the students to the theatres. Superintendent of schools forwarded bulletins to all teachers for guidance and, as to be expected, the newspaper extensively covered the event. Featuring the program was a presentation of colors at the theatres.

Aviation promotions made available through M-G-M's "Flight Command" were, of course, utilized extensively, and prominent were tieins aimed to attract the children. Representative of these were the model plane giveaway offered by Manager Mel Blieden at the Voge, East Chicago, Ind., and at the Dixie, Picayune, Miss., Manager C. B. Dortch topped his campaign with two contests. The first was a model plane building idea, the second essay contest on aviation for high school students. For lobby decorations, Dortch displayed a regulation flyer's log book and other aviation paraphernalia together with photographs of the local Flying Club. Extensive publicity in the downtown papers and especially in the *Daily Times* was had by Manager Ben Cohn of Warner's Frolic, Chicago, on a model airplane contest, the paper running stories on this for a solid week ahead, the contest judged by Maurice Roddy, commander of the Times Air Cadets and the paper's aviation editor. For this Cohn carried lobby displays of airplane parts and also featured trophies and medals awarded the winners.

At the Pace, in Gordon, Neb., Manager Herschel A. Wheeler offered a kite derby, wherein entrants were required to construct their own kites and prizes awarded to those who could keep their kites in the air for the longest period. Hardware merchant cooperated in giving the prizes, advertising the event in newspapers and with window displays.

For the showing of "Flight Command" at the State, Kalamazoo, Mich., Manager Pat Heavey, working with Warren Slee, MGM exploiteer, hooked his date to the local U.S. Navy recruiting program, wherein volunteers were guests of the naval officer in charge, to see the picture. Aviation manuals carrying theatre credits were distributed to the local colleges and at the theatre photos of local recruits were shown on a giant display board.

Also tied directly to air force recruiting was campaign for the date put on at the El Rancho, Victoria, Tex., by Manager Ken Prickett, who tagged his promotion "Aviation Week." Regulation recruiting office was set up in the lobby to stimulate enlistments at the local junior college with uniformed officers on hand to distribute pamphlets and answer questions. An aerial display of formation flying was promoted by Lige Brien for the date at Warner's Belmar, Pittsburgh, with six planes doing stunts and

(Continued on following page)

"SERVICES" AID THEATRE CAMPAIGNS

(Continued from preceding page)
acrobatics above the theatre and dropping heralds. Brien also aimed at the youngsters with a model building contest co-sponsored by the *Pittsburgh Press,* brought to the papers' Junior Aviators Club with daily stories.

Revival dates, too, on service pictures were called upon and represented by the promotions effected by Manager H. W. Reisinger on "Sweetheart of the Navy" and "23½ Hours Leave" at Loew's Poli-Bijou, New Haven. Staff members of the local recruiting station appeared at the theatre, the program opening with a military overture by the orchestra. Army and Navy "A" boards were used for lobby decoration.

Service short subjects were also found to attract attention, as noted by Manager Robert Busch for Warner's "Flag of Humanity" at the Jeffery, Chicago. Busch secured the assistance of the various war relief units and also members of the Red Cross chapter, who plugged the picture extensively in exchange for displays at the theatre of the various articles made by the chapter for soldier relief. On March of Time's "March of the Times—USA," Peck Westmoreland at the Westex, Olney, Tex., distributed heralds carrying the line: "Did the draft get you?" These were distributed to service organizations and study guides were brought to the schools for student attention.

As to be expected, military and patriotic cooperation on various dates for "Land of Liberty" were sizeable. In Springfield, Mo., at the Gillioz, Joe Ruddick instituted a benefit ticket sale on behalf of a statewide musical convention. Enlisted were the services of the American Legion, VFW, Boy Scouts, among others. War relief on behalf of the "Bundles for Britain" drive was stimlate at the Fabian St. George, St. George, Staten Island with a benefit performance reported by Edgar Goth, Fabian zone ad head. Here newspaper attention was headed by a page of co-op ads topped with a banner line reading: "God Bless America."

To engage the attention of the younger generation in Rock Island, Ill., Manager Orville Rennie plugged the date at the Fort, by tying in with popular juvenile radio program for a series of quizzes two weeks ahead. All questions had to do with the subject matter of the picture, with added assistance obtained by the help of heads of local patriotic associations.

Known as the most cosmopolitan troop in the country, Boy Scouts in the neighborhood of the Commercial, in Chicago, Ill., were called upon by Manager Sol Gordon to participate in a flag presentation from the stage. For this the president of the local businessmen's association was on hand to make the presentation and to give an address on democracy, of interest since the Scouts on hand represented ten different nationalities.

So impressed were they by the special screening of "Land of Liberty," reports Manager Fred Forry, who arranged a showing for the date at the Colonial, Lancaster, that the local committee of the "Democracy Days" unit asked that the playdates be changed to coincide with the local celebration. The switch in dates was helpful in obtaining publicity out of the ordinary with the engagement given further prominence by a special preview for school children to stimulate a slogan writing contest sponsored by the committee.

At the State, in Raleigh, N. C., Manager Norman Hicks, working with W. G. Enloe, Wilby-Kincey city manager, arranged a screening for Governor J. Melville Broughton, members of both houses of the legislature, state and city heads. The result was a proclamation from the Governor, stressing the picture's importance and urging attendance. Local papers carried the announcement and cuts were made up by the theatremen for use in other Wilby-Kincey situations throughout the state. Since the engagement coincided with the Americanism campaign sponsored by the Junior Chamber of Commerce, the organization eagerly accepted an invitation to sponsor the showing. Special luncheon was held to inaugurate the drive at which were present civic heads and representatives of the Motion Picture Producers and Distributors of America office in New York.

Exploitation Suggestions From Distributor Admen

Pressbook Ideas are Offered to Aid Theatremen in Putting over Patriotic Attractions

Gathered from the home office advertising departments are numerous promotional suggestions on features and shorts, reissues, current releases and those set for release shortly. Representative slants are noted here not only on the pictures for which they were conceived, but also for information of managers who may desire to adapt these ideas for other attractions booked for their theatres.

WARNERS

To tie-in with current defense activities, Warners has made available a supplementary pressbook on the reissue of "Here Comes the Navy," in which is illustrated the front of the New York Strand on the date. Marquee was decorated with giant compo "battleship" with red and green lights flashing, signal flags, searchlights. Uniformed gobs sent flag messages. In front, line of miniature battleships passed on moving belt. Blowups of stars and recording of ship's gun firing completed display.

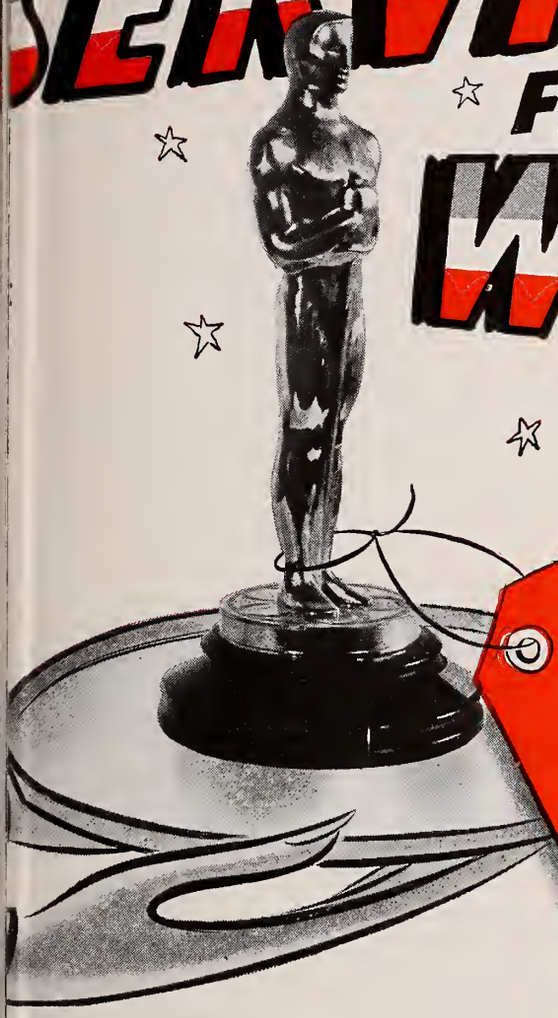
For situations with waterfront facilities, is illustrated small sailboat with lettered sails, boat covering as wide an area as possible. Noted was the army-navy regatta staged on a Pittsburgh date, with oarsmen recruited from local service and reserve corps.

Warners patriotic shorts stress the publicity values of "The Flag of Humanity," the story of Clara Barton, who founded the American Red Cross. In addition to Red Cross chapters, endorsements from various branches of which are carried in the pressbook, other organization tieins are suggested. Lobby displays of Red Cross work are noted as are displays in drug stores and windows.

"Meet the Fleet," two-reel technicolor, has the endorsement of Admiral H. R. Stark, Chief of Naval Operations, a letter to that effect reproduced in the pressbook to be used in making local tieins. The premiere of the short at the Garde theatre, in

(Continued on following page)

SERVICE FROM WARNERS!



"TEDDY THE ROUGHRIDER"

In Technicolor with SIDNEY BLACKMER • Pierre Watkin • TheodorVon Eltz
Arthur Loft • Original Screen Play by Charles L. Tedford • Directed by RAY ENRIGHT

THE BEST 2-REEL SHORT FOR 1940!

Available For Repeat Bookings Everywhere!

And with grateful acknowledgement to the U. S. ARMED SERVICES for cooperation in filming these 2-reel Patriotic Service Subjects:

"YOUNG AMERICA FLIES"	"SERVICE WITH THE COLORS"	"MARCH ON MARINES"	"MEET THE FLEET"	"WINGS OF STEEL"
Civil Aeronautics Authority	United States Army	United States Marine Corps	United States Navy	United States Army Air Corps
	In Technicolor	*In Technicolor*	*In Technicolor*	*In Technicolor*

You *'MUST PLAY'* These *'MUST SEE'* VITAPHONE SHORTS!

DISTRIBUTOR ADMEN'S SUGGESTIONS

(Continued from preceding page)

New London, Conn., had the cooperation of the local naval base which set up a navy recruiting station in the lobby and displayed various kinds of naval equipment, insignia, etc. Parade of navy men, elaborate windows, were other parts of the campaign.

▽ ▽ ▽

The same kind of cooperation was made available on "March on, Marines," produced in conjunction with the U. S. Marine Corps and endorsed publicly by the corps commander. This is noted in the press sheet as is also a reproduction of the general order from headquarters to all marine recruiting officers to work with theatres booking the date.

Premiere of this short at Warners Hollywood, East Orange, N. J., was highlighted with a marine recruiting display in the lobby, march of marines to the theatre, official marine truck used for street bally and space on the corps' recruiting 24-sheet stands in and around the city.

▽ ▽ ▽

On "Young America Flies," two-reels, produced with the assistance of the Civil Aeronautics Authority, the campaign is pointed with strong plug letters from the chairman of the Authority, Robert H. Hinckley, and an endorsement from Secretary of the Navy, Frank Knox. These hookups are useful in selling flying schools and aviation clubs on tieins, and of course any local branch of the CAA. Model plane building contest is also suggested.

▽ ▽ ▽

"Service With the Colors," two-reel technicolor, is another Warner short that has federal endorsement, headed by Secretary of War Henry L. Stimson and Adjutant Major General E. S. Adams. Press sheet also reproduces order from the adjutant General to commanding generals of the various corps area, requesting picture be used in connection with recruiting publicity. For this purpose is listed locations of the nine corps areas throughout the country.

RKO RADIO

"A Girl, a Guy and a Gob," a Harold Lloyd produced comedy, presents a number of Navy pressbook tieins on the comedy side. For instance, in situations near Navy bases, a "gob nickname registration" could be planted in lobby. The idea is to find the sailor with the most original nickname, and is tied to the nickname, "Coffee Cup," the gob played by George Murphy in the picture. Entrants are to chalk their names on blackboard with their real names underneath. Patron vote decides winner.

Also suggested is a navy hammock swung in the lobby for the sailor determined to be first in to see the picture. Stunt is to be started the evening before opening and used daily ahead of first show. Further sailor atmosphere is noted in the idea of a tattoo artist to perform in the lobby or nearby window. Impressed also is the effectiveness of a navy lobby with various official equipment and noted, too, is the display of the complete outfit required by the Navy for sailors.

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"Parachute Battalion," shortly to be released, has to do with the newest branch of American fighting forces of the parachute corps. Story deals with three young men from different walks of life against the background of authentic training and parachute jumping. The U. S. Army Air Corps cooperated in the making of the picture filmed mostly at Ft. Benning, Ga., home of the army's parachute troop division, the 501st Parachute Battalion.

COLUMBIA

"International Forum," subtitled "Round Table of the Screen," features Dorothy Thompson, Wythe Williams, William L. Shirer and Linton Wells, in a short where these name columnists and radio commentators speak their minds about world events. Main exploitations are directed to their radio sponsors who are listed in the press sheet and the newspaper chains they write for.

UNIVERSAL

"Wings Over Honolulu," feature, has excellent Navy tiein possibilities since many of the flying scenes were made on the U. S. S. Ranger, naval aircraft carrier, where some of the commanding officers were filmed as part of the action.

The exploitation stresses aviation atmosphere with lobby and front decorations such as motor, wing section, maps, instrument panels, etc. An aeroplane propeller atop the marquee is suggested for eye-catcher to be made by house artist if regular equipment cannot be promoted. Compo board construction is advised or muslin stretched on light framework. Small motor at axis keeps propeller turning and engine roar via recording is amplified over loudspeaker.

Also for display of interest is the thought of a photographic exhibit showing plane plans, crack-ups, famous flyers and flights. Naval flying insignia may also be used for decoration and made of bright metal and silvered paper. Official insignia of aircraft squadrons to be copied from library Navy handbook is suggested for lobby, as is also a possible newspaper contest with guest tickets to those making correct identifications.

METRO-GOLDWYN-MAYER

"Eyes of the Navy," two-reel MGM documentary made with the cooperation of the U. S. Navy, has to do with pilot training. Special screenings for editorial writers and columnists are suggested in advance, and showings could be held for such organizations as Air Youth of America, Junior Birdmen, American Legion, etc. Recruiting facilities of the Navy are also to be called upon, and participation of regular or reserve Naval units is also suggested.

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"While America Sleeps," spy expose, may be publicized with tieins of the Legion, Boy Scouts, D. A. R., and such, who can be sold on spreading the word over the radio, in schools and to their membership. Parades of patriotic society bands and bugle corps are also suggested.

MARCH OF TIME

"Americans All" presents an accurate portrait of American people today, native born and immigrant. Subject matter shows graphically the workings of the makings of immigrants to preserve and defend their adopted land.

Other appropriate MOT units are "Uncle Sam—Non-Belligerent" which, in addition to episodes of abroad, some uncensored and exclusive, shows what America is doing to help England in her fight for life. "Arms and the Man—USA," another MOT unit, is a detailed story of the first peace time conscription of the nation's huge defense program.

REPUBLIC

Exploitation for "Rookies on Parade" suggests potato peeling contest in the lobby with theatre piling bushels of potatoes on platform and offering prizes for those doing the best job on the spuds within a 15-minute period. Military tieins include a buglers' contest on the stage for prizes. Lobby displays also include showing of arm any navy paraphernalia, machine guns, flags, banners, etc., details on establishment of a recruiting station are also suggested.

PARAMOUNT

"Power Dive" exploitation is topped with a promotion of a Piper Cub plane to be given in conjunction with dates on this picture and also Paramount's "I Wanted Wings," details of which were carried in a previous issue. Close cooperation with local airports is stressed since Piper dealers are to work close to the theatres on the contest. Airplane lobbies and similar displays at airports are noted. Pressbook also devotes considerable space to kid tieins and contests.

(Reprinted from Hollywood Reporter)

RADIEWS by W. R. WILKERSON

• THERE'S a lot of enthusiasm out at MGM.

In three successive days MGM has sneak previewed three pictures that everyone who has seen them confidently believes will prove among the season's big hits.

First to get a public showing was the Technicolor production of "Billy the Kid," starring Robert Taylor, Irving Asher's initial production for MGM. A costly attraction and directed by a newcomer to feature pictures, David Miller, there naturally existed great anxiety over the outcome. But now they're talking about it as "Taylor's greatest" and one of the screen's most spectacular Western epics. And the preview cards back up the company's enthusiasm.

The second to get the acid test was "A Woman's Face," starring Joan Crawford. A new type of story for Crawford, the public's reaction naturally was watched with eagerness by both Victor Saville, who produced it, and George Cukor who directed it. If one can believe the enthusiasm of those at the studio, it should prove the outstanding picture of Joan's career.

On a third successive night Metro sneaked the new William Powell - Myrna Loy comedy, "Love Crazy," Pandro Berman's second effort for the company. It was taken to Long Beach and the majority of the preview cards, proudly being displayed, call it the "funniest picture ever made."

Even allowing for a producer's partiality and a company's enthusiasm, it is obvious to anyone even casually visiting MGM that the three pictures are destined to play a huge part in the summer operations of American exhibitors.

Three hit pictures previewed in three successive days is somewhat of a record for the industry as a whole, and it is more than that for a single company.

Pictures such as these are the type at which the industry should aim. They are the BETTER PICTURES which are needed and which will return grosses that will more than recompense the makers for their extra time, trouble and expense. They are the type of pictures which make possible the enormous number of extended runs that are being reported from all parts of the country.



DRAFTED TO ENTERTAIN THE NATION!

While "Ziegfeld Girl" and "Men of Boys Town" are held over a 2nd and 3rd week and Previews (*see column at left*) of forthcoming M-G-M hits excite the industry, here's more good news. The Technicolor "Blossoms in the Dust" (*Greer Garson, Walter Pidgeon*) is a knockout! The Marx Bros. have turned out the funniest film of their entire career. And the new Clark Gable—Rosalind Russell "Unholy Partners" is a honey. **LEO SALUTES AMERICA WITH HITS!**

Our Industry Aids Defense Bonds

AMERICA, land of industry, a democracy which lives by work and business, confronted as it stands today by the gravest problems of its history, is calling to its service foremost men of skill in the great industries, men of metals, methods, processes, ideas and ideals. Motors have given a Knudsen, steel a Stettinius. ¶ *It is with a reasonable pride that our industry of the motion picture and its screen may view a call upon this institution of public relations in entertainment for a man to aid in the promotion and promulgation to the millions of the citizenry of the message of participation, by dollars and investment in democracy.* ¶ *So it comes that Howard Dietz of Metro-Goldwyn-Mayer has become the motion picture's first contribution of executive personnel—that dollar-a-year roll of honor, and labour—as the member of the Treasury Department's Defense Savings Staff in Charge of Motion Picture Activities.* ¶ *Appropriate to this special section is this article by Mr. Dietz on the Defense Savings Bonds and messages that will be coming to the screen.*

—THE EDITOR

by HOWARD DIETZ

AS is well known by now, the Treasury Department of the United States is selling preferred stock in America direct to the people via the Defense Savings Bonds and Stamps. A Defense Savings Bond sells for $18.75 and in ten years it is worth $25.00. Any time after sixty days, the bond is redeemable by turning it back to the Treasury and you get your dollars with interest. It is a perfect savings investment and actually only differs from the former so-called Baby Bond in that you can creep up to the purchase of a Defense Bond by filling an album of stamps that sell for ten cents, a quarter, a half dollar, a dollar and five dollars. Because of the stamp feature it is hoped that everyone will have some investment that intertwines his monetary interests wtih the future of our country.

There is another feature that distinguishes the Defense Bond from the former Baby Bond, and that is conveyed in the very word "Defense." It is the duty of those charged with promoting the sale to convey to the American people what it is we are defending, and how we are doing it. The large appropriations for the Army, the Navy, the Airforce, the recruiting and training program, are the front line of defense for the very integrity of our land, the maintenance of social gains and the preservation of our constitutional sovereignty, including those precious safeguards to individual liberty embodied in the Bill of Rights.

ON the merits of all these substantial American matters, there can be no disunity and the motion picture industry, with customary patriotism, has expressed its willingness to cooperate with all-out aid towards the promotion of the sale of the Defense Savings Bonds.

It is a policy of the Defense Savings Staff in Washington to discourage all pressure methods in this sale, to eliminate the use of buttons in the lapel flaunted in a neighbor's face, to pass up the campaign method of fixing quotas for districts. In other words the desire is to acquaint the American people with this investment, to interest them in the facts behind our way of life, and to rely that there will be a natural and spirited response.

In this type of effort, the screen finds a harmonious interest. Exhibitors, distributors, producer, actors, writers, cameramen, property men, electricians, and labor of all descriptions greet with proved enthusiasm the opportunity to serve their country which asks for no cash out of pocket but merely the cooperation of men and women of good-will engaged in that phenomenon of the twentieth century, the ever-improving, always interesting motion picture.

The Motion Picture Committee Cooperating for National Defense, through its various sub-committees has met and considered the requests for assistance in the promotion of the Defense Bonds. Each exhibitor, who is willing to contribute some brief time on his screen, is making a gesture towards our national effort.

THE overall requests for the cooperation have been made generally. The individual requests will wait for a specific selection of film to come from the laboratories. This cooperation granted to the United States Treasury Department represents the will of each individual in the theatres or in the studios. There is no isolated group within the business that has a preferential position. This is an American enterprise for Americans, and all Americans are independents.

At present there is in production a trailer-short which, in attractive fashion, tells what a Defense Savings Bond is. Subsequently there will appear in newsreels some interesting and amusing star appearances designed to promote the bonds with legitimate film contribution. Also it is expected that the leading feature films will contain after the words "The End" a twenty foot tag containing the seal of the U. S. A. and a slogan about the Defense Savings Bonds. This is the preliminary plan. Its development will be made as a result of the theatre's experiences with it.

For, above all, the theatre is a place for relaxation and enjoyment and the Defense Savings Staff is fully aware that all cooperation must be rendered within the framework of the screen's dedication to the public.

FULL HOUSES AHEAD!



UNIVERSAL'S "BUCK PRIVATES" SAIL THE SEAS . . . *TO TRAIL THE SHE'S!*

GET THAT NAVY GRAVY MAY 30th!

NATIONAL RELEASE DAY

BUD ABBOTT & LOU COSTELLO
DICK POWELL
IN THE NAVY

with **THE ANDREWS SISTERS** • CLAIRE DODD • DICK FORAN
BUTCH & BUDDY • SHEMP HOWARD • SUNNIE O'DEA • CONDOS BROS.

Directed by ARTHUR LUBIN • *Associate Producer* ALEX GOTTLIEB

What the Screen is doing now for Defense



A SUMMATION of what motion pictures are now and today doing for national defense on the screen was presented to the Daughters of the American Revolution in Washington at their fiftieth Continental Congress at Constitution Hall by Francis S. Harmon, coordinator for the Motion Picture Committee Cooperating for National Defense. This is the first official enumeration of cooperative activities now delivered in film expression to the public. In the course of his address Mr. Harmon said:

"I believe you particularly will want to know what steps the motion picture industry has been taking to aid the effort for national defense, for you have never once lost sight of patriotism as born in the Revolution and nurtured throughout our history while your abiding interest in motion pictures and your constructive aid in helping to increase the usefulness of the screen as a patriotic medium has been sincerely appreciated.

"It is significant that during the past nine months, the No. 1 film hero has been the civilian artisan at work in airplane factory, armory and navy yard. During this period one-sixth of all newsreel subjects have related to National Defense and many of these sequences have properly and effectively dramatized the skilled hands and trained eyes of master craftsmen in key industries.

"In cooperation with the U. S. Civil Service Commission, a motion picture producer made and is now distributing a one-reel film titled 'The Spirit of 1941' which portrays the activities of the government's tremendous civilian recruiting program to secure skilled workers for arsenals, armories and ship yards. This very week 10,000 coperating exhibitors, affiliated with the Theatres' Division of the Motion Picture Committee Cooperating for National Defense, are playing a trailer sponsored by the Social Security Board and the U. S. Employment Service titled 'Calling All Workers,' which is designed to aid in the current campaign to register all unemployed employables and to place competent laborers in the posts for which they are best qualified.

"In the second place, our newsreels have reported pictorially the operation of the Selective Service Act commencing with the debates in Congress, and including the initial drawing and the steadily expanding stream of selectees who are entering the huge new camps for training. The newsreel cameramen have followed the raw recruits to induction center and permanent camp, and are now bringing to the folks back home realistic and encouraging photographic evidence as to the progress and the beneficial results of the training program.

"Meanwhile each week, the nation's theatres are exhibiting one of a series of 12 one-minute army recruiting trailers, dealing with specialized branches of the service in which more than the average qualifications are needed. Simultaneously, the producers of commercial entertainment films have found the army, the navy, the marine corps and the air force timely subjects for special coverage. Several of these shorts are in technicolor. They are valuable historical reviews of the development of various arms of the service, while yet others have portrayed interestingly life at West Point and Annapolis.

"One cooperative motion picture project deserves special mention because of its great significance in the development of the motion picture as a teaching aid in visual education. I refer to the series of 50 training films which are being made in Hollywood under the auspices of the Research Council of the Academy of Motion Picture Arts and Sciences in cooperation with the U. S. Army Signal Corps.

"The American motion picture industry as chief source of peacetime supply for a world market has been accustomed to thinking and acting in world terms. Today, when war has virtually destroyed its markets in Europe, Asia, and North Africa, our attention is focused upon the current effort for better understanding and closer cooperation between the 21 republics of the western hemisphere.

"Pan-American Day on Monday of this week saw a score or more of popular Hollywood personalities in Mexico City for a film fiesta sponsored by governmental officials of our neighbor to the south. The visit of Mr. Douglas Fairbanks to Latin America is simply one of a series of tours by good will ambassadors whose names and faces are well known to movie fans from Havana to Buenos Aires.

"This very hour, a specialist in Latin American manners, customs, and attitudes is on the way to Hollywood as technical adviser to producers who are commencing additional feature pictures and short subjects with Latin American themes, characters, or backgrounds. More adequate newsrcel coverage of Central and South America for North American cinema audiences and a more discriminating portrayal of the North American scene upon the screens of our sister republics constitute a dual objective to be attained through patiencc and persistence in the days ahead.

HITLER has conquered Czechoslovakia, Poland, Austria, Denmark, Norway, Holland, Belgium, France, Yugoslavia, Greece, Luxembourg, Hungary, Roumania, and Bulgaria.

NOW

"AMERICA SPEAKS"

The most important film document to come to the screen to date.

8,000 feet of action. - - - One year in the making.

Produced by Bud Pollard

This production is strictly a road show attraction.

Distributed by—

ADVENTURE EPICS Inc.

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ROOKIES ON PARADE

BOB CROSBY · RUTH TERRY

GERTRUDE NIESEN • EDDIE FOY, JR.
MARIE WILSON • CLIFF NAZARRO

JOSEPH SANTLEY—Director • Screenplay by Karl Brown, Jack Townley and Milt Gross • Original Story by Sammy Cahn and Saul Chaplin



A REPUBLIC PICTURE

A MESSAGE To EXHIBITORS

The theatre managers of the country are eager to promote the national welfare. This is a time-honored tradition of the "show business," and here is one more way in which you can perform a very timely service.

¶ Reliable sources estimate that our land is burdened with millions of people who are improperly nourished, but until recently no major effort was undertaken to spread information about food that Mrs. American Housewife could comprehend and apply, for the health and welfare of her family. Now a nation-wide campaign is under way, in which motion pictures will function, and, as the popular saying goes, "here's where you come in."

¶ The Metropolitan Life Insurance Company and the United States Public Health Service have produced a one-reel film on nutrition entitled "Proof of the Pudding." It was filmed in TECHNICOLOR by PARAMOUNT PICTURES. That it is an entertaining and worth-while short subject is borne out by the reviews that have appeared in this and other journals and by the fact that its first public showing was held in RADIO CITY MUSIC HALL. We believe your audiences will welcome it because it has something timely and vital to say.

¶ You can book "Proof of the Pudding" by writing to the Metropolitan Life Insurance Company, 1 Madison Avenue, New York City. It is available without cost—no booking fee, no transportation costs, no charge for accessories (including a one sheet, a window card, and a press book). Please give three optional booking dates when requesting this film for your theater.

¶ Here's an opportunity, Mr. Exhibitor, to "do something" about the health of our nation. Your help is sought, not only by the United States Public Health Service and the Metropolitan Life Insurance Company, but also by many educational and social agencies interested in the nutrition and health of the people, agencies that may also directly ask you to show—

PROOF OF THE PUDDING

EYES ON DEFENSE!



IN a world blanketed with war propaganda the American people are today turning to channels of information they *know* to be accurate.

On the screen, nearly 30,000,000 Americans regularly follow The March of Time every four weeks — for they find that The March of Time's pictorial journalism gives them the clearest understanding of world events, the keenest appreciation of their nation's defense needs.

Besides — in The March of Time's editorial independence there is a dramatic impact refreshingly American.

NOW AVAILABLE

"MEN OF THE F.B.I.-1941"

"Men of the F.B.I.—1941" tells for the first time how the 2,500 special agents of the Federal Bureau of Investigation are today fighting espionage and preventing sabotage in U.S. defense industries.

AMERICANS ALL!

UNCLE SAM — THE NON-BELLIGERENT

ARMS AND THE MEN — U.S.A.

THE U. S. NAVY

CRISIS IN THE ATLANTIC

AUSTRALIA AT WAR

BRITAIN'S R.A.F.

CANADA AT WAR

"THE RAMPARTS WE WATCH"

March of Time's first full-length feature film — the story of an American community during the momentous years 1914-18 when a seemingly unconquerable German war machine challenged the rights of free men, and a united American people met the challenge.

More than any other group of screen journalists, the Editors of The March of Time enjoy the full confidence and cooperation of all branches of the U.S. Government. With their reputation for journalistic integrity firmly established, the Editors of The March of Time are today *best* equipped to tell in motion pictures — completely, accurately, and free of censorship — the continuing story of increasingly critical world events.

THE MARCH OF TIME

RKO RADIO

PRODUCED BY THE EDITORS OF TIME

Two Reel Films Dramatize Story Of United States

Currently in step with the theme of defense and national emergency come the American History two-reelers of the Academic Film Company for distribution by Producers Releasign Corporation. The subjects now in release are:

"Our Constitution": The dramatic events surrounding the making of the document that is the foundation of American Democracy. Washington, Franklin, Madison, Hamilton and others are portrayed.

"Our Bill of Rights": The adoption of the first 10 amendments to the Constitution known as the Bill of Rights. George Washington and Benjamin Franklin are the central figures.

"Our Declaration of Independence": The events leading to the Declaration of Independence, preceded by years of struggle and strife.

"Our Monroe Doctrine": A dramatization of the enunciation of a doctrine that has been called "the cornerstone of American foreign policy."

The remaining four of the series, "Our Louisiana Purchase," "Our Missouri Compromise," "Our Annexation of Texas" and "Our Ordinance of 1787," are now in preparation for production.

Produced for Academic Film Company by Max and Arthur Alexander, these subjects were written and directed by G. A. Durlam. Milton J. Salzburg and Harold Baumstone are the associate producers, and Charles Henkel the editor.

PRIZES FOR DISPLAYS OFFERED BY MIRROR

Cash totalling $1,500 or lobby displays best expressing the "Americans All" theme is offered by the New York Mirror to managers of neighborhood theatres in the metropolitan area covering period rom May 18 to May 30. Competition is timed to coincide with two patriotic holidays, "I Am An American Day," the 18th, and Decoration Day, May 30th. The contest closes on June 5.

"Flag Speaks" Tells History of Emblem

"The Flag Speaks" is a history of the American flag intertwined with the development of the nation. In addition, the film shows the proper method of saluting and displaying the flag.

Because of the organization's interest in the film, stress is laid on cooperation from the American Legion, it being suggested that, as far as possible, ticins be made in the name of the Legion rather than that of the theatre. All patriotic organizations are to be invited to participate, and it is also suggested that the Mayor be requested to issue a proclamation designating a special Flag Week during the showing. In connection, arrangements are to be made to display the flag from public and private buildings in the city.

Convoys from Canada Shown in Film

"Battle of the Atlantic," described by Quentin Reynolds, famous war correspondent of *Collier's Magazine,* tells the story of transport of war materials from Canada to England. This one-reel subject shows London under German bombing and Canada's war drive to manufacture and transport war material.

Picture is highlighted by showing of convoys forming, protection by Canadian airplanes and the taking over of convoys by the Royal Canadian Navy and the RAF in mid-ocean. Actual battles between warships and planes are shown with direct hits by both sides clearly registered in the sequence. Also shown are barrage balloons shot down as are enemy planes before anti-aircraft fire from the battleships. Concluding scenes picture RAF in action.

"Land of Librety" Date

Americanism was the theme emphasized at the Victoria, Shamokin, Pa., when Manager Clem Reck arranged with the superintendent of schools for an essay contest on the subject "What Land of Liberty taught me about the United States." Contest open to high school students in the area offered cash prizes for the best entries, the various days of the engagement named after local high schoools. Reck tied in with the VFW and the Boy Scouts of America for a parade to the theatre on opening night, with bulgle drum corps and color guard. At the theatre the Pledge of Allegiance ceremony was held, led by an Eagle Scout and in which the entire audience participated.

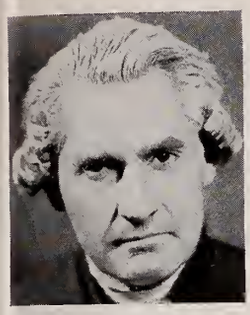


NOW PLAYING MAJOR CIRCUIT THEATRES

MOHAWK FILM CORPORATION ★ 723 7th AVENUE, N. Y. C. ★ BRyant 9-2412

PRODUCERS RELEASES ITS CONTRIBUTION

TO THE AMERICAN WAY OF LIFE!



ALDEN CHASE
as George Washington

HERE are the most timely and significant of any Short Subjects on the market.

Authentic, factual, and documented from authoritative sources, they dramatize the epochal events in the founding and developing of our own United States and the American Way of Life.

Immortal figures of the founders of our Democracy are portrayed by notable casts. Stirring events are re-created on the screen in imperishable film documents that will thrill every red-blooded American.



AMERICAN HISTORY..... Dramatized in 8 Inspiring 2 Reel Subjects

PRODUCED BY ACADEMIC FILM CO., INC.
RELEASED BY PRODUCERS DISTRIBUTING CORPORATION

NOW RELEASING

"Our Bill of Rights"
"Our Constitution"
"Our Declaration of Independence"
"Our Monroe Doctrine"

IN PRODUCTION

"Our Louisiana Purchase"
"Our Missouri Compromise"
"Our Annexation of Texas"
"Our Ordinance of 1787"

PRODUCERS FEATURES



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with
NEIL HAMILTON
Doris Day
Victor Varconi
Charles Wilson
Directed by
WILLIAM BEAUDINE
Produced by
JOHN T. COYLE

A dynamic revelation of the dangers that threaten our civilization. A realistic drama revolving around the exploits of our nation's Intelligence Service.

"SOUTH OF PAN-AMA"



with
Roger Pryor
Virginia Vale, Lionel Royce
Directed by Jean Yarborough
Produced by T. H. Richmond

Plot and counterplot, intrigue and romance, centering around the defenses of the Panama Canal, with a "Latin from Manhattan" and a reckless news-hawk making thrilling headlines.

A WOODARD
Featurette

"MAN, THE ENIGMA"

A Case for Democracy

Produced by
Stacy & Horace Woodard

A dramatic exposition of the analogy of the social life of Man to the Animal Kingdom. A demonstration of the primal truth that our form of government is the only one that can change as man changes. That nature's dictate for the survival of the human is—Democracy.

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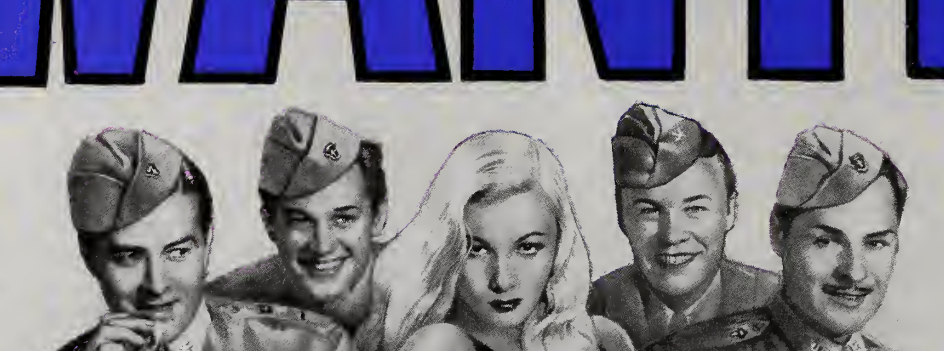
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I WANTED WINGS



"Entertainment of smash proportions!"
—M. P. Daily

"Poised for fabulous grosses!"
—Hollywood Reporter

"Positively breath-taking!"
—Post

"The thrill of a lifetime!"
—World-Telegram

"I WANTED WINGS" starring Ray Milland · William Holden · Wayne Morris · Brian Donlevy
with Constance Moore · Veronica Lake · Harry Davenport · A Paramount Picture · Directed by MITCHELL LEISEN · Screen Play b

PRODUCT DIGEST

Advance information for buyers and bookers on 1940-41 product.

Synopsis.

Cast.

Background facts and special data of exploitation value.

(Release dates are subject to change).

TOM, DICK, AND HARRY (RKO Radio)

Comedy-Romance

Produced by Robert Sisk. Directed by Garson Kanin.

SYNOPSIS

Janie (Ginger Rogers), romantic telephone operator in a small midwest town, thinks it is as easy for a poor girl to marry a rich man as it is for her to nab a man in her own financial class. It's an idea she got from the movies.

That night when she goes to bed she conjures a vision in which three men are involved, Tom (George Murphy), Dick (Allan Marshall), and Harry (Burgess Meredith).

Tom has been her boy friend for three years, he is a hard working automobile salesman, who has been promoted to assistant salesmanager since she first met him. Dick is the son of the richest man in town, whom she has seen only at a distance driving his high powered car. Harry is a garage mechanic, whom she mistakes for Dick while he is delivering a car.

She visions a life with Tom: An amazing picture of love in a cottage, of having babies who look like Tom, of impressing the boss so Tom can win advancement and make rapid progress until, he becomes president of the firm and fires the current president. The vision continues: This time about Harry and a fantasy of love in a charming shanty. They go fishing and four little boys of varying ages whom Janie recognizes as their sons float past on rafts, they're perfect images of Harry. Later Janie and Harry are making love in a haystack while they listen to a radio. The Pilc of Dough radio program announces Harry is to win $10,000, if he'll answer his phone, but Harry is too busy making love to answer it. The vision ends when Harry announces he has lost his job and Janie faints.

The next vision she conjures is about Dick, she goes with him to Chicago in his private plane, for an evening of dinner and dancing. Upon their return they find Tom and Harry awaiting them at her home. She invites them all to come to breakfast in the morning, when she will announce her choice. Janie's vision that night offers an interesting solution to her problems. I'll marry all three, "the four of us would make an ideal couple"; her vision ends. Janie's in a spot—but she'll work it out to the satisfaction of everybody.

CAST

Janie	Ginger Rogers
Tom	George Murphy
Harry	Burgess Meredith
Dick	Alan Marshal
Mom	Jane Seymour
Pop	Joe Cunningham
Babs	Lenore Lonergan
Paula	Vicki Lester
Good Humor Man	Phil Silvers

Release date, June 13, 1941

Complete Index to PRODUCT DIGEST SECTION On Pages 131-132

BROADWAY LIMITED (United Artists)

Comedy Romance

A Hal Roach Production. Directed by Gordon Douglas.

SYNOPSIS

Ivan Ivanski (Leonid Kinskey), temperamental film director, decides that April Tremaine (Marjorie Woodworth), the star whom he has guided to success, ought to have a baby. He makes this decision while he, April and Patsy Riley (Patsy Kelly) are in Chicago enroute from Hollywood to New York. Patsy telephones an old sweetheart, Maurice (Mike) Monohan (Victor McLaglen) locomotive engineer, appealing for aid in obtaining a baby. Mike gets the infant (Day Ellen Dakin) through a casual acquaintance who doesn't tell him how the baby was acquired. The party, with the baby and Myra Pottle (Zasu Pitts), who is to do a newspaper article on the trip, boards the Broadway Limited for New York.

On the Limited, April meets a former sweetheart, a poor pediatrician, Dr. Harvey North (Dennis O'Keefe). Ivanski, to forestall a reopening of the romance, tells Harvey that the baby is really April's. Mike, who leaves the throttle of the Limited at Fort Wayne and resumes the journey as a paying passenger, sees newspaper headlines about the kidnaping of a baby. He finds that April's "baby" has a mole which tallies with the description of the kidnapped infant. He tries to put the baby off the train at a Pennsylvania station but a mysterious little man (George E. Stone) puts the baby back on the train.

Meanwhile, April and Harvey have decided to get married. When the Hollywood party learns that April's "baby" may be the kidnapped baby they are stricken with fright. If, they reason, they produce the baby safe and sound in New York they will be greeted as heroes. Believing the little man and his companions are the kidnappers, Mike subdues them and in New York turns them over to the police. Then it is discovered that the little man is the baby's father and that the kidnapped baby is safe.

CAST

Maurice (Mike) Monohan	Victor McLaglen
April Tremaine	Marjorie Woodworth
Dr. Harvey North	Dennis O'Keefe
Patsy Riley	Patsy Kelly
Myra Pottle	Zasu Pitts
Ivan Ivanski	Leonid Kinskey
Baby's Father	George E. Stone
Baby	Day Ellen Dakin

LOVE CRAZY (Metro-Goldwyn-Mayer)

Comedy

Produced by Pandro S. Berman. Directed by Jack Conway.

SYNOPSIS

The third wedding anniversary plans of Steve and Susan Ireland (William Powell and Myrna Loy) are rudely interrupted by the unscheduled visit of Susan's mother, Mrs. Cooper (Florence Bates), who falls and twists her ankle. Steve is delegated to keep her company while Susan goes to the station to meet an aunt.

On the apartment balcony below, Steve spies an old girl friend, Isobel Grayson (Gail Patrick) who invites him down for a visit. Her husband is out of town. Mrs. Cooper, unknown to Steve, has heard the invitation and tells Susan when she returns. Susan, to get even with Steve, decides to call on Isobel's husband, not being aware that he is away. She gets into the wrong apartment and is entertained by Ward Willoughby, champion archer (Jack Carson) before she realizes her mistake. Willoughby demonstrates to her his prowess with bow and arrow, and strips to the waist so that he may have more freedom of his arms.

As Susan says goodnight to Willoughby in the hall, Steve gets off the elevator. Dissatisfied with Susan's explanation of Willoughby's semi-nude state, Steve makes a scene. Susan becomes furious and decides to seek a divorce.

The day of the hearing arrives, Steve sees Susan and decides to postpone the proceedings, but his lawyer (Sidney Blackmer) informs him, in order to do this he has only two alternatives. One, he can break his leg; two, he can feign lunacy. Steve decides on the latter course.

It all starts as a joke, but circumstances begin piling up until everyone is convinced that he has lost his mind. He is committed to an asylum. Matters become complicated, finally Steve escapes from the asylum by masquerading as a woman.

After many confusing situations Steve and Susan finally kiss and make up.

CAST

Steve Ireland	William Powell
Susan Ireland	Myrna Loy
Isobel Grayson	Gail Patrick
Ward Willoughby	Jack Carson
Mrs. Cooper	Florence Bates
George Renny	Sidney Blackmer
Dr. Wuthering	Sig Rumann
Dr. Klugle	Vladimir Sokoloff
"Pinky" Grayson	Donald MacBride
Cecilia Wildwood	Sara Haden
Mrs. Bristol	Kathleen Lockhart
Martha	Fern Emmett
Judge	Joseph Crehan

Release date, May 23, 1941

THE PEOPLE VS. DR. KILDARE (Metro-Goldwyn-Mayer)

Drama

Directed by Harold S. Bucquet.

SYNOPSIS

Frances Marlowe (Bonita Granville) of the Ice Follies, driving on a country road, crashes into a truck. Dr. James Kildare (Lew Ayres) with his sweetheart, Mary Lamont (Laraine Day), witness the accident. Kildare discovers the girl has a broken leg and ruptured spleen. He decides to perform an emergency operation, following which the girl is taken to the Blair Hospital where the injured leg is set. Dr. Gillespie (Lionel Barrymore) approves his action.

Later, the skater's leg is found to be paralyzed. She eventually sues Kildare and the hospital for malpractice, alleging the emergency operation has ruined her skating career. The hospital wants to settle but Kildare insists on fighting the case for his own vindication. At the trial evidence is presented that the car driven by Dr. Kildare and his fiance contained an empty whiskey bottle. Dr. Kildare runs down the mystery of the empty whiskey bottle, proving that it was thrown into his car by the driver of the truck.

The investigation leads Kildare to believe that the girl might have been paralyzed before the accident. Dr. Gillespie on the stand convinces the jury that the girl be examined for bifida. Doctors and jury agree that another operation be performed, which should cure the paralysis, with the understanding that if not cured the girl will receive damages.

Young Dr. Kildare aided by Dr. Gillespie and a staff of experts operate. The girl recovers, and rejoins the Ice Follies, Dr. Kildare stands vindicated and triumphant.

CAST

Dr. James Kildare.....Lew Ayres
Dr. Leonard Gillespie.....Lionel Barrymore
Mary Lamont.....Laraine Day
Frances Marlowe.....Bonita Granville
Molly Byrd.....Alma Kruger
Vernon Briggs.....Red Skelton
Mr. Reynolds.....Paul Stanton
Fay Lennox.....Diana Lewis
Dr. Walter Carew.....Walter Kingsford
Nurse Parker.....Nell Craig
Mr. Channing.....Tom Conway
Sally.....Marie Blake
Clifford Genet.....Eddie Acuff
Conover.....George H. Reed
Dan Morton.....Chick Chandler
Mike Ryan.....Frank Orth
Maisie.....Gladys B. Lake

Release date, May 2, 1941

TIME OUT FOR RHYTHM (Columbia)

Comedy and Music

Produced by Irving Starr. Directed by Sidney Salkow.

SYNOPSIS

The story is about a pair of Broadway Theatrical Booking agents. Danny Collins (Rudy Vallee) and Mike Armstrong (Richard Lane) are reviewing an act by the Broadway sensation Frances Lewis, (Rosemary Lane). Mike her manager, is madly in love with her. College students start a free for all in the night club where Frances is currently appearing. The boys together with their constant companion, Off-Beat (Allen Jenkins) are badly beaten up.

Meanwhile Frances, decides to marry a rich admirer. Mike, disconsolate, soon forgets his bitterness against Frances after forming a partnership with Danny. The booking business of the firm of Collins & Armstrong soon thrives. They are preparing a gigantic television broadcast, featuring Glen Gray and his Casa Loma Orchestra, and the singing of Joan Merrill (herself) and the Six Hits and a Miss.

Their plans go awry however, when Frances divorces her husband and turns to Mike for help in getting her back on Broadway. Mike, still in love with her, cannot understand Danny's dislike for the overly ambitious girl. Mike insists that Frances take Joan's place on the television broadcast. Frances however, does not take the broadcast seriously and Danny decides on a substitute in the person of Kitty Brown (Ann Miller). Danny hires the "Three "Stooges" (themselves) and to prove their acting ability must hold Miss Lewis in her apartment during the broadcast. Mike, learning of the plot arrives at the radio station in time to ruin the show. Mike and Danny dissolve their partnership. Later Mike invests in a top night spot and Frances is starred in the show.

Danny with the aid of Kitty and Off-Beat builds a tremendous act but can't secure a booking. A Talent Scout from Hollywood arranges an audition. Danny convinces Frances that to star in his act will mean a chance to get into pictures.

Mike again interferes but Frances informs him that a picture contract means more to her than he does. In the end everyone is happy. Danny and Mike become partners again and Hollywood contracts are secured by all.

CAST

Daniel.....Rudy Vallee
Frances.....Rosemary Lane
Kitty.....Ann Miller
Offbeat.....Allen Jenkins
Joan.....Joan Merrill
Themselves.....The Three Stooges
Themselves.....Brenda and Cobina
Mike.....Richard Lane
Glen Gray and the Casa Loma Orchestra

SPECIAL REMARKS

Musical numbers by Sammy Cohn and Saul Chaplin include "Obviously the Gentleman Prefers to Dance," "Boogie Woogie Man," "The Rio De Janeiro," "Did Anyone Ever Tell You?", "Shows How Wrong a Gal Can Be," "Twiddlin' My Thumbs" and "As If You Didn't Know."

Release date, June 5, 1941

I'LL WAIT FOR YOU (Metro-Goldwyn-Mayer)

Comedy Drama

Produced by Edwin Knopf. Directed by Robert B. Sinclair.

SYNOPSIS

"Lucky" Wilson (Robert Sterling) a front man for city gangsters, eludes detectives attempting to serve a warrant, only after receiving a bullet wound in his shoulder. He drives to Connecticut before he finally collapses, in front of the Miller farm.

The Miller family consisting of Henry (Henry Travers), his wife (Fay Holden), Pauline (Marsha Hunt) and Lizzie (Virginia Weidler) open their house to him, never doubting his story that he was wounded by gangsters who were chasing him.

His sojourn at the farm until he completely recovers from the effects of the wound, brings him in constant contact with Pauline whom he learns to love. Every effort to be alone with her is stymied by Lizzie's constant interventions.

The police finally catch up with "Lucky" at the farm and Wilson is given an opportunity to confess his true character to Pauline, who when she realizes that "Lucky" is really in love with her, assures him that if he will pay his debt to society, she will wait for his return.

CAST

"Lucky" Wilson.....Robert Sterling
Pauline Miller.....Marsha Hunt
Lieutenant McFarley.....Paul Kelly
Mrs. Miller.....Fay Holden
Lizzie Miller.....Virginia Weidler
Mr. Miller.....Henry Travers

Release date, May 16, 1941

MEN OF THE TIMBERLAND (Universal)

Action Drama

Directed by John Rawlins.

SYNOPSIS

Dick O'Hara (Richard Arlen), forestry inspector is assigned to check illegal timber removal on the property owned by Kay Hadley (Linda Hayes).

Tim Mac Gregor (Willard Robertson) an unscrupulous lumber operator, after making a deal with a crooked forest Ranger in the district, has the Ranger killed when his false reports are discovered.

Before Dick can complete his survey, Mac Gregor hires Andy Jensen (Andy Devine) to move the timber from the property. When Miss Hadley arrives, she is won over to Mac Gregor's side and accuses Dick of interference in the timbering job.

Forest Rangers, working under Dick's supervision, complete the survey and prove Mac Gregor's criminal intentions, but only after another Ranger and Andy's close friend "Lucky" (Paul E. Burns), meet with foul play.

Andy goes over to Dick's side, and in the end Mac Gregor is exposed. Miss Hadley places Andy in full charge of the timberlands, and being in full accord with Dick she plans a more romantic partnership for both of them.

CAST

Dick O'Hara.....Richard Arlen
Andy Jensen.....Andy Devine
Kay Hadley.....Linda Hayes
Mac Gregor.....Willard Robertson
Jean Collet.....Francis McDonald
Jim Dudley.....Hardie Albright
Lucky.....Paul E. Burns
Withers.....Roy Harris
Tex.....Gaylord Pendleton

Release date, June 6, 1941

HER FIRST BEAU (Columbia)

Young Love

Directed by J. Theodore Reed.

SYNOPSIS

Penelope Wood (Jane Withers), fifteen, has two interests. One is that she hopes to become a famous writer and the other is Chuck Harris (Jackie Cooper). Chuck also has two interests. One is to perfect a home made glider and the other is to go to Tech College. His indifference to Penny is her chief source of annoyance. But Penny for the moment forgets about Chuck when her uncle, Mervyn Roberts (William Tracy), who is her senior by five years, arrives home with a friend, Roger Van Vleck (Kenneth Howell). Roger "has a way with women" and Penny falls for his line.

Chuck is resentful but covers it up by working on his glider plane. He chooses the night of the big dance to try out his plane. While he is making his preparations with the help of Elmer (Edgar Buchanan), the hired man, Penny is suffering torture at the dance. The "glamor girl" dress which she had thought the last thing in style looks ridiculous and there is much laughter at her expense, with Roger the chief offender. So when Chuck is injured flying his glider Penny rushes to his side, forgetting all about her infatuation for Roger.

CAST

Penelope Wood.....Jane Withers
Chuck Harris.....Jackie Cooper
Milly Lou.....Edith Fellows
Mrs. Wood.....Josephine Hutchinson
Mervyn Roberts.....William Tracy
Julie.....Martha O'Driscoll
Elmer.....Edgar Buchanan
Effie.....Una O'Connor
Mr. Harris.....Jonathan Hale
Roger Van Vleck.....Kenneth Howell

Release date, May 8, 1941

NEXT TIME WE LOVE (Universal) (Reissue)

Romantic Drama

Directed by Edward H. Griffith.

SYNOPSIS

Here is a story of faithful love, brought face to face with life's cold realities. It tells of a woman who upon marriage goes on to achievement on the stage and screen, a husband who gains fame as a newspaper correspondent in every part of the world, and a child who cements their love.

It puts squarely to the woman the question, should she divorce her husband, marry another man and therefore enjoy a life which has been denied her? It takes the woman to her husband for the answer. Finding him seriously ill, promise of a successful career and new marital happiness is forgotten, as she remembers only her pledge, "In sickness or health; in riches or poverty." Margaret Sullavan is the wife, James Stewart the husband and Ray Milland the family friend.

CAST

Cicely Tyler.....Margaret Sullavan
Christopher Tyler.....James Stewart
Tommy Abbott.....Ray Milland
Michael Jennings.....Grant Mitchell
Madam Donato.....Ann De Metrio

SPECIAL REMARKS

Originally released by Universal Pictures, January, 1936. Reviewed in Motion Picture Herald February 8, 1936.

Release date, November 22, 1940

ADVENTURES OF TOM SAWYER (Reissue) (United Artists)

A Childhood Idyll (Technicolor)

Produced by David Selznick. Directed by Norman Taurog.

SYNOPSIS

"Tom" (Tommy Kelly), whose lot is not made easier by tattling "Sid," (David Holt) is "Aunt Polly's" (May Robson) problem boy who makes the other kids whitewash the fence. "Tom" is "Amy's" (Cora Sue Collins) beau until he becomes engaged to Becky (Ann Gillis). Tom and "Huck" (Jackie Moran) in the graveyard witness the murder of which "Muff" (Walter Brennan) is suspected. Both swear the dire blood oath.

Tom, Huck and Joe Harper, (Mickey Rentschler) run away to float down the river and be pirates on the island. Tom sneaks back to revel in the anguish of Aunt Polly and Mrs. Harper (Margaret Hamilton).

In the tense courtroom scene Tom breaks his oath to befriend "Muff," and accuses Injun Joe, (Victor Jory) of the crime.

Tom and Becky, lost in the caves, find the hidden treasure. They escape Injun Joe's vengeance and return to the town safely where Tom is acclaimed a hero by the townsfolk.

CAST

Tom Sawyer.....Tommy Kelly
Huckleberry Finn.....Jackie Moran
Becky Thatcher.....Ann Gillis
Aunt Polly.....May Robson
Muff Potter.....Walter Brennan
Injun Joe.....Victor Jory
Sid Sawyer.....David Holt
Sheriff.....Victor Kilian
Mrs. Harper.....Margaret Hamilton
Mary Sawyer.....Marcia Mae Jones
Joe Harper.....Mickey Rentschler
Amy Lawrence.....Cora Sue Collins

SPECIAL REMARKS

Originally released February 17, 1938 by United Artists. Reviewed in Motion Picture Herald issue of February 19, 1938.

Release date, May 16, 1941

Reviews of the pictures on this page have appeared in* Motion Picture Herald *but synopses on them have not previously been carried in Product Digest. They are carried now for their reference value.

POWER DIVE (Paramount)

Aviation Melodrama

Produced by William C. Thomas. Directed by James Hogan.

SYNOPSIS

Brad Farrell (Richard Arlen) in an attempt to break the trans-continental speed record crashes his plane, a MacMasters Special, at the takeoff. He is visited at the hospital by Dan MacMasters (Roger Pryor), head of the aircraft corporation; Squid (Cliff Edwards), Brad's mechanic, and Johnny Coles (Louis Jean Heydt), who brings his son, Brad Coles (Billy Lee), and his wife, Betty (Helen Mack). Farrell, MacMasters and Coles are former members of an air circus. Brad is the wastrel of the three but his redeeming feature is his love for kid brother Doug (Don Castle).

Brad doesn't want the kid to be a flyer but Doug has taken a CAA flying course without telling his big brother. When Doug flies into town, Brad is enraged, but he calms down and convinces Doug that his future lies with a drafting board. Both Doug and Brad fall for Carol Blake (Jean Parker), who is trying to get MacMasters interested in her blind father's new type of plane. When Brad breaks a record flying a MacMasters, Doug becomes jealous.

He is about to leave for Randolph field when Carol's father (Thomas Ross) tells him how much his new plane means to him and to national defense. Doug takes a new interest in the plane. Next morning with Brad piloting and Doug as flight engineer the plane is tested for the Army.

CAST

Brad Farrell.....Richard Arlen
Carol.....Jean Parker
MacMasters.....Roger Pryor
Mrs. Coles.....Helen Mack
Squid.....Cliff Edwards
Doug Farrell.....Don Castle
Brad Coles, Jr.....Billy Lee
Johnny Coles.....Louis Jean Heydt
Professor Blake.....Thomas Ross

Release date, April 25, 1941

BRING 'EM BACK ALIVE (RKO Radio) (Reissue)

Directed by Clyde E. Elliot.

SYNOPSIS

Suggested by the book "Bring 'Em Back Alive" by Frank Buck who acted as commentator on the picture.

Animal and jungle pictures always possess a large variety of exploitation and tie-up possibilities. The scenes are laid in the open jungle, the authenticity of the action is beyond question.

Throughout the entire production actual methods used by native trappers are recorded. The high light of the picture is a battle between a tiger and a python, which is without a precedent or parallel in wild animal photography.

SPECIAL REMARKS

Originally released in July 1932 by RKO, now being offered to exhibitors as a reissue.

Release date, May 16, 1941

THE PRISONER OF ZENDA (United Artists) (Reissue)

Melodrama

Produced by David O. Selznick. Directed by John Cromwell.

SYNOPSIS

Rudolf Rassendyll (Ronald Colman), an English gentleman and retired army officer, first becomes aware of his startling resemblance to King Rudolf V (also played by Ronald Colman), a distant cousin by the bar sinister, when he enters the monarch's domain on a fishing trip and encounters the king himself.

Pleased by Rassendyll's wit, the king invites him to spend the night at his hunting lodge nearby, with Colonel Zapt (C. Aubrey Smith) and Captain Fritz von Tarlenheim (David Niven).

With his coronation set for the next day, the king is throwing one last party before the duties and cares of the throne compel him to renounce his riotous style of living.

Coronation day dawns and the king is hopelessly stupified; his drinks obviously have been drugged by agents of his brother, Black Michael (Raymond Massey) who is plotting to gain the throne for himself.

Faced with the knowledge that if Rudolf doesn't turn up for his own coronation, Black Michael will be in a splendid position to seize the throne, Fritz and Zapt persuade Rassendyll to step into the king's shoes.

A day of being king and Rassendyll is definitely in love with the beautiful Princess Flavia (Madeleine Carroll) whose betrothal to King Rudolf has been arranged by the court as a matter of state. She, puzzled by the seeming change in the king, is about to return his affection.

Then comes the bombshell. When Zapt, Fritz and Rassendyll return to the hunting lodge at Zena to retrieve the real king, they find he has been kidnapped.

It now becomes necessary to keep Rassendyll on the throne while the king is being rescued from the castle of Zenda, where he has been taken by Rupert of Hentzau (Douglas Fairbanks, Jr.), henchman of Black Michael. Rupert is in love with Antoinette de Mauban (Mary Astor), and tells her Michael plans to marry Flavia when the king is done away with.

Jealous, Antoinette goes to Rassendyll and tells him how the king may be rescued alive. On the night of the rescue, Antoinette lures Rupert to her room to get him out of the way. Black Michael surprises her in Rupert's arms and Rupert kills him. Rassandyll and his rescue party arrive for the king.

Attacked by the two guards, he kills them both, only to find Rupert of Hentzau between him and the king. They fight a savage duel. Rassendyll cuts the rope which drops the drawbridge and chases Rupert through a window into the moat. The real king is rescued.

Rassendyll meets Flavia who has been told of the deception. For a brief moment they consider living only for each other. Then Flavia remembers her duty as a princess of a royal house, and Rassendyll, with only a rose as a reminder of his love, gallops away.

CAST

Rudolf Rassendyll } King Rudolf V .....Ronald Colman
Princess Flavia.....Madeleine Carroll
Rupert of Hentzau.....Douglas Fairbanks, Jr.
Antoinette de Mauban.....Mary Astor
Colonel Zapt.....C. Aubrey Smith
Black Michael.....Raymond Massey
Fritz von Tarlenheim.....David Niven
Detchard.....Montague Love
Kraftstein.....William von Brincken

SPECIAL REMARKS

Originally released in September 1937. Reviewed in Motion Picture Herald issue of September 4, 1937. Now being reissued by United Artists.

Release date, May 16, 1941

(*Continued on page* 128, *column* 1)

1940-41 SHORTS

Production Numbers
Release Dates
Running Time

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	SPECIAL (16 Minutes)		
....	International Forum, 1	2-22-41	..
....	International Forum, 2	5-27-41	..
	ALL STAR COMEDIES (Average 17 Min.)		
2401	From Nurse to Worse (Stooges)	8-23-40	..
2421	Pleased to Mitt You (Glove Slingers)	9-6-40	18
2422	The Spook Speaks (Keaton & Ames)	9-20-40	10
2402	No Census, No Feeling (Stooges)	10-4-40	10
2423	Cold Turkey (Langdon)	10-18-40	10
2424	A Bundle of Bliss (Clyde)	11-1-40	..
2403	Cookoo Cavaliers (Stooges)	11-15-40	26
2425	Blondes and Blunders (Walter Catlett)	11-29-40	26
2426	His Ex Marks the Spot (Buster Keaton)	12-13-40	..
2404	Boobs in Arms (Stooges)	12-27-40	118
2427	The Watchman Takes a Wife (Clyde)	1-10-41	130
2428	Fresh As a Freshman (Glove Slingers)	1-29-41	95
2405	So Long Mr. Chumps (Stooges)	2-7-41	92
2429	So You Won't Squawk (Keaton)	2-21-40	..
2430	Yumpin' Yiminy (El Brendel)	3-7-41	..
2406	Dutiful But Dumb (Stooges)	3-21-41	..
2431	Glove Affair (Glove Slingers)	4-4-41	..
2432	Black Eyes and Blues (Karns)	4-18-41	129
2433	Ring and the Belle (Clyde)	5-2-41	..
2407	All the World's a Stooge (Stooges)	5-16-41	..
2434	Ready Willing but Unable (Brendel)	5-30-41	..
	COLOR RHAPSODIES (7 Minutes)		
2501	Tangled Television	8-30-40	18
2502	Mr. Elephant Goes to Town	10-4-40	18
2503	The Mad Hatter	11-3-40	..
2504	Wise Owl	12-6-40	27
2505	A Helping Paw	1-7-41	51
2506	Way of All Pests	2-28-41	..
2507	The Carpenter	3-14-41	..
2508	The Land of Fun	4-18-41	..
	PHANTASIES CARTOONS (Average 6 Min.)		
2701	Schoolboy Dreams	9-24-40	10
2702	Happy Holidays	10-25-40	..
2703	The Little Theatre	2-7-41	..
2704	There's Music in Your Hair	3-28-41	..
2705	The Cute Recruit	5-2-41	..
2706	The Wallflower	7-3-41	..
	FABLES (6 Minutes)		
2751	Farmer Tom Thumb	9-27-40	10
2752	Mouse Meets Lion	10-25-40	18
2753	Paunch 'n' Judy	12-13-40	57
2754	The Streamlined Donkey	1-17-41	95
2755	It Happened to Crusoe	3-4-41	..
2756	Kitty Gets the Bird	5-16-41	..
	CINESCOPES (Average 9 Min.)		
2971	Hobby Lobby	8-30-40	..
2972	Floating Elephants	10-4-40	..
2973	Nice Work, If You Can Do It	11-8-40	18
2974	Unusual Crafts	12-25-40	57
2975	Feathers (Cosmocolor)	1-31-41	..
2978	Movie Magic	2-22-41	92

For Synopses of 1940-1941 short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers.

Prod. No.	Title	Rel. Date	P.D. Page
2977	This Is England	4-10-41	117
2978	Capital Sidelights	4-28-41	..
	WASHINGTON PARADE (Series 3) (10 Minutes)		
2901	No. 1 (The Mint)	10-25-40	..
2902	No. 2 (U. S. Military Academy)	12-13-40	130
2903	No. 3 (United States Naval Academy)	1-3-41	117
2904	No. 4 Spirit of 1941	3-7-41	119
	COMMUNITY SING (Series 5) (10 Minutes)		
2651	No. 1 (Jolly Tunes)	10-2-40	18
2652	No. 2 (Popular Love Songs)	11-8-40	18
2653	No. 3 (Melodies That Linger)	12-13-40	..
2654	No. 4 (Gay Tunes)	1-1-41	..
2655	No. 5 (Fun with Songs)	2-7-41	91
2656	No. 6 (Songs with Harmony)	3-14-41	..
2657	No. 7 Peppy Song Hits	4-25-41	..
2658	No. 8 (Featuring "Perfidia")	5-29-41	..
	QUIZ REELS (Average 10 Min.)		
2601	Take It Or Leave It	12-5-40	26
2602	Take It Or Leave It No. 2	12-25-40	57
2603	Take It Or Leave It No. 3	2-7-41	91
2604	Junior I. Q. Parade	3-7-41	..
2605	So You Think You Know Music No. 1	4-3-41	119
2606	Take It or Leave It No. 4	5-1-41	..
	NEW YORK PARADE (10 Minutes)		
2951	The New York Parade	1-24-41	71
2952	Abroad at Home	3-27-41	130
	HAPPY-HOUR (40 Minutes)		
2441	Puss in Boots (Re-issue)	11-21-40	..
	TOURS (10 Minutes)		
2551	Historic Virginia	8-16-40	10
2552	Savoy In the Alps	9-13-40	10
2553	Old and New Arizona	9-27-40	..
2554	Islands of the West Indies	10-25-40	18
2555	Sojourn In Havana	11-25-40	27
2556	Beautiful British Columbia	12-20-40	57
2557	From Singapore to Hong-Kong	1-10-41	92
2558	Western Wonderland	2-28-41	92
2559	San Francisco—Metropolis of the West	4-3-41	119
2560	Beautiful Ontario (Color)	5-23-41	..
	20TH ANNIVERSARY SNAPSHOTS (10 Minutes)		
2851	No. 1 (Ken Murray)	9-6-40	10
2852	No. 2 (Don Wilson)	10-18-40	18
2853	No. 3 (Ken Murray)	11-22-40	27
2854	No. 4 (Ken Murray).	12-27-40	..
2855	No. 5 (Bob Hope)	2-2-41	117
2856	No. 6 (Larry Simms)	3-14-41	91
2857	No. 7	4-25-41	..
2858	No. 8	6-6-41	..
	WORLD OF SPORTS (9 Minutes)		
2801	Master of Cue	10-4-40	10
2802	Hunting Wild Deer	11-22-40	27
2803	Ali the Giant Killer	12-27-40	51
2804	Ice Capers	1-24-41	92
2805	Splits, Spares and Strikes	2-21-41	91
2806	The Jungle Archer	3-28-41	118
2807	Diving Thrills	4-25-41	..

M-G-M

Prod. No.	Title	Rel. Date	P.D. Page
	CRIME DOES NOT PAY (Average 20 Min.)		
P-201	Eyes of the Navy	10-26-40	..
P-202	You, the People	11-30-40	26
P-203	Respect the Law	1-4-41	117
P-204	Forbidden Passage	2-8-41	80
	FITZPATRICK TRAVELTALKS (Tech) (9 Minutes)		
T-211	The Capital City	9-7-40	..
T-212	Cavalcade of San Francisco	9-28-40	..
T-213	Old New Mexico	10-26-40	..
T-214	Beautiful Bali	11-23-40	26
T-215	Old New Orleans	12-21-40	118
T-216	Mediterranean Ports	1-4-41	57
T-217	Red Men on Parade	2-1-41	83
T-218	Alluring Alaska	3-8-41	107
T-219	Glimpses of Kentucky	4-12-41	..
T-220	Yosemite the Magnificent	5-10-41	..
	PETE SMITH SPECIALTIES (10 Minutes)		
S-261	Quicker'n a Wink	10-12-40	..
S-262	Wedding Bills	11-30-40	27
S-263	Sea for Yourself	12-21-40	129
S-264	Penny to the Rescue	1-25-41	68
S-265	Quiz Biz (Sepia)	2-8-41	80
S-266	Memory Tricks (Sepia)	3-15-41	118
	PASSING PARADE (10 Minutes)		
K-281	American Spoken Here	11-30-40	27
K-282	Whispers	2-8-41	80
K-283	More Trifles of Importance	3-22-41	104
K-284	Out of Darkness	3-29-41	..
	MINIATURES (10 Minutes)		
M-231	Rodeo Dough	119-40	27
M-232	The Great Meddler	12-21-40	41
M-233	Happiest Man on Earth	12-28-40	117
M-234	More About Nostradamus	1-18-41	57
	OUR GANG COMEDIES (Average 11 Min.)		
C-291	Good Bad Boys	9-7-40	..
C-292	Waldo's Last Stand	10-6-40	..
C-293	Goin' Fishin'	10-26-40	..
C-294	Kiddie Kure	11-23-40	26
C-295	Fightin' Fools	1-25-41	71
C-296	Baby Blues	2-15-41	104
C-297	Ye Olde Minstrels	3-18-41	104
	TECHNICOLOR CARTOONS (9 Minutes)		
W-241	Lonesome Stranger	11-23-40	27
W-242	Mrs. Ladybug	12-21-40	..
W-243	Abdul the Bulbul Ameer	2-22-41	104
W-244	The Prospecting Bear	3-8-41	104
W-245	The Little Mole	4-5-41	..
	METROSCOPIX (7 Minutes)		
A-100	Third Dimensional Murder	3-1-41	80

PARAMOUNT

Prod. No.	Title	Rel. Date	P.D. Page
	SPECIAL (19 Minutes)		
FFO-1	Raggedy Ann	4-11-41	130
	ANIMATED ANTICS (7 Minutes)		
HO-1	The Dandy Lion	9-20-40	..
HO-2	Sneak, Snoop and Snitch	10-25-40	17
HO-3	Mommy Love Puppy	11-29-40	27
HO-4	Bring Himself Back Alive	12-20-40	34
HO-5	Pop and Mom in Wild Oysters	2-14-41	80
HO-6	Twinkletoes Gets the Bird	3-14-41	..
HO-7	Speaking of Animals—Down on the Farm	4-18-41	91
HO-8	Sneak, Snoop and Snitch in Triple Trouble	5-9-41	..
HO-9	Zero, the Hound	5-30-41	..
	UNUSUAL OCCUPATIONS (Color) (11 Minutes)		
LO-1	No. 1	9-27-40	..
LO-2	No. 2	11-29-40	27
LO-3	No. 3	1-24-41	71
LO-4	No. 4	3-28-41	92
	BENCHLEY COMEDIES (10 Minutes)		
SO-1	The Trouble with Husbands	11-8-40	..
SO-2	Waiting for Baby	1-24-41	71
SO-3	Crime Control	4-11-41	119
SO-4	The Forgotten Man	5-23-41	..
	FASCINATING JOURNEYS (Tech) (10 Minutes)		
MO-1	River Thames, Yesterday	11-8-40	18
MO-2	The Sacred Ganges	12-27-40	51
MO-3	A Village in India	1-31-41	71
MO-4	Delhi	3-21-41	92
MO-5	Indiana Durbar	5-16-41	..
	GABBY COLOR CARTOONS (7 Minutes)		
GO-1	King for a Day	10-18-40	..
GO-2	The Constable	11-15-40	17
GO-3	All's Well	1-17-41	51
GO-4	Two for the Zoo	2-21-41	68
GO-5	Swing Cleaning	4-11-41	119
	HEADLINERS (10 Minutes)		
AO-1	Moments of Charm (Tech)	9-13-40	..
AO-2	Listen to Larry	10-25-40	..
AO-3	Johnny Messner & Orch	12-13-40	34
AO-4	Gene Krupa and His Orch.	1-31-41	71
AO-5	Bob Chester and Orch.	3-21-41	92
	MADCAP MODELS (Color) (9 Minutes)		
UO-1	Western Daze	1-17-41	129
UO-2	Dipsy Gypsy	4-4-41	130
UO-3	Hoola Boola	5-30-41	..
	PARAGRAPHICS (10 Minutes)		
VO-1	Nature's Nursery	10-11-40	..
VO-2	Seeing Is Believing	11-22-40	27
VO-3	Breezy Little Bears	12-27-40	117
VO-4	Red, White and Blue Hawaii	2-28-41	91
	POPEYE THE SAILOR (7 Minutes)		
EO-1	Popeye Meets Wm. Tell	9-20-40	..
EO-2	My Pop, My Pop	10-18-40	..
EO-3	With Poopdeck Pappy	11-15-40	27
EO-4	Popeye Presents Eugene, the Jeep	12-13-40	41
EO-5	Problem Pappy	1-10-41	51
EO-6	Quiet Please	2-7-41	95
EO-7	Olive's Sweepstake Ticket	3-7-41	..
EO-8	Flies Ain't Human	4-4-41	119
EO-9	Popeye Meets Rip Van Winkle	5-9-41	..
	POPULAR SCIENCE (Color) (10 Minutes)		
JO-1	No. 1	9-6-40	..
JO-2	No. 2	11-1-40	17
JO-3	No. 3	12-20-40	34
JO-4	No. 4	2-21-41	91
JO-5	No. 5	5-2-41	92
	SPORTLIGHTS (9 Minutes)		
RO-1	Diving Demons	9-6-40	..
RO-2	Sporting Everglades	10-4-40	..
RO-3	Motorcycle Stunting	11-1-40	18
RO-4	Marine Round-up	12-6-40	26
RO-5	Feminine Fitness	1-3-41	41
RO-6	Acrobatic Aces	2-7-41	117

Prod. No.	Title	Rel. Date	P.D. Page
RO-7	Fishing Fever	2-28-41	91
RO-8	Canine Sketches	3-28-41	95
RO-9	Sun Fun	4-25-41	91
RO-10	On the Spot	5-23-41	..

PRODUCERS

AMERICAN HISTORY
(22 Minutes)

0.1	Our Bill of Rights	3-1-41	..
0.2	Our Declaration of Independence	3-1-41	..
0.3	Our Constitution	3-1-41	..
0.4	Our Monroe Doctrine	3-1-41	..

RKO

SPECIAL
(18 Minutes)

13,801	Growing Up	12-13-40	34

SPECIAL
(Average 11 Min.)

14,501	Eyes on Brazil	2-21-41	80
14,502	What's Happening in Argentina?	3-21-41	104
14,503	The Swastika In Chile	4-18-41	..

MARCH OF TIME
(Average 20 Min.)

13,101	On Foreign News Fronts	9-13-40	..
13,102	Britain's R.A.F.	10-4-40	..
13,103	Mexico	10-25-40	..
13,104	Arms and the Men—U. S. A.	11-22-40	..
13,105	Labor and Defense	12-20-40	118
13,106	Uncle Sam, The Non-Belligerent	1-17-41	..
13,107	American's All!	2-14-41	83
13,108	Australia at War	3-14-41	92
13,109	Men of the F.B.I., 1941	4-11-41	118

WALT DISNEY CARTOONS
(8 Minutes)

14,101	Golden Eggs	3-7-41	68
14,102	A Gentleman's Gentleman	3-28-41	91
14,103	Baggage Buster	4-18-41	129
14,104	A Good Time for a Dime	5-9-41	..
14,105	Canine Caddy	5-30-41	..
14,106	How to Ride a Horse	6-20-41	..
14,107	Nifty Nineties	7-11-41	..
14,108	Early to Bed	8-1-41	..
14,109	Truant Officer Donald	8-22-41	..
14,110	Donald's Camera	9-12-41	..
14,111	Lend a Paw	10-3-41	..
14,112	Old MacDonald Duck	10-24-41	..
14,113	Symphony Hour	11-14-41	..
14,114	Chef Donald	12-5-41	..
14,115	Donald's Snow Fight	12-26-41	..
14,116	How to Ski	1-16-42	..
14,117	How to Become An Olympic Champ	2-7-42	..
14,118	The Sleep Walker	2-28-42	..

INFORMATION PLEASE
(Average 11 Min.)

14,201	No. 1 Anna Neagle	9-8-40	..
14,202	No. 2 Ruth Gordon	10-4-40	..
14,203	No. 3 Alice Marble	11-1-40	18
14,204	No. 4 Louis Bromfield	11-29-40	34
14,205	No. 5 Wendell Willkie	12-27-40	51
14,206	No. 6 Jan Struther	1-24-41	68
14,207	No. 7 Anna Neagle	2-21-41	80
14,208	No. 8 Boris Karloff	3-21-41	118

SPORTSCOPE
(Average 9 Min.)

14,301	Quail Quest	8-30-40	..
14,302	Kentucky Royalty	9-27-40	..
14,303	Sportsman's Partner	10-25-40	17
14,304	Snow Fun	11-22-40	34
14,305	Snow Eagles	12-20-40	57
14,306	Mat Men	1-17-41	57
14,307	Caballero College	2-14-41	83
14,308	Publicity Sports	3-14-41	107
14,309	Sword Soldiers	4-11-41	130

PICTURE PEOPLE
(10 Minutes)

14,401	No. 1	9-13-40	..
14,402	No. 2	10-11-40	..
14,403	No. 3	11-8-40	27
14,404	No. 4	12-8-40	34
14,405	No. 5	1-3-41	57
14,406	No. 6	1-31-41	71
14,407	No. 7	2-28-41	83
14,408	No. 8	3-28-41	129
14,409	No. 9	4-25-41	..

EDGAR KENNEDY
(Average 18 Min.)

13,401	Sunk by the Census	9-8-40	..
13,402	Trailer Tragedy	10-18-40	..
13,403	Drafted In the Depot	12-20-40	51
13,404	Mad About Moonshine	2-21-41	80
13,405	It Happened All Night	4-4-41	104

LEON ERROL
(Average 19 Min.)

13,701	He Asked For It	9-27-40	..
13,702	Tattle Television	11-29-40	26
13,703	The Fired Man	1-10-41	129
13,704	When Wifie's Away	3-14-41	104
13,705	A Polo Phoney	5-16-41	..
13,706	A Panic in the Parlor	6-27-41	..

RAY WHITLEY
(Average 15 Min.)

13,501	Bar Buckaroos	11-8-40	18
13,502	Prairie Spooners	1-31-41	71
13,503	Red Skins & Red Heads	4-25-41	..

REPUBLIC

MEET THE STARS
(10 Minutes)

028-1	Chinese Garden Festival	12-24-40	..
028-2	Baby Stars	1-24-41	117
028-3	Variety Reel No. 3	2-24-41	80
028-4	Variety Reel No. 4	3-24-41	..
028-5	Hollywood Meets the Navy	4-24-41	129

20TH CENTURY-FOX

ADVENTURES NEWSCAMERAMAN
(Average 9 Min.)

1201	Midget Motor Mania	11-8-40	16
1202	Training Police Horses	1-17-41	68
1203	The Modern Highway	1-31-41	..

BELIEVE IT OR NOT
(10 Minutes)

1601	Acquitted By the Sea	9-27-40	18
1602	Untitled	3-28-41	..

LEW LEHR
(9 Minutes)

1401	Grunters and Groaners	8-30-40	..
1402	Tale of Butch the Parrot	2-28-41	..

MAGIC CARPET
(9 Minutes)

1101	Eskimo Trails	8-2-40	..
1102	Land of Flowers (Tech)	9-15-40	..
1104	Old Dominion State (Tech)	11-22-40	26
1105	Spotlight on Indo China	12-20-40	57
1106	Sentinels of the Caribbean	2-14-41	129
1107	Miracle of Hydro	3-14-41	129
1108	Arctic Springtime (Father Hubbard)	4-25-41	..
1109	A Letter from Cairo	5-9-41	..

SPORTS REVIEWS
(8 Minutes)

1301	Vacation Time (Tech)	8-16-40	..
1302	Lure of the Trout	10-11-40	10
1303	Bowling for Strikes	12-20-40	17
1304	The Rodeo Goes to Town	1-3-41	57
1305	Playing with Neptune	2-14-41	129
1306	Symphony in Snow	3-14-41	131

TERRYTOONS (Tech)
(7 Minutes)

1551	Billy Mouse's Akwakade	8-9-40	..
1552	Lucky Duck	9-6-40	..
1553	How Wet Was My Ocean	10-4-40	10
1554	Landing of the Pilgrims	11-1-40	10
1555	Plane Goofy	11-29-40	26
1556	Temperamental Lion	12-27-40	34
1557	Mississippi Swing	2-7-41	71
1558	The Home Guard	3-7-41	80
1559	Uncle Joey	4-18-41	..

TERRYTOONS (Black & White)
(7 Minutes)

1501	Club Life In Stone Age	8-23-40	10
1502	Touchdown Demons	9-20-40	10
1503	Happy Hunting Grounds	10-18-40	10
1504	Magic Pencil	11-15-40	27
1505	Snow Man	12-13-40	34
1506	What a Little Sneeze Will Do	1-10-41	57
1507	Hairless Hector	1-24-41	68
1508	Fishing Made Easy	2-21-41	129
1509	When Knights Were Bold	3-21-41	131
1510	The Baby Seal	4-10-41	..
1511	A Dog's Dream	5-2-41	..
1512	The Magic Shell	5-16-41	..

THE WORLD TODAY
(9 Minutes)

1701	Battle of the Atlantic	4-11-41	130
1702	War in the Desert	5-9-41	..

UNIVERSAL

SPECIAL
(19 Minutes)

5110	Swing With Bing	9-4-41	..

COLOR CARTOON
(Average 7 Min.)

5241	Crazy House	9-23-40	..
5242	Recruiting Daze	10-28-40	..
5243	Knock-Knock	11-25-40	26
5244	Syncopated Sioux	12-30-40	41
5245	Mouse Trappers	1-27-41	68
5246	Fair Today	2-24-31	68
5247	Hysterical High Spots in American History	3-31-41	91
5248	Scrub Me Mama with a Boogie Beat	4-28-41	..
5249	Dizzy Kitty	5-26-41	..

STRANGER THAN FICTION
(9 Minutes)

5371	No. 81	9-16-40	..
5372	No. 82	10-14-40	..
5372	No. 83	11-4-40	..
5374	No. 84	12-2-40	34
5375	No. 85	1-1-41	41
5376	No. 86	2-3-41	80
5377	No. 87	3-10-41	91
5378	No. 88	3-24-41	95
5379	No. 89	4-7-41	118
5380	No. 90	5-5-41	..
5381	No. 91	5-19-41	..

GOING PLACES
(9 Minutes)

5351	No. 81	9-23-40	..
5352	No. 82	10-14-40	..
5353	No. 83	11-11-40	..
5354	No. 84	12-23-40	57
5355	No. 85	1-22-41	51
5356	No. 86	2-19-41	71
5357	No. 87	3-17-41	91
5358	No. 88	3-31-41	104
5359	No. 89	4-21-41	118
5360	No. 90	5-12-41	..
5361	No. 91	5-26-41	..

MUSICALS
(Average 18 Min.)

5221	Class In Swing	9-11-40	..
5222	Gongamania	10-16-40	17
5223	Torrid Tempos	11-27-40	34
5224	Tickled Pinky	12-25-40	41
5225	Beat Me Daddy	1-22-41	..
5226	Bagdad Daddy	2-19-41	83
5227	Music In the Morgan Manner	3-19-41	92
5228	Jumpin' Jive	4-23-41	..
5229	Shadows in Swing	5-21-41	..

COLOR CARTOONS (Re-issues)
(Average 8 Min.)

5261 to 5266	Inclusive	6-3-40 to 8-10-40	..

VITAPHONE

SPECIAL
(10 Minutes)

....	London Can Take It	10-26-40	..
....	Christmas Under Fire	1-24-41	..

TECHNICOLOR SPECIALS
(Average 20 Min.)

6001	Flag of Humanity	10-19-48	..
6002	March on Marines	12-14-40	34
6003	Meet the Fleet	2-8-41	80
6004	Wings of Steel	4-5-41	129
6005	Soldiers of the Saddle	5-17-41	..

ELSA MAXWELL COMEDIES
(19 Minutes)

6101	Riding Into Society	8-7-40	..
6102	The Lady and the Lug	3-22-41	..

BROADWAY BREVITIES
(20 Minutes)

6201	Just a Cute Kid	10-5-40	17
6202	Alice In Movieland	11-16-40	27
6203	Love's Intrigue	12-28-40	57
6204	Dog In the Orchard	1-25-41	117
6205	Take the Air	2-22-41	83
6206	The Seeing Eye	5-3-41	117
6207	Sockeroo	5-31-41	..

HOLLYWOOD NOVELTIES
(10 Minutes)

6301	Football Highlights	9-28-40	..
6302	Shark Hunting	11-8-40	..
6303	Mexican Jumping Beans	12-7-40	26
6304	History Repeats Itself	1-18-41	..
6305	Wild Boar Hunt	3-15-41	95

THE SPORTS PARADE
(10 Minutes)

6401	Fly Fishing	9-21-40	..
6402	Dogs You Seldom See	11-2-40	..
6403	Diary of a Racing Pigeon	11-23-40	27
6404	California Thoroughbreds	1-11-41	51
6405	Fight, Fish, Fight	3-1-41	91
6406	Sky Sailing	4-19-41	118
6407	Big Bill Tilden	5-24-41	130

MELODY MASTERS BANDS
(10 Minutes)

6501	Matty Malneck & Orch.	9-14-40	..
6502	Joe Reichman & Orch.	10-26-40	..
6503	Jan Garber & Orch.	11-23-40	..
6504	Skinnay Ennis & Orch.	1-4-41	41
6505	Henry Busse & Orch.	11-30-40	27
6506	Cliff Edwards and His Buckaroos	3-8-41	92
6507	Freddy Martin & Orch.	4-12-41	104
6508	Marie Greene and Her Gang	4-26-41	130

LOONEY TUNES CARTOONS
(7 Minutes)

6601	Calling Dr. Porky	9-21-40	10
6602	Pre Historic Porky	10-12-40	..
6603	Sour Puss	11-2-40	27
6604	Porky's Hired Hand	11-30-40	34
6605	Timid Toreador	12-21-40	51
6606	Porky's Snooze	1-11-41	71
6607	The Haunted Mouse	2-15-41	80
6608	Joe Glow the Firefly	3-8-41	107
6609	Porky's Bear Facts	3-29-41	104
6610	Porky's Preview	4-19-41	130
6611	Porky's Ant	5-10-41	..

MERRIE MELODIES CARTOONS (Tech)
(7 Minutes)

6701	Malibu Beach Party	9-14-40	..
6702	Stagefright	9-28-40	..
6703	Holiday Highlights	10-12-40	..
6704	Good Night Elmer	10-26-40	18
6705	Wacky Wildlife	11-9-40	27
6708	Bedtime for Sniffles	11-23-40	27
6707	Of Fox and Hounds	12-7-40	..
6708	Shop, Look and Listen	12-21-40	41
6709	Elmer's Pet Rabbit	1-4-41	41
6710	The Fighting 69½	1-18-41	117
6711	Sniffles Bells the Cat	2-1-41	83
6712	The Crackpot Quail	2-15-41	80
6713	The Cat's Tale	3-1-41	107
6714	Tortoise Beats the Hare	3-15-41	104
6715	Goofy Groceries	3-29-41	107
6716	Toy Trouble	4-12-41	131
6717	Trial of Mr. Wolf	4-26-41	129
6718	Farm Frolics	5-10-41	..
6719	Hollywood Steps Out	5-24-41	..

BOB HOPE RE-ISSUES
(Average 18 Min.)

6901	Calling All Tars	2-1-41	68
6902	Shop Talk	2-22-41	83
6903	Old Grey Mayor	3-15-41	83
6904	Double Exposure	4-5-41	104
6905	Watch the Birdie	4-26-41	107

SERIALS

COLUMBIA

1120	Green Archer, The (15 Episodes)	10-25-40	..
2120	White Eagle (12 Eposides)	1-31-41	41
2180	The Spider Returns (15 Episodes)	5-9-41	130

REPUBLIC

081	King of the Royal Mounted (12 Episodes)	9-20-40	..
082	Mysterious Dr. Satan (15 Episodes)	12-13-40	18
080	Adventure of Captain Marvel (12 Episodes)	3-28-41	68
083	"Jungle Girl" (15 Episodes)	6-21-41	..

UNIVERSAL

5681-92	Junior G-Men (12 Episodes)	10-140	..
5781-95	The Green Hornet Strikes Again (15 Episodes)	12-24-40	..
5881-92	Sky Raiders (12 Episodes)	4-8-41	118
6781-95	Riders of Death Valley (15 Episodes (Pre-released) (1941-42)	7-1-41	92

1940-41 FEATURE SERVICE DATA

To Aid Showmen in Checking—Production Numbers—Running Time—Round Table Exploitation—Audience Classification—Dates and Page Numbers of Herald Reviews.

Arizona (Col.)

Release Date December 25, 1940
Production No. 2101
Running Time 125 Minutes
Reviewed November 23, 1940, Page 45
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Dec. 21, '40, Page 59; Jan. 25, '41, Page 82; Feb. 15, '41, Page 59; Feb. 22, '41, Page 56; Mar. 1, '41, Page 74; Mar. 8, '41, Page 65; Mar. 22, '41, Page 60; Mar. 29, '41, Page 64; Apr. 12, '41, Page 56; Apr. 19, '41, Page 66

Penny Serenade (Col.)

Release Date April 24, 1941
Production No. 2002
Running Time 124 Minutes
Reviewed April 19, 1941, Page 36
Audience Classification—General
Legion of Decency Rating—Class A-2

Under Age (Col.)

Release Date April 24, 1941
Production No. 2036
Running Time 60 Minutes
Reviewed April 26, 1941, Page 38
Audience Classification—Adult

Come Live with Me (MGM)

Release Date January 31, 1941
Production No. 122
Running Time 85 Minutes
Reviewed January 25, 1941, Page 50
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—Mar. 1, '41, Page 74; April 19, '41, Pages 62-66

Land of Liberty (MGM) (Historical)

Release Date January 24, 1941
Production No. 120
Running Time 98 Minutes
Reviewed February 8, 1941, Page 36
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Dec. 28, '40, Page 66; Jan. 18, '41, Page 59; Feb. 8, '41, Pages 53-54; Feb. 15, '41, Page 59; Feb. 22, '41, Page 55; Mar. 8, '41, Pages 67-68; Mar. 22, '41, Pages 62-64; Mar. 29, '41, Page 67; Apr. 19, '41, Page 63

Little Nellie Kelly (MGM)

Release Date November 22, 1940
Production No. 112
Running Time 100 Minutes
Reviewed November 16, 1940, Page 45
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Dec. 21, '40, Page 58; Dec. 21, '40, Page 63; Dec. 28, '40, Page 68; Jan. 11, '41, Page 58; Jan. 18, '41, Page 60; Jan. 25, '41, Pages 82, 83; Feb. 1, '41, Pages 63, 66; Feb. 15, '41, Page 54; Feb. 22, '41, Page 54; Mar. 1, '41, Page 74; Mar. 15, '41, Page 7,; Mar. 29, '41, Page 67

Feature Service Data is completely indexed in the cumulative index on pages 131-132

Washington Melodrama (MGM)

Release Date April 4, 1941
Production No. 131
Running Time 80 Minutes
Reviewed April 26, 1941, Page 36
Audience Classification—General
Legion of Decency Rating—Class A-2

The Ziegfeld Girl (MGM)

Release Date April 25, 1941
Production No. 130
Running Time 131 Minutes
Reviewed April 19, 1941, Page 36
Audience Classification—Adult
Legion of Decency Rating—Class A-2

The Invisible Ghost (Mono.)

Release Date April 25, 1941
Running Time 65 Minutes
Reviewed April 19, 1941, Page 39
Audience Classification—Adult

Kid's Last Ride (Mono.)

Release Date February 10, 1941
Running Time 55 Minutes
Reviewed April 19, 1941, Page 39
Audience Classification—General

Pride of the Bowery (Mono.)

Release Date December 15, 1940
Running Time 60 Minutes
Reviewed January 18, 1941, Page 37
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Mar. 15, '41, Page 71

Roar of the Press (Mono.)

Release Date April 30, 1941
Running Time 72 Minutes
Reviewed April 26, 1941, Page 38
Audience Classification—General

Caught in the Act (Prod.)

Release Date January 17, 1941
Production No. 107
Running Time 62 Minutes
Reviewed April 26, 1941, Page 38
Audience Classification—General

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults.
Class B	Objectionable in Part
Class C	Condemned

Devil Bat (Prod.)

Release Date December 13, 1940
Production No. 105
Running Time 68 Minutes
Reviewed April 19, 1941, Page 39
Audience Classification—General
Round Table Exploit—Mar. 1, '41, Page 74

Li'l Abner (RKO)

Release Date November 1, 1940
Production No. 109
Running Time 78 Minutes
Reviewed November 9, 1940, Page 35
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Jan. 11, '41, Page 57; Feb. 8, '41, Page 54; Feb. 15, '41, Page 58; Mar. 15, '41, Pages 66, 68; Mar. 22, '41, Pages 63, 64, 65

You'll Find Out (RKO)

Release Date November 22, 1940
Production No. 108
Running Time 97 Minutes
Reviewed November 16, 1940, Page 41
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Dec. 14, 1940, Pages 65-68; Dec. 21, 1940, Pages 58-60; Dec. 28, 1940, Page 67; Jan. 11, 1941, Page 57; Jan. 25, 1941, Pages 81-84; Feb. 1, 1941, Page 65; Feb. 22, 1941, Page 56; April 26, 1941, Page 58

Pals of the Pecos (Rep.)

Release Date April 3, 1941
Production No. 066.
Running Time 56 Minutes
Reviewed April 26, 1941, Page 39
Audience Classification—General

Two Gun Sheriff (Rep.)

Release Date March 29, 1941
Production No. 078
Running Time 56 Minutes
Reviewed April 26, 1941, Page 39
Audience Classification—General
Legion of Decency Rating—Class A-1

Cowboy and the Blonde (20th-Fox)

Release Date May 16, 1941
Production No. 141
Running Time 68 Minutes
Reviewed April 26, 1941, Page 38
Audience Classification—Adult
Legion of Decency Rating—Class A-2

Great American Broadcast (20th-Fox)

Release Date May 9, 1941
Production No. 140
Running Time 80 Minutes
Reviewed April 26, 1941, Page 36
Audience Classification—General

Mail Train (20th-Fox)

Release Date April 25, 1941
Production No. 139
Running Time 87 Minutes
Reviewed March 22, 1941, Page 39 under title "Inspector Hornleigh Goes To It"
Audience Classification—General

(*Continued on page* 128, *column* 3)

1940-41 FEATURES

In Sequence of Release
Since January 1, 1941
With Coming Attractions

(Advance Dates, Titles Are Subject to Change)

List of 1940-41 features in the order of their release, prior to January 1, 1941, may be found on pages 89-90 — Product Digest Section.

COLUMBIA

Prod. No.	Title	Release Date
2005	This Thing Called Love	Jan. 2,'41
2204	The Pinto Kid	Jan. 9,'41
2029	Face Behind the Mask	Jan. 16,'41
2028	The Devil Commands	Feb. 3,'41
2212	Across the Sierras	Feb. 13,'41
2006	Adam Had Four Sons	Feb. 18,'41
2027	Meet Boston Blackie	Feb. 20,'41
2205	Outlaws of the Panhandle	Feb. 27,'41
2015	Blondie Goes Latin	Feb. 27,'41
2044	Missing Ten Days	Feb. 28,'41
2021	Lone Wolf Takes a Chance	Mar. 6,'41
2025	Ellery Queen's Penthouse Mystery	Mar. 24,'41
2213	North From the Lone Star	Mar. 31,'41
2034	The Great Swindle	Apr. 10,'41
2002	Penny Serenade	Apr. 24,'41
2036	Under Age	Apr. 24,'41
2037	The Big Boss	Apr. 28,'41
2011	They Dare Not Love	Apr. 30,'41
.....	Return of Daniel Boone	May 7,'41
2013	Her First Beau	May 8,'41
2008	She Knew All the Answers	May 15,'41
2020	Naval Academy	May 22,'41
....	Adventure in Washington	May 30,'41
....	Time Out for Rhythm	June 5,'41
....	And Now Goodbye	.....
....	The Texans Ride	.....
....	Betty Co-Ed	.....
....	Blondie in Society	.....
....	Doctor's Husband	.....
....	Heaven Can Wait	.....
....	Obituary	.....
....	Officer and the Lady	.....
....	One Way Street	.....
....	Our Wife	.....
....	Prisoner on Devils Island	.....
....	Son of Davy Crockett	.....

M-G-M

117	Fight Command	Jan. 3,'41
118	Maisie Was a Lady	Jan. 10,'41
...	Gone With the Wind	Jan. 17,'41
119	Philadelphia Story	Jan. 17,'41
121	Wild Man of Borneo	Jan. 24,'41
120	Land of Liberty	Jan. 24,'41
122	Come Live With Me	Jan. 31,'41
123	Blonde Inspiration	Feb. 7,'41
125	Trial of Mary Dugan	Feb. 14,'41
126	Andy Hardy's Private Secretary	Feb. 21,'41
127	Free and Easy	Feb. 28,'41
128	Rage in Heaven	Mar. 7,'41
129	The Penalty	Mar. 14,'41
124	The Bad Man	Mar. 28,'41
131	Washington Melodrama	Apr. 4,'41
132	Men of Boys Town	Apr. 11,'41
130	Ziegfeld Girl	Apr. 25,'41
133	People vs. Dr. Kildare	May 2,'41
136	A Woman's Face	May 9,'41
135	I'll Wait for You	May 16,'41
134	Love Crazy	May 23,'41
...	Billy the Kid	May 30,'41
...	The Get-Away	June 6,'41
...	The Bargain Basement	June 13,'41
...	Untitled New York Story	June 20,'41
...	Blossoms in the Dust	June 27,'41
...	Dr. Jekyll nd Mr. Hyde	.....
...	Lady Be Good	.....
...	Barnacle Bill	.....
...	Unholy Partners	.....

MONOGRAM

....	Trail of the Silver Spurs	Jan. 4,'41
....	Dead Man's Shoes	Jan. 15,'41
....	You're Out of Luck	Jan. 20,'41
....	The Kid's Last Ride	Feb. 10,'41
....	Riding the Cherokee Trail	Feb. 25,'41
....	Flying Wild	Mar. 10,'41
....	Sign of the Wolf	Mar. 25,'41
....	Break the News	Apr. 10,'41
....	Hoosier Schoolboy	Apr. 17,'41
....	Thumbledown Ranch in Arizona	Apr. 20,'41
....	Invisible Ghost	Apr. 25,'41
....	Roar of the Press	Apr. 30,'41
....	House of Mystery	May 7,'41
....	The Pioneers	May 10,'41
....	Redhead	May 14,'41
....	Silver Stallion	May 28,'41

PARAMOUNT

Prod. No.	Title	Release Date
4014	Second Chorus	Jan. 3,'41
4051	Doomed Caravan	Jan. 10,'41
4015	Victory	Jan. 17,'41
4016	Life With Henry	Jan. 24,'41
4017	You're the One	Feb. 7,'41
4018	The Mad Doctor	Feb. 14,'41
4019	Virginia	Feb. 21,'41
4020	The Monster and the Girl	Feb. 28,'41
4052	In Old Colorado	Mar. 14,'41
4022	Lady Eve	Mar. 21,'41
4023	Las Vegas Night	Mar. 28,'41
4024	The Round-Up	Apr. 4,'41
4025	Road to Zanzibar	Apr. 11,'41
4053	Border Vigilantes	Apr. 18,'41
4026	Power Dive	Apr. 25,'41
4027	Reaching for the Sun	May 2,'41
4021	There's Magic in Music	May 16,'41
4054	Pirates on Horseback	May 23,'41
4028	I Wanted Wings	May 30,'41
....	One Night in Lisbon	June 13,'41
....	West Point Widow	June 20,'41
....	The Parson of Panamint	June 27,'41
....	Caught in the Draft	July 4,'41
....	Shepherd of the Hills	July 18,'41
....	Forced Landing	July 25,'41
....	Kiss the Boys Goodbye	Aug. 1,'41
....	Aloma of the South Seas	Aug. 15,'41
....	Men of Action	.....
....	Skylark	.....
....	The Great Man's Lady	.....
....	Hold Back the Dawn	.....
....	Night of January 16th	.....
....	Birth of the Blues	.....
....	Buy Me That Town	.....
....	Henry for President	.....
....	In Old Colorado	.....
....	Little Miss Muffet	.....
....	New York Town	.....
....	Nothing But the Truth	.....
....	Wide Open Town	.....
....	World Premiere	.....

PRODUCERS REL. CORP.

163	Lone Rider Rides On	Jan. 10,'41
107	Caught in the Act	Jan. 17,'41
160	Billy the Kid's Range War	Jan. 24,'41
106	Secret Evidence	Jan. 31,'41
164	Lone Rider Crosses the Rio	Feb. 28,'41
155	Outlaws of the Rio Grande	Mar. 7,'41
161	Fighting Pals	Apr. 18,'41
110	South of Panama	Apr. 25,'41
165	The Lone Rider in Ghost Town	May 16,'41
109	Emergency Landing	May 23,'41
123	Paper Bullets	May 30,'41
156	The Texas Marshal	May 30,'41
111	Criminals Within	June 13,'41

REPUBLIC

074	Wyoming Wildcat	Jan. 6,'41
054	Robin Hood of the Pecos	Jan. 14,'41
044	Ridin' on the Rainbow	Jan. 24,'41
010	Arkansas Judge	Jan. 28,'41
020	Petticoat Politics	Jan. 31,'41
075	The Phantom Cowboy	Feb. 14,'41
065	Prairie Pioneers	Feb. 16,'41
021	Great Train Robbery	Feb. 28,'41
011	A Man Betrayed	Mar. 7,'41
045	Back in the Saddle	Mar. 14,'41
012	Mr. District Attorney	Mar. 26,'41
055	In Old Cheyenne	Mar. 28,'41
076	Two-Gun Sheriff	Mar. 29,'41
066	Pals of the Pecos	Apr. 3,'41
002	Sis Hopkins	Apr. 12,'41
013	Rookies on Parade	Apr. 17,'41
014	Lady from Louisiana	Apr. 22,'41
046	Singing Hill	Apr. 26,'41
015	County Fair	May 5,'41
056	Sheriff of Tombstone	May 7,'41
022	Gay Vagabond	May 12,'41
...	Angels with Broken Wings	.....
...	Nevada City	.....

RKO-RADIO

161	Convoy	Jan. 3,'41
110	Little Men	Jan. 10,'41
115	Let's Make Music	Jan. 17,'41
116	The Saint in Palm Springs	Jan. 24,'41
117	Mr. and Mrs. Smith	Jan. 31,'41
183	Along the Rio Grande	Feb. 7,'41
123	Scattergood Baines	Feb. 21,'41
121	Playgirl	Mar. 7,'41
120	A Girl, a Guy and a Gob	Mar. 14,'41
119	Footlight Fever	Mar. 21,'41
124	Melody for Three	Mar. 28,'41
162	Vivacious Lady (Reissue)	Mar. 28,'41
125	Repent at Leisure	Apr. 4,'41
122	The Devil and Miss Jones	Apr. 11,'41
184	Robbers of the Range	Apr. 18,'41
128	They Met in Argentina	Apr. 25,'41
163	Bringing Up Baby (Reissue)	May 2,'41
131	Saint's Vacation	May 9,'41
166	Bring 'Em Back Alive (Reissue)	May 16,'41
132	Scattergood Pulls the Strings	May 23,'41
133	Sunny	May 30,'41
185	Cyclone on Horseback	June 6,'41
...	Reluctant Dragon (Disney)	June 6,'41
126	Tom, Dick and Harry	June 13,'41
134	Interlude	June 20,'41
...	Before the Fact	.....
118	Citizen Kane	.....
129	Hurry, Charlie, Hurry	.....
...	The Devil and Daniel Webster	.....
...	Father Takes a Wife	.....
...	It Happened to One Man	.....
...	Lady Scarface	.....
...	My Life with Caroline	.....
...	Parachute Battalion	.....
...	Dude Cowboy	.....

20TH CENTURY-FOX

115	Hudson's Bay	Jan. 3,'41
124	Michael Shayne, Private Detective	Jan. 10,'41
125	Romance of the Rio Grande	Jan. 17,'41
128	Tall, Dark and Handsome	Jan. 24,'41
127	Girl In the News	Jan. 31,'41
129	Ride, Kelly, Ride	Feb. 7,'41
130	Golden Hoofs	Feb. 14,'41
126	Western Union	Feb. 21,'41
132	Murder Among Friends	Feb. 28,'41
133	Tobacco Road	Mar. 7,'41
134	Sleepers West	Mar. 14,'41
135	The Outlaw	Mar. 21,'41
136	Dead Men Tell	Mar. 28,'41
131	Scotland Yard	Apr. 4,'41
137	That Night in Rio	Apr. 11,'41
138	Ride On Vaquero	Apr. 18,'41
139	Mail Train	Apr. 25,'41
140	Great American Broadcast	May 9,'41
141	Cowboy and the Blonde	May 16,'41
142	The Great Commandment	May 23,'41
143	Blood and Sand	May 30,'41
...	For Beauty's Sake	June 6,'41
...	Bride Wore Crutches	June 13,'41
...	Man Hunt	June 20,'41
145	A Very Young Lady	June 27,'41
...	Moon Over Miami	July 4,'41
...	Belle Starr	July 11,'41
...	Breach of Discipline	July 18,'41
...	Kipps (British)	.....

UNITED ARTISTS

Prod. No.	Title	Release Date
....	Son of Monte Carlo	Jan. 10,'41
....	Road Show	Jan. 24,'41
....	So Ends Our Night	Feb. 14,'41
....	Cheers for Miss Bishop	Feb. 21,'41
....	The Great Dictator	Mar. 7,'41
....	Topper Returns	Mar. 21,'41
....	Pot O' Gold	Apr. 11,'41
....	That Hamilton Woman	Apr. 18,'41
....	That Uncertain Feeling	Apr. 25,'41
....	Adventures of Tom Sawyer (reissue)	May 16,'41
....	Prisoner of Zenda (reissue)	May 16,'41
....	Major Barbara	.....
....	Broadway Limited	.....
....	New Wine	.....

UNIVERSAL

5030	Where Did You Get That Girl?	Jan. 3,'41
5064	Boss of Bullion City	Jan. 10,'41
5027	San Francisco Docks	Jan. 10,'41
5022	Six Lessons from Madame Lazonga	Jan. 17,'41
5011	Buck Privates	Jan. 31,'41
5002	Back Street	Feb. 7,'41
5032	Meet the Chump	Feb. 14,'41
5003	Nice Girl?	Feb. 21,'41
5040	Dark Streets of Cairo	Feb. 28,'41
5041	Mr. Dynamite	Mar. 7,'41
5037	Double Date	Mar. 14,'41
5065	Bury Me Not on the Lone Prairie	Mar. 21,'41
5016	Man Who Lost Himself	Mar. 21,'41
5033	Horror Island	Mar. 28,'41
5012	Man Made Monster	Mar. 28,'41
5043	Lady from Cheyenne	Apr. 11,'41
5054	Mutiny in the Arctic	Apr. 18,'41
5014	Model Wife	Apr. 18,'41
5005	Flame of New Orleans	Apr. 25,'41
5028	Black Cat	May 2,'41
....	Too Many Blondes	May 23,'41
....	In the Navy	May 30,'41
....	Men of the Timberland	June 6,'41
....	Tight Shoes	June 13,'41
....	Hit the Road	June 27,'41
....	Sandy Steps Out	July 18,'41
....	Unfinished Business	Aug. 15,'41
....	Cracked Nuts	.....
....	Half Way to Shanghai	.....
....	Hello Sucker	.....
....	Marshal Law	.....

WARNER BROS.

Under 550 WB — Over 550 FN

503	Four Mothers	Jan. 4,'41
572	Case of the Black Parrot	Jan. 11,'41
510	Honeymoon for Three	Jan. 18,'41
556	High Sierra	Jan. 25,'41
520	Father's Son	Feb. 1,'41
514	Flight from Destiny	Feb. 8,'41
515	The Great Mr. Nobody	Feb. 15,'41
559	Strawberry Blonde	Feb. 22,'41
573	Shadows on the Stairs	Mar. 1,'41
509	Footsteps in the Dark	Mar. 8,'41
521	Here Comes Happiness	Mar. 15,'41
501	The Sea Wolf	Mar. 22,'41
568	Knockout	Mar. 29,'41
522	A Shot in the Dark	Apr. 5,'41
504	The Great Lie	Apr. 12,'41
567	Strange Alibi	Apr. 19,'41
560	The Wagons Roll at Night	Apr. 26,'41
516	Thieves Fall Out	May 3,'41
500	Meet John Doe	May 4,'41
...	Affectionately Yours	May 10,'41
563	Singapore Woman	May 17,'41
523	The Nurse's Secret	May 24,'41
...	Million Dollar Baby	May 31,'41
...	Bride Came C. O. D.	.....
...	Kisses for Breakfast	.....
...	No Hard Feelings	.....
...	Shining Victory	.....
...	Sergeant York	.....
...	Bad men of Missouri	.....
...	The Gentle People	.....
...	Three Sons O'Guns	.....
...	Highway West	.....
...	Underground	.....
...	Manpower	.....

[*Synopses continued from page* 123]

MAN HUNT
(20th Century-Fox)

Melodrama

Associate producer, Kenneth Macgowan. Directed by Fritz Lang. Based on the novel by Geoffrey Household.

SYNOPSIS

The story opens in Bavaria, just after the Munich Pact. Capt. Alan Thorndyke (Walter Pidgeon), world-renowned big game hunter from England, in looking for new thrills, is wrongfully accused of attempting to assassinate a member of the Gestapo, Major Quive-Smith (George Sanders), who attempts to wring a confession from Capt. Thorndyke, but must be careful since England and Germany are not yet at War.

The Major attempts the Captain's murder which will appear as an accident, but Thorndyke escapes the trap and eventually arrives in London, where he learns he is a hunted man, since Germany is trying to extradite him. He finds refuge in London's Ghetto through the aid of Jerry, a waif (Joan Bennett), who befriends him, not knowing his true identity. Thorndyke escapes to a hide-out in the country where the Gestapo catches up with him. Major Smith again demands a signed confession. Thorndyke, attempting to escape, mortally wounds the Nazi, but is himself badly wounded, in the melee.

During the months that pass, while Thorndyke is recovering from the verge of death, all Europe is being overrun by the Nazi hordes.

Capt. Thorndyke's hunting days come back to him. After complete recovery, he joins the R. A. F. forces and becomes a parachute jumper, hunting human game.

CAST

Captain Alan Thorndyke.....Walter Pidgeon
Jerry ..... Joan Bennett
Quive-Smith ..... George Sanders
Mr. Jones ..... John Carradine
Vaner ..... Roddy McDowall
Doctor ..... Ludwig Stossel.

Release date, June 20, 1941

THIEVES FALL OUT
(Warner Brothers)

Former Title—Thirty Days Hath September
Comedy Romance

Associate producer, Edmund Grainger. Directed by Ray Enright.

SYNOPSIS

Eddie Barnes (Eddie Albert) is a year out of college and working in a menial job in his father's mattress-spring factory in Auburn and the only one who really appreciates him is Mary Matthews (Joan Leslie). But Mary's father, Charles Matthews (Vaughn Glasser), is also in the mattress-spring business and a bitter rival of Eddie's father, Robert Barnes (Alan Hale). Then George Formsby (William T. Orr) becomes a rival for Mary.

Eddie turns to his Grandma Allen (Jane Darwell) for help. A born adventurer, she suggests that Eddie borrow $31,000 on a legacy left him by his grandfather. With the money Eddie buys Auburn's third spring-mattress company. Then Eddie learns the seller of the legacy must be married and have a sincere desire to become a father. Eddie marries Mary. Mary leaves Eddie because she believes that she has been duped.

Eddie learns his new factory has a government contract to produce truck springs. The barely solvent firm requires entirely new machinery. Chic Collins (Anthony Quinn), a gangster, buys the legacy from a broker, and stands to get rich when Eddie's mother dies. Mistaking Grandma for Eddie's mother, Collins takes her to a hideout with Eddie and Mary in pursuit. The police arrive to find Grandma holding the gangsters at bay.

CAST

Eddie Barnes.....Eddie Albert
Mary Matthews.....Joan Leslie
Robert Barnes.....Alan Hale
Grandma Allen.....Jane Darwell
George Formsby.....William T. Orr
Tim Gordon.....John Litel
Chic Collins.....Anthony Quinn
Rork .....Edward Brophy
Ella Barnes.....Minna Gombell
Charles Matthews.....Vaughan Glaser

Release date, May 3, 1941

THE BIG BOSS
(Columbia)

Former Title—Chain Gang

Political Racketeering

Produced by Wallace MacDonald. Directed by Charles Barton.

SYNOPSIS

Frank and Bob Dugan are the young sons of Sheriff Dugan. One day their dad tries to take a convict away from a mob and is killed. Fatherless, the boys go in different directions. Frank runs away while Bob enters a legal office. . . .

Bob (John Litel) eventually enters politics and becomes a reform state senator, whose immediate objective is to crush the Maloney political machine. Boss Maloney (Otto Kruger) runs things his way in the city. His most odious racket is the buying up of large sections of poor land and having it improved by chain-gang labor at the city's expense.

Sue (Gloria Dickson), a reporter, watches Dugan's rise to power with a jaundiced eye. She suspects he will fall in with the Maloney machine despite his protests to the contrary. Maloney backs Bob for governor, although Bob assures him from the start that he's out to clean up machine rule. Bob becomes governor and starts after Maloney. Fellows (Robert Fiske), one of Maloney's henchmen, and he fall out. Maloney kills him.

Finger-prints indicate that Fellows was killed by a man named Butch McAllister, a gangster thought to have been slain years ago. Bob believes that McAllister and Maloney are one and the same. Bob confronts Maloney with the hunch and Maloney admits it's true, then tells Bob he's his brother Frank. Bob would resign, but Maloney gives himself up, is hanged. Bob marries Sue.

CAST

Maloney .....Otto Kruger
Sue .....Gloria Dickson
Bob .....John Litel
Fellows .....Robert Fiske
Cliff .....Don Beddoe
Jimmie .....Georgie Hickmon

Release date, April 28, 1941

Exploitation campaigns, published in Round Table section of* Motion Picture Herald *can be readily found by referring to Service Data on features, which provides dates and page numbers of issues where campaigns and other exploitation information has appeared.

A cumulative index to Synopsis and Service Data on all 1940-41 Features Published in Product Digest Section to date can be found on Pages 131-132 of this issue.

[*Service Data continued from page* 126]

Night Train (20th-Fox)

Release Date October 18, 1940
Production No. 114
Running Time 93 Minutes
Reviewed June 8, 1940, Page 37 under the title "Gestapo."
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Apr. 19, '41, Page 65; Apr. 26, '41, Page 58.

Very Young Lady, A (20th-Fox)

Release Date June 27, 1941
Production No. 145
Running Time 79 Minutes.
Reviewed April 26, 1941, Page 38
Audience Classification—General
Legion of Decency Rating—Class A-1

Flame of New Orleans (Univ.)

Released Date April 25, 1941
Production No. 5005
Running Time 78 Minutes
Reviewed April 26, 1941, Page 36
Audience Classification—Adult
Legion of Decency Rating—Class A-2

Man-Made Monster (Univ.)

Release Date March 28, 1941
Production No. 5012
Running Time 59 Minutes
Reviewed March 29, 1941, Page 44
Audience Classification—General
Legion of Decency Rating—Class A-2

Man Who Lost Himself, The (Univ.)

Release Date March 21, 1941
Production No. 5016
Running Time 70 Minutes
Reviewed March 29, 1941, Page 44
Audience Classification—General
Legion of Decency Rating—Class A-2

Model Wife (Univ.)

Release Date April 18, 1941
Production No. 5014
Running Time 78 Minutes
Reviewed April 19, 1941, Page 39
Audience Classification—Adult
Legion of Decency Rating—Class A-2

Nice Girl? (Univ.)

Release Date February 21, 1941
Production No. 5003
Running Time 95 Minutes
Reviewed March 1, 1941, Page 37
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploit—Apr. 4, '41, Page 68

Here Comes Happiness (WB)

Release Date March 15, 1941
Production No. 521
Running Time 58 Minutes
Reviewed March 8, 1941, Page 37
Audience Classification—General
Legion of Decency Rating—Class A-1

Meet John Doe (W.B.)

Release Date May 4, 1941
Production No. 500
Running Time 135 Minutes
Reviewed February 15, 1941, Page 38
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Mar. 29, '41, Page 66; Apr. 12, '41, Page 59; Apr. 26, '41, Page 55

Wagons Roll at Night (W.B.-F.N.)

Release Date April 26, 1941
Production No. 560
Running Time 82 Minutes
Reviewed April 26, 1941, Page 39
Audience Classification—General
Legion of Decency Rating—Class A-2

1940-41 SHORTS

What They're All About
Who Made Them
Production Numbers
Release Dates

BAGGAGE BUSTER (RKO)

Walt Disney Cartoon (14,103)

The Goof, station master, drops a heavy trunk labelled "Magician," which reveals magic props including a high hat. He picks up the hat and out comes pigeons and rabbits with the Goof in wild pursuit. The animals jump back into the hat the Goof follows and all disappear. A palm tree lifts the Goof high in the air, collapses dropping him back into the hat. The Goof manages to replace everythnig and shuts the lid. The trunk splits in half showing a woman cut in half. The Goof puts the trunk together when out pops a skeleton with a red cloth. The skeleton disappears but the magic cloth brings forth a bull. The bull disappears only to return in the form of a kangaroo who immediately tangles with the Goof. Out of the magic cloth comes all kinds of animals.

The train arrives and the Goof frantically tries to get all the animals back in the trunk. He succeeds but the trunk crashes to the ground. Thinking his troubles are over the Goof waves good-bye, only to discover the animals all over the station. Horrified the Goof dashes after the disappearing train.

Release date, April 18, 1941 *7 Minutes*

MIRACLE OF HYDRO (20th-Fox)

Magic Carpet (1107)

A good camera story of the Bonneville and Grand Coulee power and irrigation dam projects in the Northwest is provided in this subject, which goes far beyond the usual picturization of impressively huge construction projects of this kind. With the aid of Lowell Thomas' interesting narration, the subject provides an understanding of the region the dams will serve; the need for them and the uses to be made of them. Exceptionally good camera work contributes much to the subject. It is one of the Magic Carpet of Movietone series.

Release date, Mar. 14, 1941 10 *Minutes*

WINGS OF STEEL (WB)

Technicolor Special (6004)

Produced in cooperation with the Army Air Corps, this two-reel short in color tells the story of four young men who enter training in the flying corps. Two fail to make the grade while the others succeed. Included is a description of their lives from the date of arrival until they win the right to wear wings on their uniforms. The subject has a timely appeal and tieups with the Army Recruiting Service should be easily arranged.

Release date, April 5, 1941 20 *Minutes*

SEA FOR YOURSELF (MGM)

Pete Smith Specialty (S-263)

The irrepressible Pete Smith has concocted a sea-going reel of danger and humor in "Sea for Yourself." The danger concerns the undersea exploits of three men, who catch the denizens of the deep by spearing them. One of the men becomes trapped in an underwater cave by a giant ray fish. The other two go to his rescue armed with spears. The humor revolves around a water skier who is first towed by a motorboat then by an automobile across the sands and into the streets. The skier winds up in a hay loft.

Release date, Dec. 21, 1940 10 *Minutes*

Synopses Indexed

Page numbers to synopses of short subjects published in all the issues of Product Digest Section to date are listed in the 1940-41 Shorts Release Chart, pages 124-125 of this issue.

SENTINELS OF CARIBBEAN (20th-Fox)

Magic Carpet (1106)

Puerto Rico, with its scenic advantages presented as secondary to its present-day defense advantages for the Panama Canal, wins camera attention in this addition to the Magic Carpet of Movietone series. Although the military note is uppermost, the scenic background of the Caribbean island possession of the United States is not ignored. The combination makes for an interesting subject. Narration is by Lowell Thomas.

Release date, Feb. 14, 1941 10 *Minutes*

BLACK EYES AND BLUES (Col.)

Roscoe Karns Comedy (2432)

Alfred (Roscoe Karns) follows his wife to Reno, where she has gone for a divorce. He disguises himself as a maid to get into her room. His wife recognizes Alfred but Gus, a wrestler, mistaking him for a maid, sends Alfred to help dress his wife and later finds Alfred minus his wig with the wrestler's wife on his lap. Alfred then disguises himself as a wild west lawyer to handle his own wife's divorce case. Later, Alfred walks into his room to find the wrestler's wife drunk. Gus enters and chases Alfred all over the place. All ends well.

Release date, April 18, 1941 16½ *Minutes*

HOLLYWOOD MEETS THE NAVY (Rep.)

Meet the Stars No. 5 (028-5)

Latest of the Meet the Stars series is a tour of a naval air training station with a number of Hollywood personalities featured. Footage includes glimpses of Olympe Bradna, Henry Fonda, Richard Barthelmess, Carmen Miranda, Roger Pryor, Anne Nagel, Mary Lee, George Murphy, George O'Brien, Linda Darnell and Carole Landis. Charles Butterworth appears in several comedy sequences showing some of his recent goofy inventions.

Release date, April 24, 1941 10 *Minutes*

FISHING MADE EASY (20th-Fox)

Terrytoon (1508)

Scientific fishing, as taught by book, is scorned by the cat in this Paul Terry cartoon, but the results achieved by the pig, who follows instructions to the letter, prove that there is more to the sport than fisherman's luck.

Release date, Feb. 21, 1941 *7 Minutes*

TRIAL OF MR. WOLF (WB)

Merrie Melody (6717)

An amusing satire on the fable of Little Red Riding Hood, this reel gives the wolf a chance to present his story to a jury. The wolf puts all the blame on Little Red Riding Hood and Grandma, but circumstances would seem to prove that the wolf had exaggerated to some extent.

Release date, April 26, 1941 *7 Minutes*

PICTURE PEOPLE, NO. 8 (RKO)

(14,408)

This issue of the series follows Kay Kayser on a visit to Ginny Sims' farm; shows Lupe Velez, Irvin Cobb, Tex Ritter, Dick Foran and "Big Boy" Williams buying chaps and sombreros at a Hollywood store; accompanies Rosemary Lane to Palm Springs; visits Victor McLaglen's horse ranch; tours Anna May Wong's house and gardens, and catches Jimmy Durante attempting to teach a new dance routine to chorus girls.

Release date, March 28, 1941 10 *Minutes*

THE FIRED MAN (RKO)

Leon Errol (13,703)

Leon Errol here portrays an office worker whose specialty is getting himself fired. Leon works in a department store and whenever a customer comes in with a complaint Leon is called on the carpet and fired. The customer is always touched by Leon's sob story and goes away without pressing his complaint, whereupon Leon is complimented on his routine by the boss. One customer, however, decides to help Leon and insists that he visit the customer's beach home. Through complications, Leon arrives with the office girl, who he passes off as his wife. Imagine his surprise when he finds his real wife is already there.

Release date, Jan. 10, 1941 20 *Minutes*

PLAYING WITH NEPTUNE (20th-Fox)

Sports Review (1305)

Water sports of many kinds in many locales are caught by the camera for this "Sports Review" series release, described by Ed Thorgersen. From slow-motion shots of expert divers in action to thrilling surf-riding and aquaplaning sequences, the subject is always interesting and frequently exciting.

Release date, Feb. 14, 1941 8 *Minutes*

WESTERN DAZE (Par.)

Madcap Model (Color) (UO-1)

The first of the George Pal Puppetoons for Paramount, "Western Daze" is a new addition to the field of animation. Pal employs plastic puppets on a miniature set, and, without the use of strings, moves his characters about. The characters are Jim Dandy, an eastern lad in the great open spaces; Grabit and Hide, two western bad men; Prunella, daughter of the sheriff, and the sheriff. The bad men attempt to saddle Jim Dandy with a stolen horse in order to claim the reward but Jim outsmarts Grabit and Hide and to make it stick blasts them out of their hideout.

Release date, Jan. 17, 1941 *9 Minutes*

THE SPIDER RETURNS (Col.)

Serial—15 Episodes

When a gang of saboteurs, led by the Gargoyle, a mysterious and powerful foreign agent, threatens National Defense projects, socialite Richard Wentworth, alias the Spider (Warren Hull), returns to his war with the underworld.

Aware of the might of the forces that threaten the nation's security, Wentworth calls a meeting of the country's biggest business men, but the Gargoyle's gang disrupts it with a tear-gas bomb! Racing after the criminals, Wentworth is captured by them and taken away in an airplane. The pilot then sets the plane afire and bails out, leaving Wentworth an unconscious prisoner in the diving ship!

Fortunately, he recovers in time, grabs a parachute, and floats to safety. Disguising himself as Blinky McQuade, one-eyed underworld habitue, Wentworth joins the gang of saboteurs in an effort to learn the Gargoyle's identity. Unable to obtain this information, Blinky does find out that the gang plans to dynamite an explosive gas plant!

Donning the mask and cape of the dreaded Spider, he attempts to foil the plot, but the bomb goes off in spite of his endeavors, and the police suspect him of the crime! The wave of terrorism inspired by the foreign agent, continues on a larger scale than ever, and the Spider, now hunted by both the Gargoyle and the police, threads a dangerous course between the two.

After numerous other Spider adventures, each of them successfully circumventing one of the Gargoyle's many dastardly schemes to sabotage the nation's leading defense industries, the Gargoyle prepares to murder Wentworth's fiancee, Nita (Mary Ainslee), by imprisoning her in a gas-filled chamber!

The Spider discovers the foreign agent's seemingly impregnable hideaway and crashes into the torture room! After a furious struggle, he routs the gunmen and, in a smashing climax, unmasks the fiend as McLeod (Corbet Morris), one of the industrialists!

CAST

Richard Wentworth.....Warren Hull
Nita Van Sloan.....Mary Ainslee
Jackson .....Dave O'Brien
Commissioner Kirk.....Joe Girard
Ram Singh.....Kenneth Duncan
McLeod .....Corbet Morris
Westfall .....Bryant Washburn
Van Sloan.....Charles Miller
Trigger .....Anthony Warde
Stephen .....Harry Harvey
The Gargoyle.....

SPECIAL REMARKS

Based upon "The Spider" magazine stories directed by James W. Horne.

CHAPTER TITLES

Episode One—"The Stolen Plane"
Episode Two—"The Fatal Time Bomb"
Episode Three—"The Secret Meeting"
Episode Four—"The Smoke Dream"
Episode Five—"The Gargoyle's Trail
Episode Six—"The X-Ray Eye"
Episode Seven—"The Radio Boomerang"
Episode Eight—"The Mysterious Message"
Episode Nine—"The Cup of Doom"
Episode Ten—"The X-Ray Belt"
Episode Eleven—"Lips Sealed by Murder."
Episode Twelve—"A Money Bomb"
Episode Thirteen—"Almost a Confession"
Episode Fourteen—"Suspicious Telegrams"
Episode Fifteen—"The Payoff"

Release date, May 9, 1941

PORKY'S PREVIEW (WB)

Looney Tune (6610)

A real novelty in black and white cartoons. Porky opens a theatre of his own and exhibits a cartoon reel which he drew himself. In addition to the entertainment value, the reel should give the audience an idea of the craftsmanship which goes into the making of cartoons.

Release date, April 19. 1941 *7 Minutes*

BIG BILL TILDEN (WB)

Sports Parade (6407)

The famous tennis champion, William "Big Bill" Tilden, gives the audience a lesson in how to play the court game. Many of the fundamentals are explained and demonstrated by the slow motion camera. Arthur Q. Bryan, of radio fame, provides some comedy. It is in natural color.

Release date, May 24, 1941 *10 Minutes*

DIPSY GYPSY (Par.)

Madcap Model (Color) (UO-2)

Jim Dandy, travelling along the road leading to "Romancia" with his dog, Sniff, hears a golden voice coming from the wooded forest. He investigates and sees a young gypsy girl seated alone on a rock. Overcome, Jim topples into a lake. He joins the girl, whose name is Ninya, proposes marriage and is accepted. When Ninya's governess drags Ninya away, Jim Dandy follows them to their gypsy camp, where a gypsy band is playing the Hungarian Rhapsody. Disguising himself, Jim enters the camp and joins the jam-session. Ninya, her father and the governess all fall under the spell of the hottest Hungarian Rhapsody heard in years, led by Jim Dandy. Jim gets the gypsy girl.

Release date, April 4, 1941 *8 Minutes*

THE WATCHMAN TAKES A WIFE (Col.)

Andy Clyde (2427)

An Andy Clyde comedy, this has the comedian getting married and spending a night on a train en route to Niagara Falls. The usual routine is employed on the train with Andy disturbing the other occupants of berths trying to find his own. Back at his job of night watchman, Andy becomes jealous when he learns that his wife is being seen with another man. Andy comes a-running with a shotgun and causes quite a disturbance but calms down when he learns the man is a salesman of motor scooters and his wife was buying him one.

Release date, Jan. 10, 1941 *16 Minutes*

ABROAD AT HOME (Col.)

New York Parade (2952)

Edward Dorfman of Harvard University, produced this unusual film of the scenic wonders of New York City contrasted by European and Asiatic architecture and foreign facsimiles—all to be found in the heart of the metropolis. An authentic Japanese summer house and the Swiss Alps are located in Central Park, a Venetian Palace turns out to be St. Bartholomew's Church on Park Avenue, historic Jumel Mansion is opposite the Polo Grounds, a "Bastille" becomes the Armory of the 212th Coast Artillery, "Waterloo Bridge" is at the Grand Central Station and "Arabia" turns out to be Coney Island. Harry Hirshfield, the humorist, is the narrator.

Release date, March 27, 1941 *9½ Minutes*

MARIE GREENE & GANG (WB)

Melody Master (6508)

Marie Greene and her gang are working in an old-fashioned hotel, which like its clientele is dying on its feet. Marie and the bunch decide that what it needs is a little life—a bit of swing. She and a few of the boys get to work redecorating the place along the lines of a more modern hostelry. They open a night club and put on a swingy, tuneful show. It reacts like a shot in the arm and the place is a howling success. Among the song numbers heard in the one-reeler are: "Gotta Have My Rhythm," "Long, Long Ago," "Over the Waves," "Dixie," "Old Folks at Home," "Camptown Races" and "Alice in Rhumbaland."

Release date, April 26, 1941 *10 Minutes*

BATTLE OF THE ATLANTIC (20th-Fox)

The World Today (1701)

The difficult and dangerous task of delivering war supplies to Great Britain across the North Atlantic is dramatically pictured in this first of a new series known as "The World of Today," commentaries for which are furnished by Quentin Reynolds, *Collier's* war correspondent.

Impressive shots of air raid destruction in England convey the urgency and importance of deliveries of essential supplies from this side of the Atlantic. The camera then follows the loading of merchant vessels in a Canadian port, the formation of convoys and their protection, first, by Canadian air craft, then Canadian war vessels; next, at about mid-Atlantic, by British naval units, and, finally by British air craft.

Action at sea, with attacks by both submarine and enemy air craft, are pictured. Reynolds' commentary is in key with the subject.

Release date, April 11, 1941 *9 Minutes*

U. S. MILITARY ACADEMY (Col.)

Washington Parade (2902)

A particularly appropriate short subject at this time of national rearming, "U. S. Military Academy" is a documentary film on the training of the West Point cadets. Much stress is laid on the technical side of cadet studies in the presentation. The lighter side is represented by scenes of the cadets doing intramural sports and a long run by a cadet back has been included from a football game with Columbia. The perfect precision of the cadet corps on parade is featured and the subject ends with a graduating class receiving their commissions from President Roosevelt. Commentary by Basil Ruysdael.

Release date, Dec. 13, 1940 *10 Minutes*

SWORD SOLDIERS (RKO)

Sportscope (14,309)

The Sword has joined the crossbow in the arsenal of obsolete military weapons, but the science of swordship, has survived in the sport of fencing. Fencing is not taught as a deadly form of combat but as legitimate competitive exercise and this issue takes one to the ramparts of the United States Military Academy at West Point for a pictorial explanation of the intricate art of fencing.

Fencing is divided into three events, according to the type of weapon used. The heavy saber, the dueling sword, and the foil, all of which are interestingly demonstrated by Warrant Officer Diamond, who has, in his nineteen years as coach and instructor, guided more than thirty thousand blades through the intricacies of single combat.

A detail of cadet officers are shown receiving instructions in the manual of the sabre. This interesting issue closes with a colorful and stirring review on the Academy parade grounds.

Release date, April 9, 1941 *9 Minutes*

RAGGEDY ANN (Par.)

Special (FFO-1)

"Raggedy Ann" is a cinematic treatment of Johnny Gruelle's works which were brought to the attention of younger audiences some years ago. Here Max Fleischer in his two reel color cartoon brings to life the rag dolls of another day and delves into their private lives. In this subject Raggedy Ann and her spouse to be, Raggedy Andy, run afoul of numerous adventures while on their way to receive names after being put together in Rag Land. When Andy meets a Senorita doll, Ann's heart is broken but he realizes his mistake and they are joined for life. Mr. Fleischer and his staff have worked a colorful background into and throughout the subject with the various sewing implements giving a musical review while constructing the dolls.

Release date, April 11, 1941 *19 Minutes*

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WHEN KNIGHTS WERE BOLD (20th-Fox)

Terrytoon (1509)

A valiant Robin Hood wins his princess from a rival prince and a formidable parent by means which should prove entertaining and satisfying to all who enjoy a screen cartoon. A number of original animation touches are shown on the subject.

Release date, Mar. 21, 1941 *7 Minutes*

TOY TROUBLE (WB)

Merrie Melody (6716) (*Technicolor*)

Sniffles, the mouse, and a bookworm invade the toy department after the store is closed. They have lots of fun playing with the toys until a cat appears on the scene. They escape after a hard chase. It is a color cartoon. Clever effects.

Release date, April 12, 1941 *7 Minutes*

SYMPHONY IN SNOW (20th-Fox)

Sports Review (1306)

The camera follows the ski trails of Yosemite National Park and returns with a notable scenic subject, crammed with action. Shots of skiing experts, and some not so expert, on the long mountain descents are always picturesque and frequently thrilling.

Release date, Mar. 14, 1941 *8 Minutes*

1940-41 ALPHABETICAL INDEX

For information about features listed in this index turn to Product Digest pages, designated by the numerals following title. The pages are numbered consecutively starting with the first issue of the Digest.

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[Continued on page 131]

Short Subject Release Chart, with synopses indexed, may be found on pages 124-125.



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PAGES 11-12-13-14-30-32

Other special features—

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MAY 3, 1941

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MARKET NOTES

¶ News reports concerning equipment and materials, and those who make them

Booklet on Electrical Meters

A NEW BOOKLET has been issued by the Westinghouse Electrical & Manufacturing Company, East Pittsburgh, Pa., on a. c. and d. c. ammeters and voltmeters for all applications. The ammeters described range from 5 to 125 amperes, the voltmeters from 10-140 to 450-700. Besides design characteristics, application methods are explained.

New Wall Paneling

A PREFINISHED wall paneling material has been developed by Marsh Wall Products, Inc., of Dover, Ohio, under the name Marlite Velvetex. It is a companion product to Marlite Deluxe; the latter has a high gloss finish, however, while Velvetex has a dull surface. The Deluxe has been used in a number of theatres, for standee rail fascias, lobby paneling, etc., and the Velvetex has similar applications.

The material comes in wall-size sheets and can be cut to size and applied directly to plaster, insulation board, also lathing so long as it is reasonably straight. It is made in 18 colors and patterns, and five standard sizes. The patterns include tile and a modern horizontal-line scheme.

Curtain Control Development

AN INTERESTING folder outlining the development of curtain track and control equipment by Vallen, Inc., of Akron, Ohio, has just been issued by that manufacturer. The various critical steps in the manufacture of Vallen equipment are pictured, while the types of equipment available are described.

Installations of Vallen equipment recently reported cover a variety of applications and locations. They include track and controls in theatres in Mexico and South Africa, similar equipment in theatres in Kentucky, Illinois and Utah, and two sets of track and control apparatus, one with a 101-foot curved track, at Utah University.

Manual on "Cyclex" Lamp

A POCKET-SIZE manual completely describing the design and operating characteristics of "Cyclex" alternating current projection arc equipment, has been made available to projectionists and exhibitors by the C. S. Ashcraft Manufacturing Company, Long Island City, N. Y. The manual is profusely illustrated with diagrams and photographs, and has a classified table of contents. Containing 43 numbered pages, the booklet is printed on durable coated paper.

Bulletins on Theatre Lighting

TWO NEW bulletins on theatre lighting equipment have been issued by Kliegl Brothers of New York. One (No. 44) deals with general illumination requirements, including downlighting, projection room spotlights, architectural lighting units, exit lights, and also stage sources. The other (No. 46) covers equipment for stage productions, including electrical accessories.

Plastic Finishing Sheets

A DESCRIPTIVE folder has been issued by the United States Plywood Corporation of New York, on Farlite finishing sheets for walls, table tops, and similar veneering. This material is manufactured by the Farley & Loetscher Manufacturing Company of Dubuque, Ia., which also makes Farloex, a sheet material consisting in hardboards veneered on both top and bottom with Farlite to provide an exceptionally smooth, resistant board.

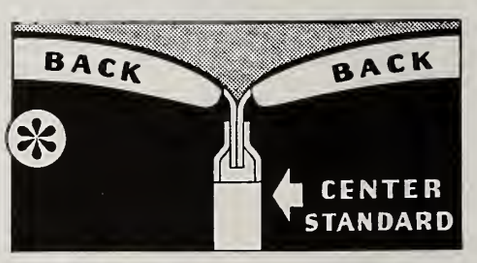
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CHAIRS

Varsity, Evanston, Ill.; Mercury, Detroit; Paramount, Wheaton, Ill.; Arlington, Arlington Heights, Ill.; Momence, Momence, Ill.; State, Sycamore, Ill.; Conyers, Conyers, Ga.; Tower, Klamath Falls, Ore. (*Reported by Kroehler Manufacturing Company, Chicago.*)

LIGHTING

Manhattan, Norfolk, Va.; Cambria, Philadelphia, Pa.; Roosevelt, Newark, N. J.; Regent, Newark, N. J.; Benner, Philadelphia; Elks, Middletown, Pa.; Felley, Hazleton, Pa. (*Reported by Voigt Company, Philadelphia.*)

SOUND EQUIPMENT

Paramount, Stapleton, Staten Island, N. Y.; Marlboro, Marlboro, Mass.; 20th Century, Cincinnati; Warners' State, Racine, Wis.; Ritz, Sarasota, Fla.; Princess, Lebanon, Tenn.; New Lincoln, Stanford, Ky.; Elliott, Akron; Princess, Beards Fork, W. Va.; Highway, Portland, Ore.; Holman, Houston, Tex.; So-San, South San Antonio, Tex.; Ritz, Marshfield, Mo.; Rosedale, Chambersburg, Pa.; New Broadway, Philadelphia; Beach, St. Petersburg Beach, Fla.; Community, Orem, Utah; Willis, Detroit; Weeks, Bernie, Mo.; Barbara, Los Angeles, Calif.; Ritz, Beaumont, Tex.; Venetian, Albany, Ore.; Iowa, Ft. Madison, Ia.; Avenue, Yakima, Wash.; Lindell, Humble, Tex.; Loop, Toledo; Ritz, LaGrange, Ga.; Queen, Brownwood, Tex.; Gem, Pioche, Nev.; Tremont, Galveston, Tex.; Mound, So. Charleston, W. Va.; North Camden, Camden, N. J.; Virginia, Atlantic City; Warner, Reading, Pa.; Mel, Melvindale, Mich.; Uptown, Baltimore; Shea's Erie, Erie, Pa.; Star, Lebanon, Mo.; Majestic, Somerville, Tex.; Zile, Winfield, Kan.; Da-Vue, Dayton; Ridge, Cincinnati; Tower, Klamath Falls, Ore.; Liberty, Mexico, Mo.; Fowler, Fowler, Calif.; Hollywood, Winston-Salem, N. C.; Iowa, Burlington, Ia.; Pitts, Fredericksburg, Va.; Broadway, Parkersburg, W. Va. (*Reported by RCA Manufacturing Company, Inc., Camden, N. J.*)

SCREENS

Princess, Lebanon, Tenn.; Iowa, Ft. Madison, Ia.; Ritz, Winfield, Kan.; Princess, Beards Fork, W. Va.; Ritz, Marshfield, Mo. (*Reported by RCA Manufacturing Company, Inc., Camden, N. J.*)

SOUND EQUIPMENT

Aspley, Glasgow, Ky.; Kozy, Kahoka, Mo.; Walnut, Walnut, Ia.; Lyric, Seward, Neb.; Niobrara, Springview, Neb.; Memphis, Memphis, Mo.; Nira, Oregon City, Ia. Our, Hawarden, Ia. (*Reported by The Ballantyne Company, Omaha.*)

PROJECTION LAMPS

Tivoli, Beaumont, Tex.; Ralston, Moran, Kans.; Oil City, Falls City, Neb. (*Reported by The Ballantyne Company, Omaha.*)

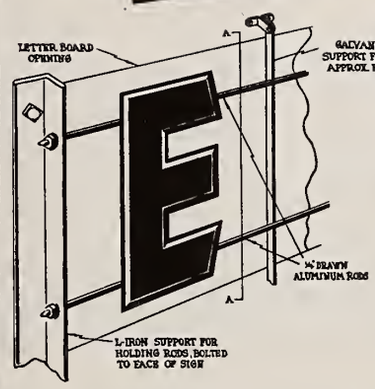
CHAIRS

Playhouse, Carrollton, Ga.; Star, Ft. Branch, Inc.; State, Sterling, Ill. (*Reported by General Seating Company, Chicago.*)



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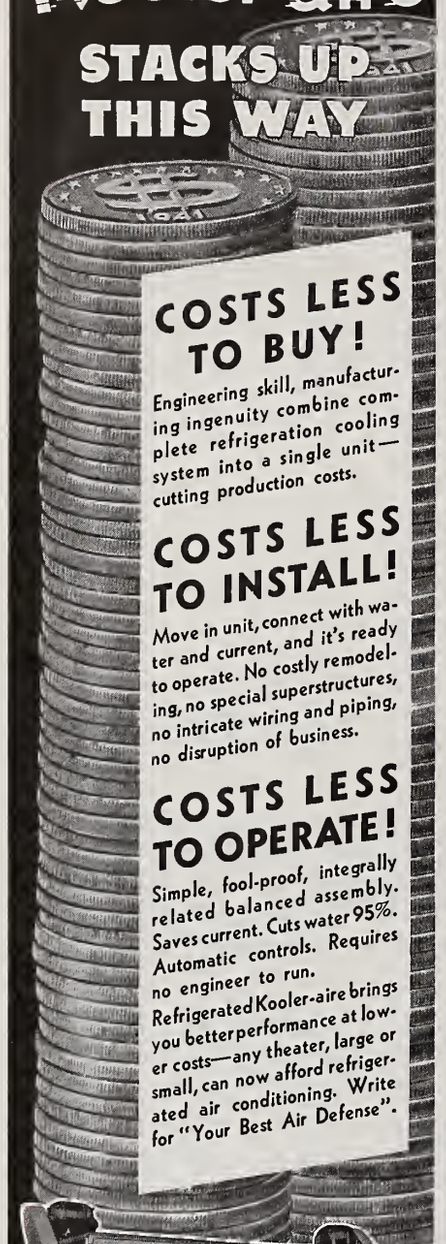
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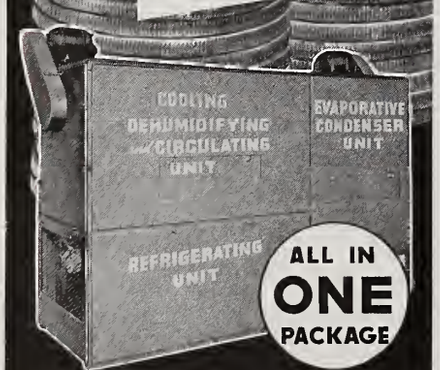
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In the Making

(Good things to know about things you use)

VELVET-WEAVE CARPETING

¶ Picturing critical steps in the manufacture of Velvet woven floor coverings at the Alexander Smith mills in Yonkers, N. Y.



There are distinctive types of weaves in carpeting, all requiring certain preparatory steps of washing, carding, spinning of wool, but each undergoing certain processes of its own. A specific pattern, however, starts with the designers.



In making patterned Velvet carpeting, the yarn is drum-dyed instead of skein-dyed (as in the case of Wiltons). The yarn is wound on a huge wheel and dyed in stripes, according to the design, by rollers beneath drum.





Preparation for weaving calls for setting of the dyed yarns in proper position to make the pattern (above, left); then the set yarns are wound on warp beam (above, right) attached to Velvet loom.





The weaving (left)—the yarn is fed from warp beam into the loom. Above, this same pattern is shown in finished carpeting of Crestwood Velvet.



QUITE in keeping with the handsome interior of the Beechwold Theater, Columbus, Ohio is Goodyear's new **Tu-Tone Rubber Rug,** which provides a protective floor covering combining beauty, long wear and the utmost good taste.

Available in black, red or green, these new rubber rugs produce a two-tone effect that harmonizes with any decorative scheme.

They are made with deep-cut diagonal ribs of sturdy rubber, arranged in panels 9″ wide by 12″ long. These ribs catch and hold any mud or dirt brought in by foot traffic and provide a safe, non-skid surface on rainy days.

Goodyear **Tu-Tone Rubber Rugs** will not creep or crawl—they keep their place once they are laid down. Their neat appearance and wear-resisting qualities make them especially useful for lobbies, entrances, corridors, elevators or as runners over carpets.

Goodyear **Tu-Tone Rubber Rugs** come in rolls approximately 30′ x 54″. They can be used in less than full width for runners or they can be cut and matched to fit any space. Their overall thickness is $\frac{5}{16}$″.

For complete information about the **Tu-Tone Rubber Rug** write to Goodyear, Akron, Ohio—or Los Angeles, California.

Tu-Tone—T.M. The Goodyear Tire & Rubber Company

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GOODYEAR

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ISSUE OF MAY 3, 1941. VOLUME 143, NUMBER 5

Television Approaches, Bringing Some Questions

JUST WHEN the commercial birth of television has appeared to have the nurses more puzzled than ever, RCA makes bold to fix an early date. Following announcement of television on a 15x20-foot screen, presenting a box-fight, a playlet and other material in a New York theatre as a demonstration especially aimed at theatre operators, Thomas F. Joyce, vice president of RCA, gave a luncheon in New York to press representatives for the purpose of describing to them the benefits of television to motion picture theatres. The details are told in the regular news columns of MOTION PICTURE HERALD; suffice it therefore to say here that Mr. Joyce emphasized the function of television as a means of providing an occasional added attraction in the form of major news events.

Discussion among the journalists following the luncheon raised many questions; some were answerable, some were not. Among the latter were:

Except for disasters, on which the newsreels do a very finished and timely job, indeed, "major" news events occurring often enough to keep the dust off the theater's receiving equipment are likely to be sports events—top-flight box-fights, certain baseball and football games, horse races, and so on. What percentage of a motion picture theatre audience would be happy, after the novelty had worn off, to have the program interrupted for a substantial period of time to look upon such things? (Imagine your Aunt Minnie when Joe Louis starts giving the other boy the old one-two!)

There are relatively few motion picture theatres in even the large cities with more than 1,800 seats, only a handful with more than 2,500. Are such capacities large enough to pay the freight at movie prices? Or will special prices have to be charged in an amount practically ruling out the pictures as program attractions on a certain day or night?

Does the assumption by televized news events of a major place on the motion picture theatre program in any way fulfill the purposes of the theatre, or does the theatre's position in affairs rest rather on the people's desire for dramatic entertainment?

Doesn't the big money in televized news events lie in the direction of large civic and other auditoriums seating from 3,000 to 15,000 people where box-fights, World Series games, etc., could be presented to audiences gathered specifically to see those events at a couple of bucks a head, yet at still a fraction of the cost, especially for out-of-towners, to see the event itself?

After predicting that General Weygand would stop the Germans last June, we wouldn't know, either.

The Military Touch

The Army is building its own theatres—$1,500,000 worth of them, according to recent reports—at the new training camps now without such facilities, but here and there exhibitors have gone into towns near camps with a similar aim to provide the boys relief from the grim realities. The Army houses will be of a temporary kind, and the pictures available follow regular theatres from one to three months; the town theatres offer something much finer in surroundings and presentation, and much later in programs—at a price, of course.



The army takes over—Mayor W. W. Mayes of Brownwood, Tex., presenting the ceremonial "key" to Maj.-Gen. Claude V. Birkhead, Commander 36th Division, at opening of Bowie theatre.

A recent case in point is Interstate's Bowie theatre in Brownwood, Tex., near which town is Camp Bowie. Brownwood is a little town, and its Lyric theatre, also operated by Interstate, naturally couldn't take care of the thousands of soldiers coming into Camp Bowie, where the 36th Division was sent. Interstate rushed the Bowie into construction. Jake Elder, who is in charge of the circuit's construction work, organized the job so masterfully that around 80 days after the approval of plans, the Brownwood Bowie, seating 862, was opened with military honors. Soldiers and civilians mobbed the little town, which has but two cops of its own; the military police took charge, however, and, says Frank Starz, Interstate publicity man, "it was the most orderly opening I ever saw." (All the same, if we remember correctly, we don't like 'em.)

Building of the Bowie had to conform to special dictates of time and patronage. Construction is of reinforced concrete columns and tie beams, with walls 8 inches of hollow tile, and 4 inches of brick. Roof is built up with wood deck. These were materials kept on hand.

Carpeting (a Crestwood Velvet pattern which Interstate regularly uses) is laid only in the auditorium and approaches to bal-



Views of the front, lobby and auditorium of the Bowie, Interstate "soldier theatre" in Brownwood, Tex.

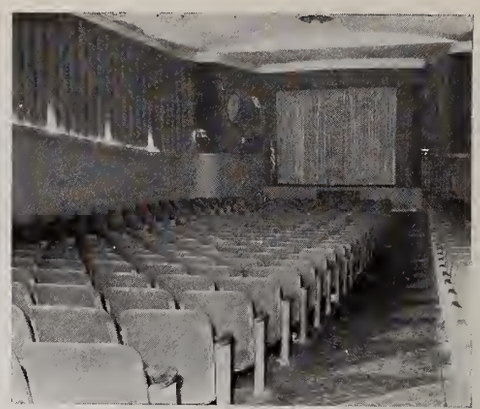




cony; lobby-foyer area has rubber tile flooring. The stair rail is basically steel. Toilet rooms have green ceramic tile to door height—more expensive than plaster, but the soldiers won't wear it out.

Luxury items: auditorium (finished entirely in acoustic plaster) decorated in rust (wainscot) and graduated shades of green and ivory; spun aluminum lighting fixtures; American streamlined seating with coral leatherette cushions and soft-fabric backs, forced draft ventilation with washed-air cooling, among other things indicated by the accompanying pictures. Projection is by Simplex mechanisms with Ashcraft suprex carbon arc lamps, while the sound system is RCA.





Radio studio off the lounge of the Telenews theatre in Cleveland. and forward view of the auditorium which has walls finished in aquamarine cotton fabric overfluted plywood, and ornamentation representing world and universe implying news coverage, in "black light" luminescence at side of stage.

Screen-Air News Theatre

Cleveland's first and only newsreel theatre, recently opened, is quite a source of local radio broadcasts, and plans on developing the idea to novel lengths. Called the Telenews, it is another unit in the group of Telenews theatres operated by Herbert Scheftal and associates, with headquarters in New York. Other houses are in Chicago and San Francisco.

The Cleveland house, which is located just a few doors from Public Square in the heart of town, and seats 488, has a large sub-level lounge, adjoining which is a radio broadcasting stage behind glass (*see accompanying photo*). Wires run to three stations, and a fourth is expected to be added, for news broadcasts (with incidental theatre promotion), and an International News Service receiver has been installed for late "flashes." The printer operates in the lounge for patrons to "get it hot," while the flash sheets are posted frequently on a bulletin board. According to Holden Swiger, manager, a news editor is to be engaged to prepare broadcasts.

At a convenient break in the newsreel and shorts program, shortly before a broadcast is to start, Mr. Swiger, speaking over the public address system, invites the audience to repair to the lounge for an intermission. There are, at present, three broadcasts daily, all in the evening, plus on Sunday afternoon schedule. Each broadcast lasts about 10 minutes, and as many as 200 patrons have gone to the lounge at one time to look on.

That number is likely to be alarmingly augmented when Mr. Swiger gets another idea underway. This is for a "Speak Up" program, at which anyone in the audience will be permitted to take the microphone and air his opinions on a subject of his own choosing. ("I think Mr. Lindbergh. . . ." —Zowie!)

Paragraphs—

Some theatre people think that to tell the public about the mechanics of the motion picture is to jeopardize the illusion. Wonder if it does. John H. Hersker, operator of the Hersker theatre in West Hazleton, Pa., doesn't think so. He recently arranged to have members of a local High school science class visit his projection room. Henry Krissinger, projectionist, showed them "how it's done." Wonder if those youngsters aren't more interested in motion pictures than ever!

•

We firmly believe that advertising should be regarded as news. Sometimes it repeats, but reminders are necessary. And on some occasions it is highly instructive. For example, the General Electric advertisement on fluroescent lamps in this issue. It offers some timely, practical suggestions, in the manner of a condensed, instructive article.

•

We have noted a number of candy cases and counters especially made up for certain circuits. Why? Such retailing is only a sideline with theatres. Stores buy from the stocks of regular manufacturers. It would be difficult to find a handsomer case than the one illustrated by the Columbus Show Case Company on page 37, or one better suited to theatres.—*G. S.*

GENERAL AND DEPARTMENTAL FEATURES OF THIS ISSUE:

SHOWPLACE:

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A section of Motion Picture Herald devoted to the physical theatre, published by the Quigley Publishing Company, Inc., Rockefeller Center, New York, every fourth week. **Martin Quigley**, publisher and editor-in-chief. **George Schutz**, editor. **Colvin Brown**, general manager. **Ray Gallo**, advertising manager. **C. B. O'Neill**, Western advertising manager, 624 S. Michigan Ave., Chicago. London Bureau: No. 4, Golden Square, W1. **Consultants:** Carl F. Boester, air-conditioning; John J. Sefing, equipment specifications; Ben Schlanger, architectural form; C. C. Potwin, acoustic design and treatment.

Showplace

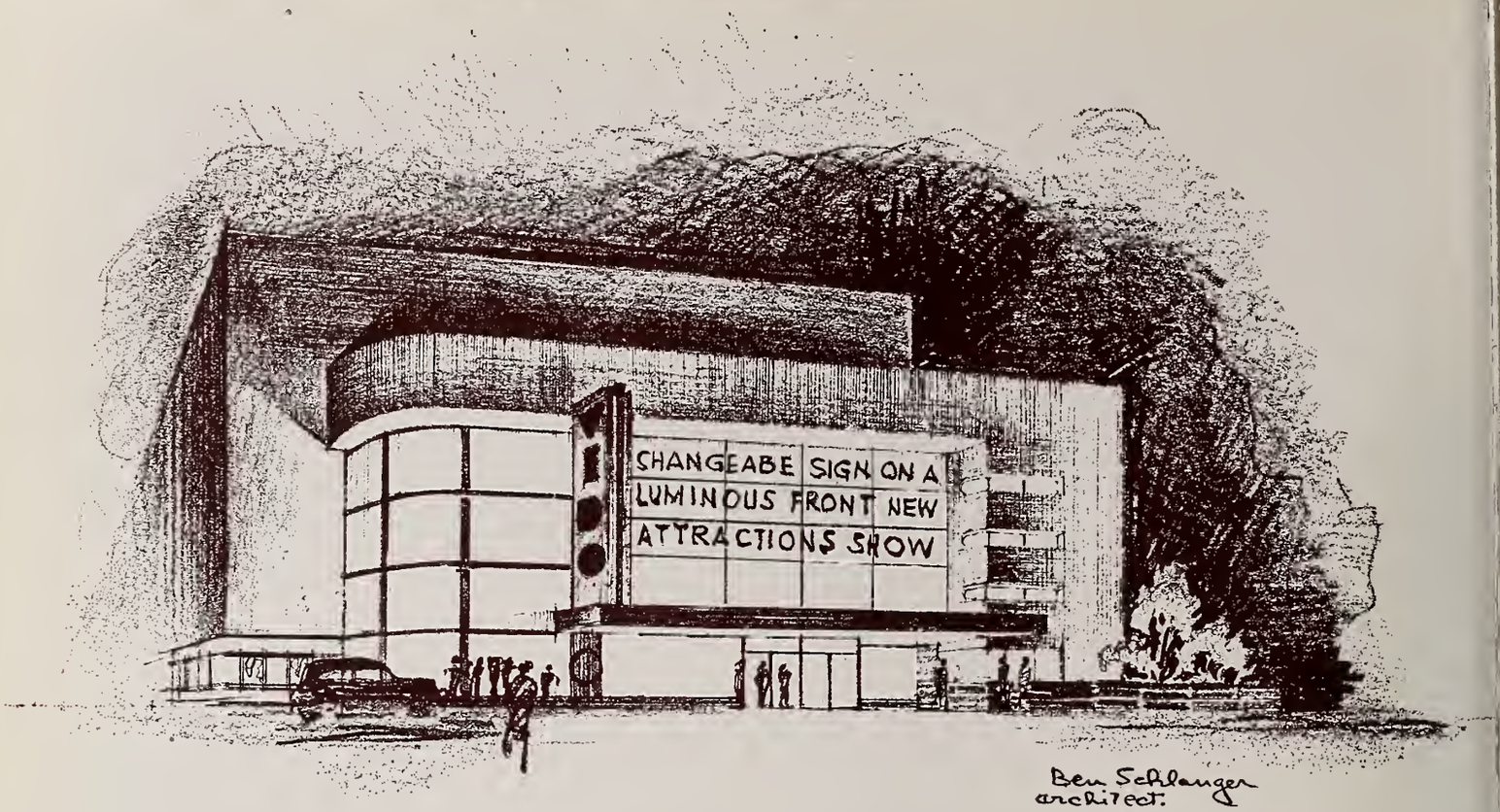
an eight-page insert devoted to architectural design, and interior decoration & furnishings

ARCHITECTURAL LIGHTING AS A MEDIUM OF PROMOTION

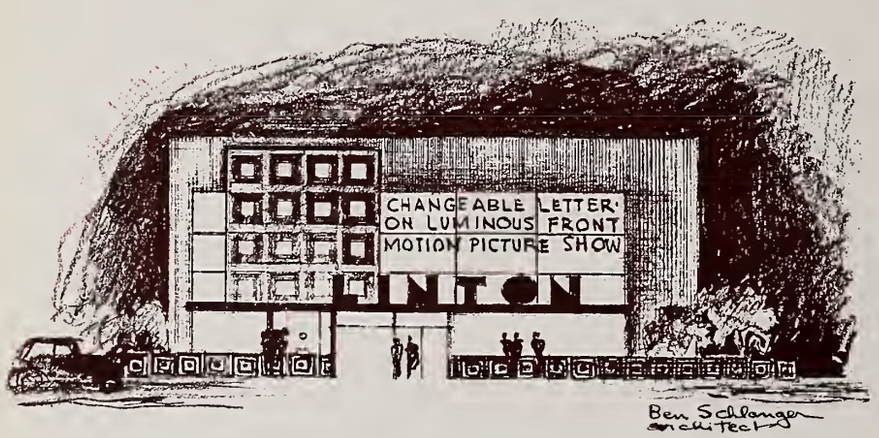


A GROUP OF STUDIES by Ben Schlanger

EXPLANATORY NOTES AND OTHER SKETCHES ON FOLLOWING PAGE



SINCE the motion picture theatre is mostly a night-time building, it is suggested in these studies that artificial light be used as the medium and influencing factor for the design of the front. The use of light is an expression of the motion picture art itself. The luminous medium becomes both an effective means of advertising and an architectural theme without sacrificing the dignity which is required for the facade of a permanent and useful structure.



Very large areas of translucent and clear glass with illumination from the inside is the motif of design in all three designs shown on this and the preceding page. An attempt is made to make the advertising of the theatre a definite part of the architecture. These facades can prove to be far more attractive and attention-arresting than the highly ornamental and poorly illuminated theatre facade.

The use of fluorescent and other recently developed systems of lighting makes the use of these luminous fronts a definite possibility. All display cases are placed behind large plate glass windows at the street level.

Such luminous areas as those indicated in these studies readily lend themselves to color, either in the light itself (which fluorescent lamps now allow us to do with much greater economy and effectiveness than previously), or by means of colored glass. A number of types of translucent architectural glass are now available in fluted and other formations, and in a variety of colors.

While light boxes behind the glass are indicated for many of such luminous areas, in some instances (such as at the left, curving section in the sketch at the top of this page) the glass might be an actual window, enclosing a foyer, perhaps with mezzanine lounge, and here illumination of the front would come from the room itself.

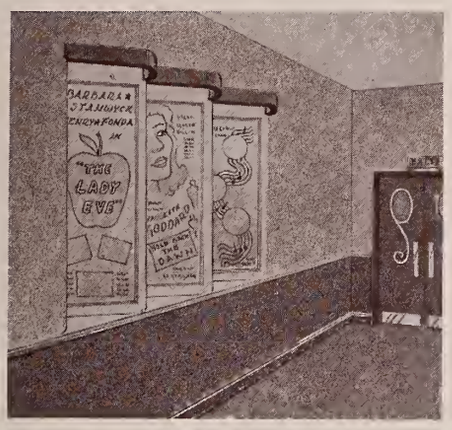
In these studies, which have been made with the outlying residential or suburban community especially in mind, the marquees are given very little projection, being intended to serve only as protection to entering patrons. Program advertising is made a part of the architectural scheme itself, and where this is provided for, regular attraction display panels and frames could be used. Incidentally, these attraction advertising panels could be serviced from a moving ladder attached to a track; the ladder could slide into a pocket provided for it when not in use.—B. S.

Suggestions by Burton

DISPLAY SCHEMES FOR ADVERTISING COMING ATTRACTIONS

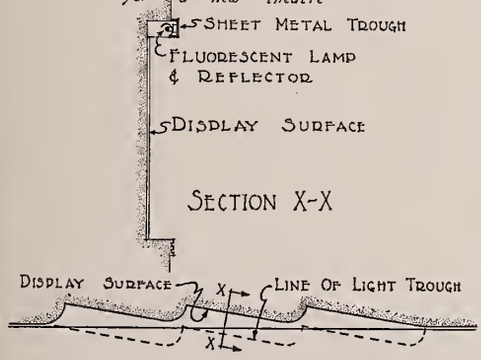


CHARLES C. BURTON
Architect & Engineer, Paramount Theatres Service Corporation

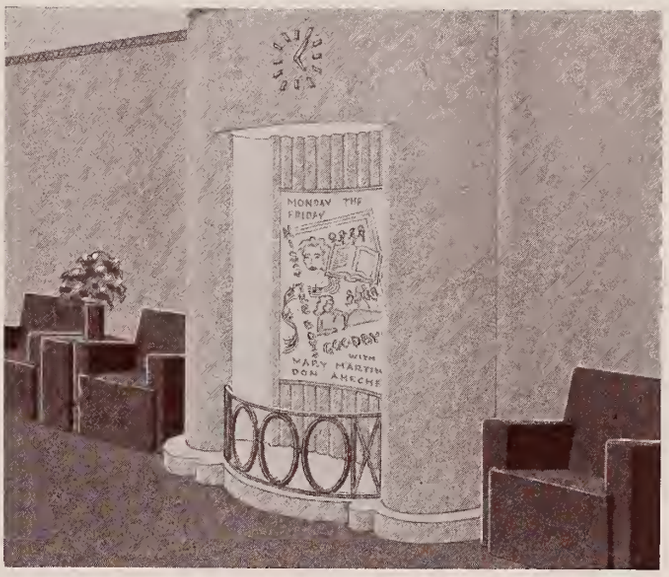


PERSPECTIVE VIEW

• LOBBY • DISPLAY • FRAMES •
for a new theatre

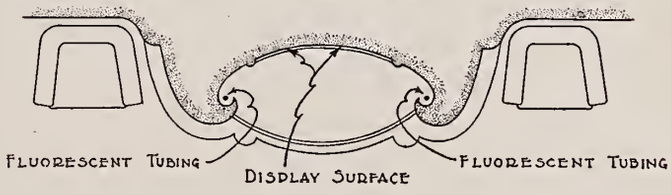


SCHEME ONE



PERSPECTIVE VIEW

• FOYER • DISPLAY • FRAME •
for a new theatre



PLAN

SCHEME TWO

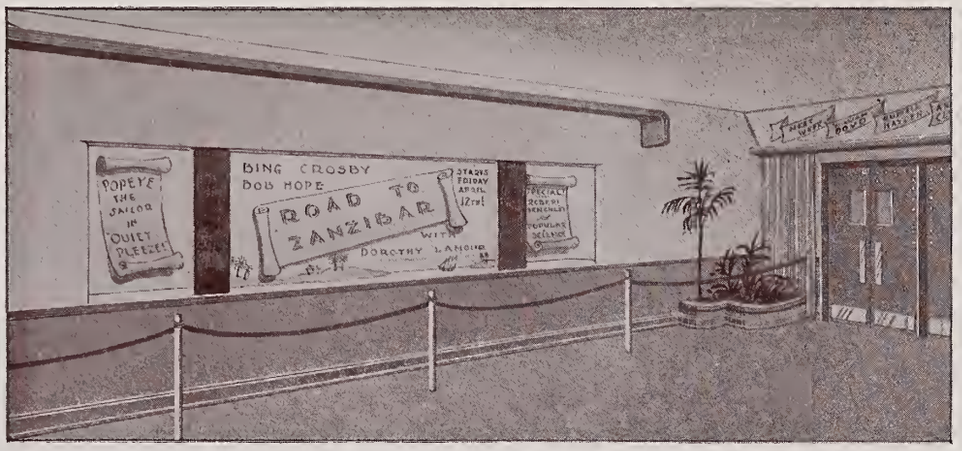
SCHEME ONE: ANGULAR CASES

■ Advertising is not effective if it isn't read, and coming-attraction displays have the initial disadvantage of being addressed to people intent on seeing a certain show now, and to people who have just got their fill of theatrical entertainment and are bent on other interests. Their eyes must be forcefully attracted to the advertising; yet this should be done without making the advertising secondary to the means of drawing their attention. In the first of this group of display arrangements I have concentrated on outgoing patrons, placing the display cases at a slight angle facing the foyer doors. This arrangement is particularly suggested for relatively short and wide lobbies.

SCHEME TWO: FOYER NICHE

■ Ornate niches as repositories for "art objects," while a common sight in many old theatres, are becoming a thing of the past; but the use of a simple niche to create a center of interest in a lounge or foyer is always sound. Here I have designed one around a display frame, giving the display setting prominence as well as a dignity which is only too often lacking. This design, while not readily adaptable to an old theatre, as it is intended to be carried out in plaster and would involve considerable expense, is easily justifiable in a new theatre because of its combined advertising and decorative value. As shown on the detail, concealed fluorescent lamps provide illumination.

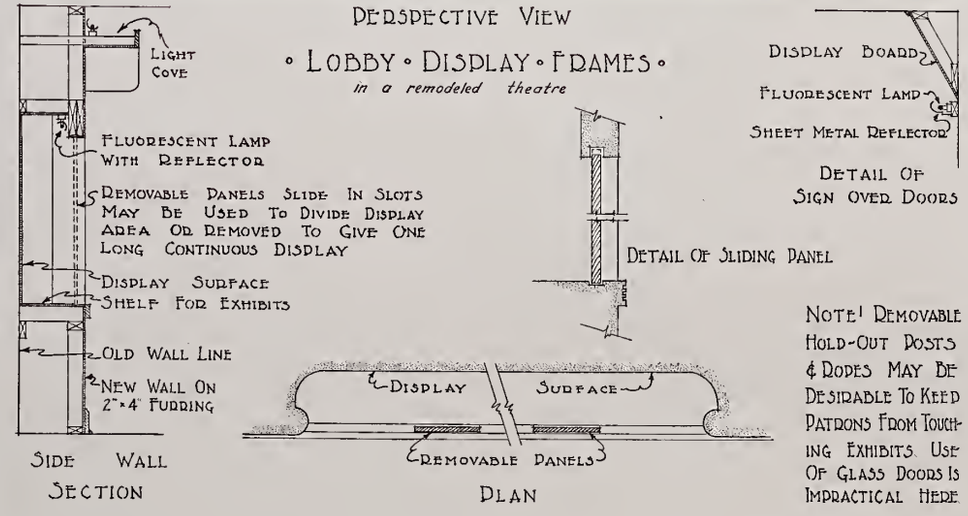
OTHER DISPLAY ARRANGEMENTS ON THE FOLLOWING PAGE



PERSPECTIVE VIEW

• LOBBY • DISPLAY • FRAMES •

in a remodeled theatre

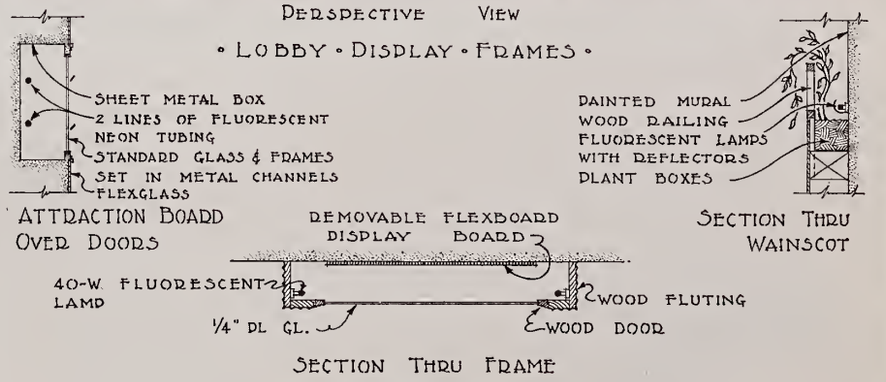


SCHEME THREE



PERSPECTIVE VIEW

• LOBBY • DISPLAY • FRAMES •



SCHEME FOUR

SCHEME THREE: RECESSED LEDGE

■ Designed to permit the use of a variety of types of displays, this frame has sufficient depth to allow models or settings to be built up on the bottom ledge. By the use of removable panels the frame may be subdivided or treated as one long display. Cut-outs might be placed between the panels if desired. It may be built into an existing theatre by furring out the walls for the length of the frame. The sign over the doors, sloped for easy legibility and illuminated by a cove at bottom suits any theatre.

SCHEME FOUR: MURAL COMBINATION

■ One way to draw patrons' attention to lobby side-wall coming-attraction displays is of course to associate them with colorful, interesting design or murals. In such treatment, however, one risks "burying" the posters. Scheme Four suggests giving the displays such an unusual relative position that the eye naturally travels to them. The frames are illuminated brilliantly, the murals only moderately by concealed sources in plant box. . . . The sign over the doors is set in a panel made of Flexglas mirrors.

PATTERNED CARPETING SHOULD BE "IN SCALE"

Carpeting

AMONG the considerations in carpet selection, that of "scale" seems to get less attention than the rest; with type of design, coloration, price and perhaps also immediate availability of yardage to consider (due to leaving floor coverings to the last minute), the matter of "scale" appears often to get lost in the shuffle.

Yet, as it is pointed out to carpeting men by their superiors and the carpet industry, the relation of pattern size to room size is one of the important factors in the success of an installation. And it is a factor easily satisfied, if one takes the pains to do so, from the hundreds of patterns in the lines of principal makers.

SIZE OF REPEAT DETERMINES SCALE

Visualize a chap about five-foot-two in a suit with large plaid checks! Or a tall, thin, long-faced fellow in a broad-striped suit and a hat having a narrow, turned-up brim! Their attire may be said (with certain allowances for the limitations of analogy) to be out-of-scale. Considerations of proportion strongly enter into most things that have to do with appearance.

In carpeting, scale is determined fundamentally by the size of the "repeat"—that is, the distance between the beginning of one figure or system of figures, and the beginning of the next one. Generally speaking, in selecting patterned carpeting, broad areas should be given a large repeat, restricted areas a small repeat.

Unless the theatre itself is small, its floor plan is likely to be cut up pretty much into relatively large and small plan divisions. Obviously, it is not practicable to vary the carpeting according to each definite division; indeed, in many cases, particularly those of theatres of especially compact plan, this would be undesirable from even a decorative point of view, since it is better to reduce as much as possible the effect of structural barriers, and carpeting can do much to create a sense of unity and "flow" from lobby or vestibule to seating.

DEALING WITH SMALLER AREAS

In quite a few theatres, however, some variation in the carpeting is more or less advised. Most often it is lounge space which calls for a floor treatment different from that of the main traffic areas. In lounges, of course, the variation may also be dictated by the difference in the general style of the lounge from that of the foyer, auditorium, etc., but it is often advised by the difference in scale alone. Here the scale factor may be easily dealt with by employing a design of entirely different character from that elsewhere.

Other areas sometimes calling for a pattern of a different scale, such as corridors on upper and lower levels and possibly the stairs leading to them, may be amenable to similar treatments; when they are not, as when the plan and interior design do not offer a "natural break" in the continuity of the floor covering, the scale problem may possibly be met by laying the same pattern in a different scale (some few patterns are stocked in more than one scale, either in the same width, or with the smaller scale in, say, three-quarters, and the larger in 36-inch width). For changing to a different pattern in these traffic areas (not lounges), stairs offer a "natural break," with the change being made either on the stairs themselves (which the width of the steps may suggest), or at the beginning of the lower or upper floor. Where upward stairs are a fairly prominent element of a main foyer scheme, the "break" is most natural at the beginning of the upper level rather than at the stairs themselves, which may suggest a scale for the main foyer somewhat smaller (a compromise) than otherwise might be selected, so that the steps are not "swallowed up" by the pattern.

The causes of out-of-scale effects in carpeting are about the same as those of inappropriate pattern: Failure to select the floor covering in good time, and "standardization." The latter applies only to sizeable circuits, which occasionally adopt a certain design for every theatre, regardless of differences in plan and style.

In some specific instances there may be special yardage-price considerations; moreover, a well-made, charmingly designed carpet is a beautiful thing in itself, wherever it may be. But when one considers the amount of money necessarily invested, the amount of time the installation lasts, and the amount of influence the floor covering has on the overall effect of the interior treatment, carpet selection is not a matter to be disposed of in a "that's good enough" manner. And scale plays a part in a successful installation comparable to that of design style and decoration.





"Ragging the Scales"—above, an interesting modern figure well proportioned for the foyer, but "dwarfing" the lounge; below, the same effect in reverse—a small-repeat pattern perfectly in scale with the lounge, but out-of-proportion and "lost" in the broad, boldly-styled standee-foyer.





John J. Sefing, in his "Ways & Means" elsewhere in this issue, makes some interesting recommendations for laying carpet in standee and aisles.

BEECHWOLD Theatre, Columbus, Ohio PICTORIAL

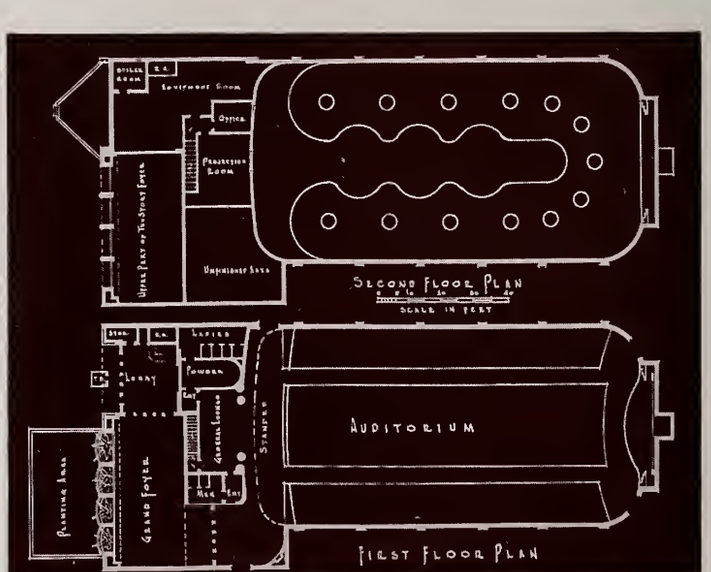
Descriptive article appears on page 19



GENERAL VIEW OF FRONT SHOWING SET-BACK ENTRANCE AT SIDE OF RAILED GARDEN PLOT.



VESTIBULE—NOTE MIRRORS FRAMING DOORS.



PLANS OF MAIN AND UPPER LEVELS.

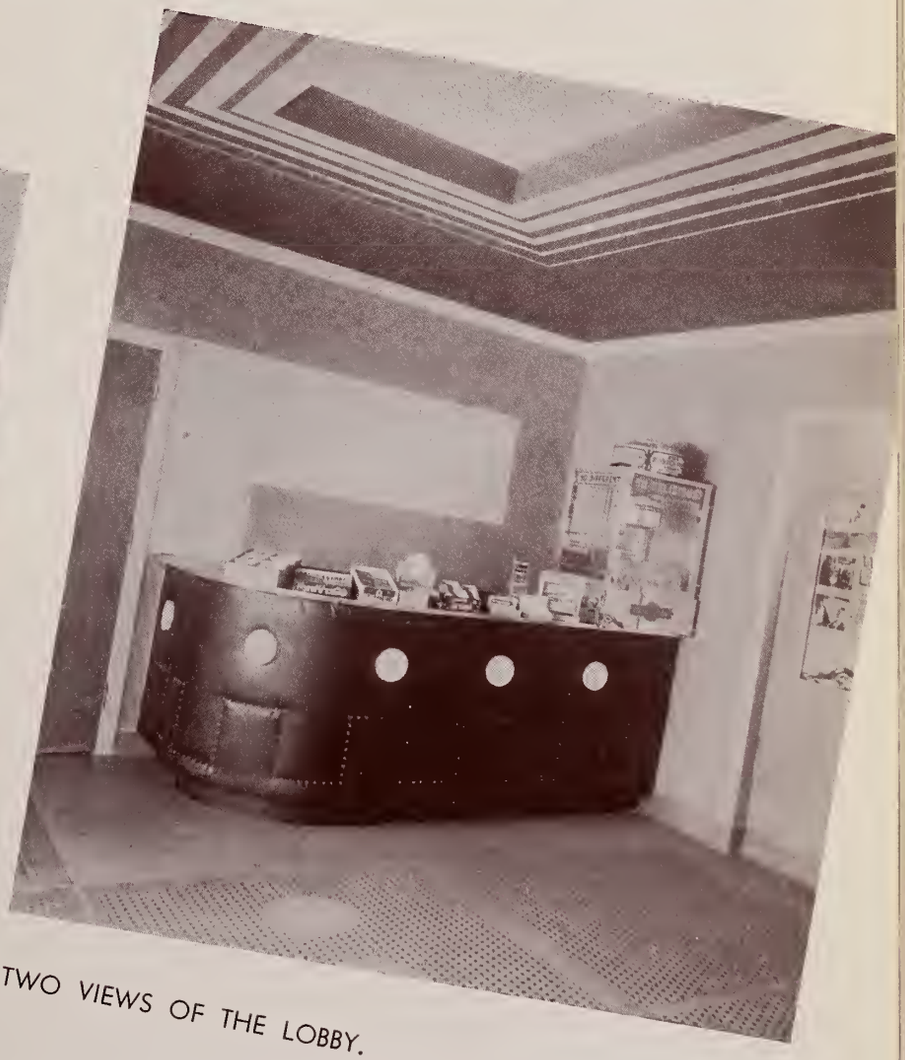


VIEW OF FOYER TOWARD ENTRANCE DOORS.



FOYER LOOKING TOWARD TURN TO STANDEE AREA.

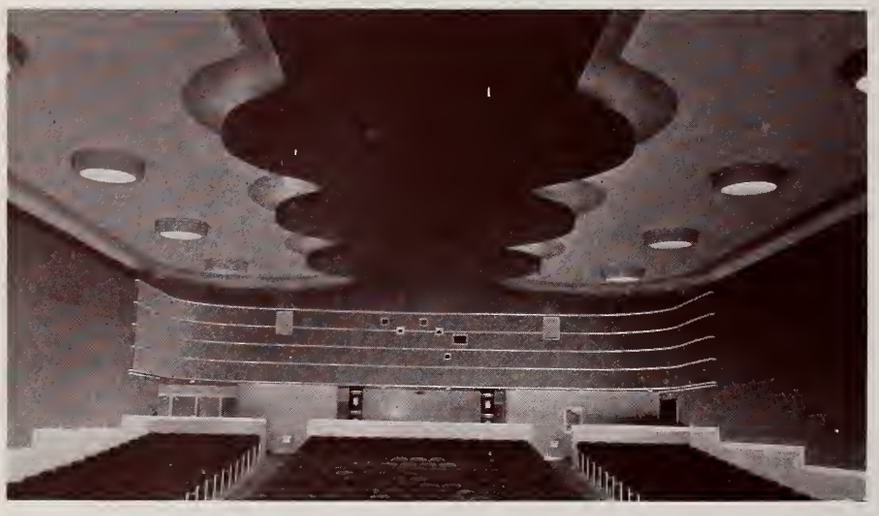




TWO VIEWS OF THE LOBBY.



FORWARD VIEW OF AUDITORIUM—NOTE STAGGERED SEATING AND COMBINATION BOWL FLOOR.



AUDITORIUM TOWARD STANDEE AND (below) LOUNGE OFF STANDEE.





COSMETIC ROOM.

Descriptive article on the Beechwold theatre begins on the opposite page

A Residential Scheme with Garden Plot and Daylight Foyer

Describing the 900-seat Beechwold theatre in outlying section of Columbus, O.

THE BEECHWOLD theatre in Columbus, Ohio, a new 900-seat house in an outlying residential section serving several fine neighborhoods and a suburban village of 1,700 population, has an interesting set-back location and front garden arrangement well suited to suburban and neighborhood situations. Architecturally, the Beechwold presents, in addition to a number of original design features in essentially a modern style, an interesting floor plan associated with spacious window-lighted foyer. The theatre is operated by Beechwold Enterprises, Inc., under general direction of Louis Wiethe, owner of a number of theatres in the Cincinnati metropolitan area, with Milton R. Yassenoff as manager.

The building is of masonry construction with face brick exterior along the sides, steel roof trusses, reinforced concrete second floor slabs, and front elevation faced in terra cotta. The total investment represented is reported to be $101,000, including real estate (with 200-car parking lot adjoining) and all equipment.

¶ FRONT TREATMENT

The front sets back 40 feet from the lot line, with a railed-in garden plot to the right of the entrance approach, and the foyer looking out on the garden (*see floor plan and pictures on pages* 16 *and* 17). The facade above the marquee has a toothed-brick pylon effect projecting from a horizontally fluted burnt orange terra cotta feature surmounted by a channel-letter name sign with double lines of gold neon. Triangular in shape, the marquee has a wide band of porcelain enamel at the apex with four rows of flashing filament lamps centering on a neon letter "B" and continuing down and across the soffit to the ticket booth, while Wagner silhouette type three-line attraction boards are bordered by chaser strips. Filament lamps in a triangular formation provide general soffit lighting. The marquee is painted mauve, yellow and blue.

The ticket booth, as deep as the shallow vestibule and entered from lobby, has a base of finely corrugated herringbone design in stainless steel laminated over plywood above a 6-inch course of black structural glass. Above the plate glass windows is peach mirror glass continuous with a band of the same glass framing double doors on either side. The doors are of 2¼-inch birch construction paneled in fluted translucent glass. Display frames are of alumilited aluminum with fluorescent lighting. The vestibule flooring consists in black corrugated, perforated rubber mats with a white letter "B," and the mats are laid in recesses in concrete.

The base course around the building is of reddish brown mottled terra cotta simulating red granite. Above this to the right of the entrance, the front is finished in mottled buff terra cotta framing a set of three windows, each 8 x 20 feet, and glazed with fluted glass, separated by dark blue terra cotta pylons. Beneath each window the base course is projected to enclose a flower box.

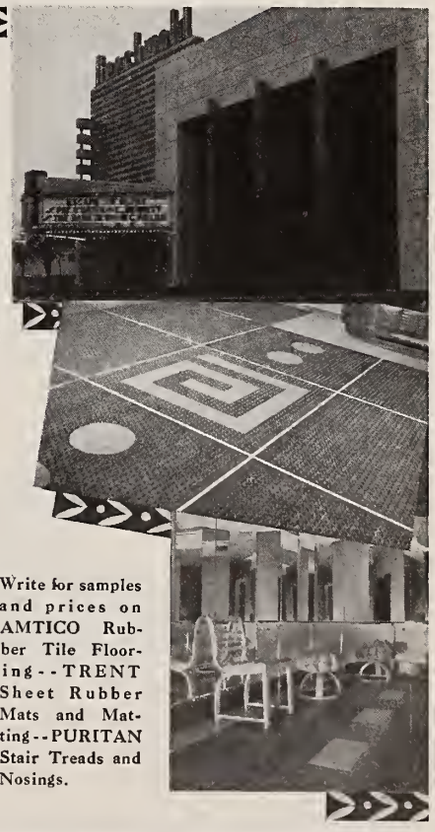
The railed-in plot from this area is also turfed for planting of flowers. To make the railing concrete flue units were used in an ingenious manner. These are placed in a series of 16 x 16-inch concrete squares on a poured concrete base, with the whole of this railing structure finished off with a concrete cap.

¶ THE LOBBY

Walls and ceiling of the lobby are of painted plaster, with the walls in varied effects. The wall facing the entrance is painted apricot and has a recessed display in gray, green and ivory. The wall adjoining the entrance at left is grey-green and ivory to form a background for a candy and popcorn counter upholstered in leather with superimposed ivory disks. Opposite are doors to the foyer of solid walnut in natural finish mechanically treated with wax.

The ceiling is painted reddish brown around a shallow light well concealing one line of flame-colored power neon, with the

The New Beechwold Theatre Installed PURITAN RUBBER MATS and TRENT BRAND Sheet Rubber FLOORING



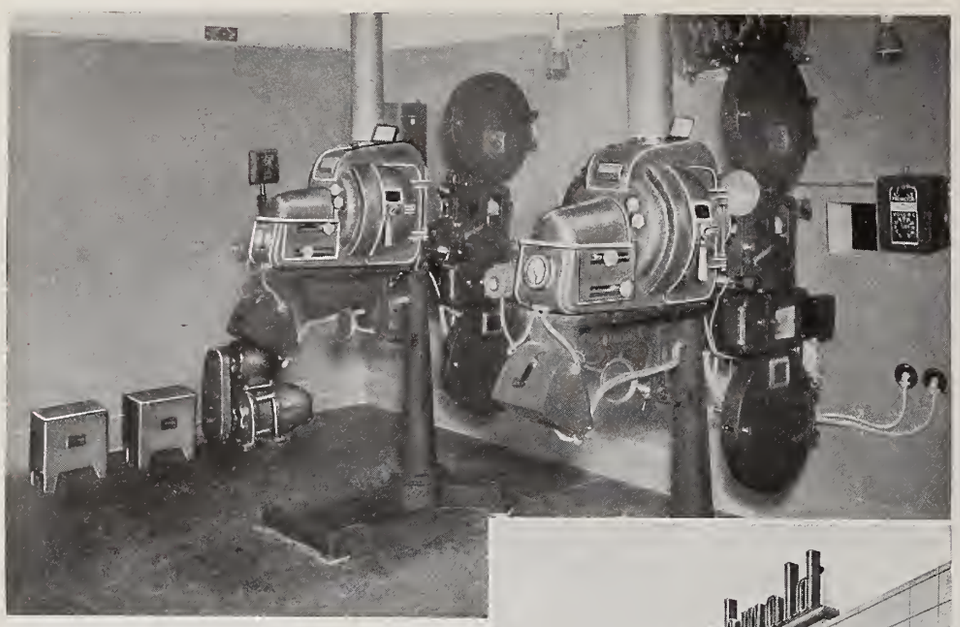
ANOTHER beautiful monument has been added to the long list of prominent theatres designed and constructed by the F. & Y. Building Service of Columbus, Ohio.

F. & Y. takes particular care in the selection of materials that enter into the construction and outfitting of their "lifetime" theatres.

In the new glamourous Beechwold Theatre, Columbus, Ohio, *Puritan Rubber Mats and Trent Rubber Flooring* were selected because this modern flooring material is also constructed for "lifetime", trouble-free service. Designed and manufactured by specialists in Rubber Mats and Rubber Flooring for theatre use.

Write for samples and prices on AMTICO Rubber Tile Flooring--TRENT Sheet Rubber Mats and Matting--PURITAN Stair Treads and Nosings.

PURITAN RUBBER MANUFACTURING CO.
Associate of AMERICAN TILE AND RUBBER CO. Trenton, New Jersey





YES, SIR, Cyclex

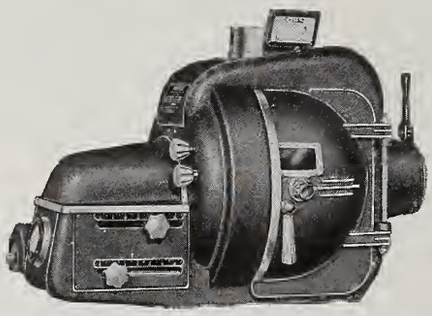
REG. U. S. PAT. OFF.

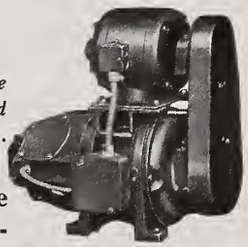
Is the finest projection at the least possible cost

THE NEW BEECHWOLD THEATRE IN COLUMBUS, OHIO, one of the many unique theatres designed and constructed by The F&Y Building Service, has selected CYCLEX because it is the finest projection at the least possible cost.



CYCLEX does **NOT** use rectifiers of any nature. Power is supplied by heavy duty alternating current equipment.





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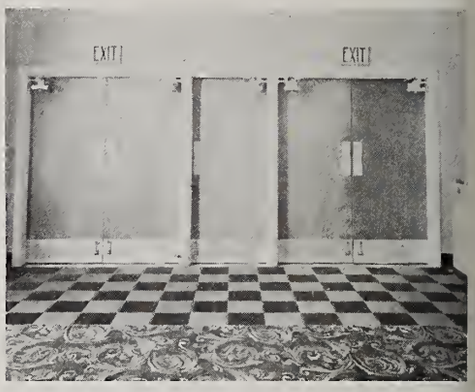
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well bordered by ivory stripings in graded widths to simulate stepped coffering. The entire room is capped by an ivory plaster moulding, while the wood mouldings framing the doors are also ivory.

¶ THE FOYER

The main foyer, as previously noted, looks out on the garden plot at side of entrance approach, through fluted translucent glass windows from floor to ceiling. The foyer thus is lighted by natural light during an operating period amounting to as much as 60% of total operating time during the summer, when daylight saving



Foyer at entrance from lobby, showing Goodyear corrugated mats laid inside to meet carpeting for further removal of dirt from shoes.

is in effect. This has suggested the entrance plan, which takes traffic in a J-shaped direction (see floor plan), providing a wall across rear of standee protecting the auditorium from the daylight. For economy of space, this protective wall structure provides area for lounge and toilet rooms.

Simulation of the daylight effect is obtained, to some degree, during the period of artificial lighting. The wall opposite the windows curves outward to form a projecting ceiling ending in a bracketed series of rectangular openings. The edge of this ceiling structure conceals ten 48-inch white fluorescent lamps running the entire depth of the foyer, while the fascia of the structure is open toward the windows; thus light is emitted both toward the windows, to illuminate the raised ceiling between them and the cove, and through the rectangular apertures underside down into the room.

Foyer finish is plaster. The inner wall and projecting ceiling are painted grey-green, with the brackets vermillion; the raised ceiling canary yellow. Along both outer and inner walls blonde birch furniture is arranged, and along the inner wall, just above the furniture line and about to a point 7 feet high, modernized fret-motif ornamentation is painted in white, gold, blue and vermillion. This same treatment is carried out along the end wall where the turn to the standee occurs, with a mask embellishment added. Chairs and settees are upholstered in frieze in aqua, rose, yellow and pastel blue and green. The win-

A Symphony in Comfort

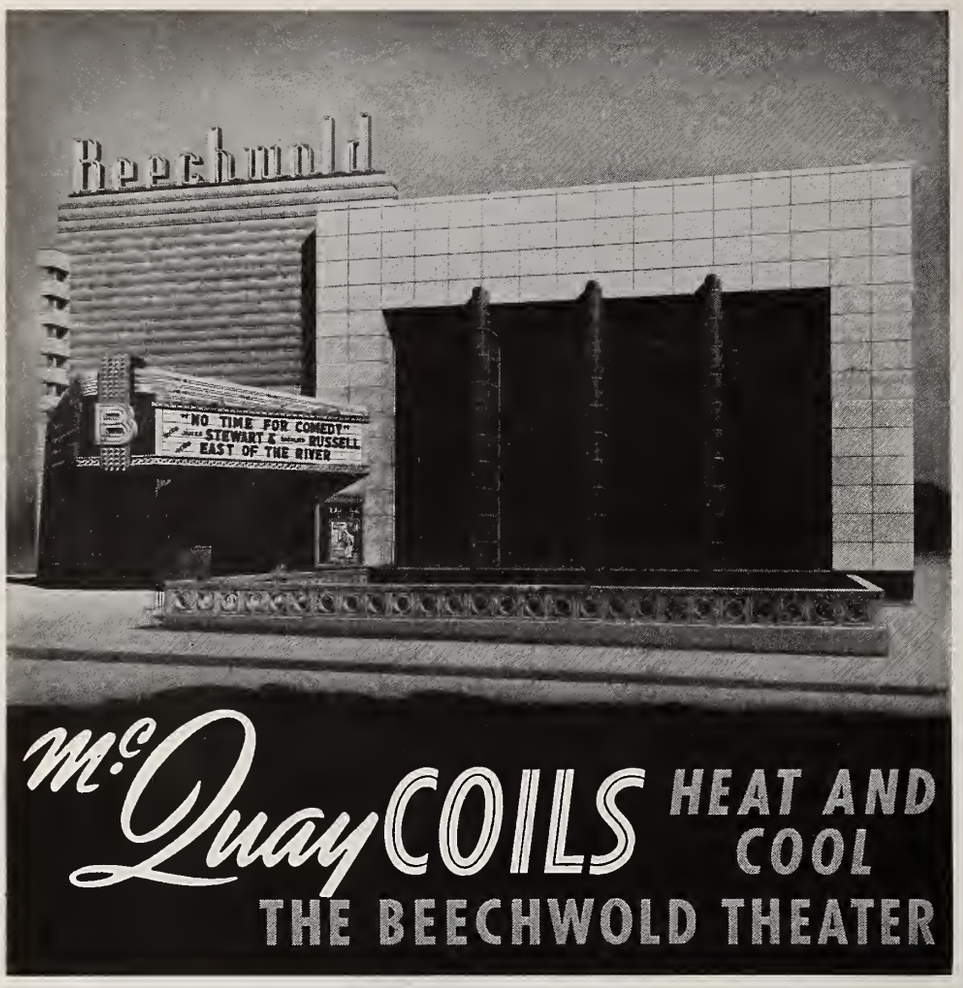


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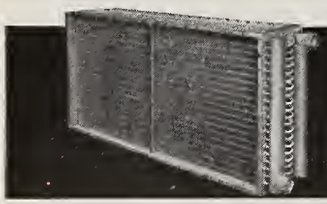
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THE BEECHWOLD THEATRE—COMPLETE BOOTH

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ALL BOOTH, SCREEN AND PROJECTION EQUIPMENT AND CARPET IN THE BEECHWOLD THEATRE, COLUMBUS, OHIO

SUPPLIED BY

THE AMERICAN THEATRE EQUIPMENT COMPANY

(50 Years' Service to Central Ohio Theatres)

Exclusive Representative of ASHCRAFT CYCLEX LAMPS in Central Ohio

Next Issue of BETTER THEATRES—Interior Treatment Number.

dows are draped in mulberry velour. Carpeting (the same in all carpeted areas) is a Crestwood Velvet in a modernized-traditional scroll pattern with gold and black figures of medium scale on a golden-red ground.

The foyer turns into a low-ceiling approach to the auditorium having four inverted ceiling troughs finished in delft blue and shell pink with yellow trim extending to matched walnut slab doors. Here, on entering, the right wall curves



Foyer approach to standee area. Through doorway may be seen "black light" niche with luminescent art object.

inward and is ornamented at the turn with a niche for luminescent art objects. Concealed above the niche is a Conti-Glo "black light" unit, actuating luminescent coloration of interesting figures (such as glass or plaster cats, elephants, etc.) provided for the purpose, and which may be changed from time to time.

¶ STANDEE AREA

The standee, under a structure supporting the projection room and other upper level area, has a ceiling pierced by a series of flush light boxes with amber bullseye



View of standee rail showing illuminated panel for safe lighting of floor without increasing general light level of standee area.

lenses. The standee area proper averages 13 feet in depth, with a general lounge opening off the middle of it. The amber ceiling spots provide low-level general illumination across the rear of the seating, so to illuminate the floor safely, the standee rail conceals neon tubing in the top, illuminating a decorative panel recessed 12 inches and painted ivory. To protect the

tubing and diffuse the light, the trough in the top is covered with frosted glass.

¶ LOUNGES

The archway leading into the general lounge is flanked on either side by plaster columns, 18 inches in diameter, covered with canvas on which are painted modernistic figures in black and gold. The archway lintel, which has two lensed box lights, ends in light trough containing fluorescent lamps, at which point the general lounge ceiling begins, forming an arching curve to the farther wall. The latter has a fluted plaster wainscot painted gold and blue and capped with a 6-inch white moulding. Above this, the wall is painted dusty rose. The side walls are variously painted —the right one, blue with circular indentations in yellow (indented in the plaster); the left, burnt orange without ornamentation. Furniture here is similar to that of the foyer.

The men's rooms off the general lounge consist in a small entry and toilet room. The men's toilet room has a terrazzo floor and base in three colors, grey-green faience glazed tile wainscot, and Cedar Tennessee marble compartment partitions. Plaster walls above the wainscot are painted ivory and chocolate brown, while the ceiling is painted buff with coral squares for ornamentation.

For women a cosmetic room is provided off the general lounge, leading into a toilet



Women's toilet room.

room similar in treatment to the men's, but with the faience wainscot baby blue with yellow trim, yellow walls above, and pastel blue ceiling, while compartment partitions are of Georgia white marble.

The cosmetic room is U-shaped with the curve and inner wall finished in a continuous series of mirrors extending from a plaster wainscot to the ceiling. All other wall area, and the ceiling, are of plaster painted brownish red, while the floor is covered in reddish brown rubber tile with blue and yellow inserts.

The cosmetic room is illuminated by a



THE ENGINEERS BEHIND THE SCENES . . .

From the viewpoint of the audience the modern stage with its fast moving curtains — the rapid changing of scenes — is something of magic. It is part of the thrill of the theatre.

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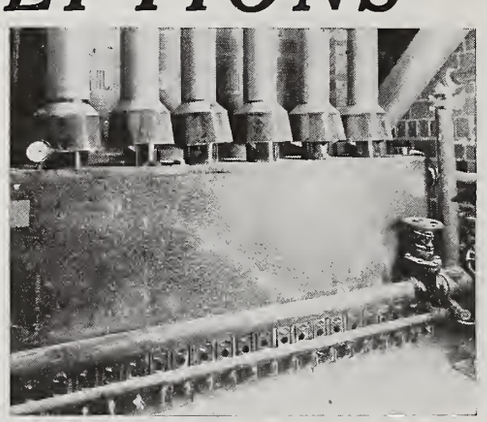
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light trough at the rim of the ceiling extending over the mirrored area, containing 20-watt filament lamps on 6-inch centers. So that the lamps are not reflected, the mirrors are frosted in a band across the top.

Cosmetic tables are black structural glass attached to the walls and supported by chrome standards, while related chairs are of modern type in blonde wood with puff-ball cushions upholstered in fern leaf damask of blue and gold on revolving stool. Occasional chairs are also of blonde wood with cushions in the same fabric.

¶ AUDITORIUM

The design of the auditorium places most of the superficial treatment on the ceiling, and these consist in light sources and air outlet baffle. Otherwise, the decorative effect depends mainly upon massing of colors.

The side walls are covered in burgundy velour above a plaster fret motif in aqua and flesh-color surmounting wainscot of corrugated asbestos siding painted dusty orange. This wainscot treatment is continued into a forward panel and large fret and circle ornamentation just ahead of a panel flanking the proscenium opening. These latter panels provide purple plaster fields against which are fully attached (only seemingly hung at an angle) plaques in modernized-classic leaf motifs done on plaster in luminescent paint, which is actuated by Conti-Glo "black light" units concealed in troughs forming hoods over the forward exit doors. The stage is curtained in garnet velour with curtain operated by Clancy remote control equipment.



"Black Light" niche at auditorium entrance.

The rear wall (above standee opening), curved to follow seating line, is finished in blue velour horizontally paneled by applied wood mouldings painted ivory. The velour is furred out over acoustical material.

Dominating the ceiling treatment is the plaster plaque of fantastic shape which acts as both air baffle and light cove structure. This extends from across the rear down

the center to a point 15 feet from the proscenium. The plaque, which is completely suspended, has a mean width of 20 feet, and is over 100 feet long. The ceiling proper is painted yellow in a stippled lead and oil finish, the plaque soffit is painted royal blue. Concealed along the edge of the plaque is a line of neon tubing which has been treated with black asphaltic paint to reduce light intensity for decorative running illumination.

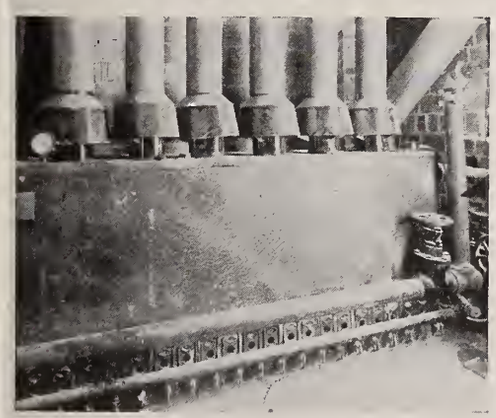
Both running and house lighting are provided by circular drum fixtures of spun aluminum and covered with opal glass. Each contains six 15-watt lamps on one circuit, and one 60-watt lamp on another, with both under dimmer control.

The Beechwold seating plan, with three banks and two aisles, has staggered seating in the middle bank, effected by 30-inch chairs at the ends of alternate rows; all other chairs are uniformly 20 inches wide. These are set on a combination bowl floor (including slight upward forward slope) with row spacing varying from 36 inches in rear area to 32 inches at front. The chairs, an International Seat model with modern end standard design and padded backs, have cushions covered in black simulated leather, and backs in aqua mohair, while the end standards are in gold and Tuscan red.

¶ PROJECTION

The Beechwold projection room measures 14 x 20 feet with a 9-foot ceiling. The ceiling is finished in acoustic plaster, unpainted, while the hard plaster walls are painted olive green and buff. The floor is covered in jaspe roll asphalt. Lighting is by bowl fixtures set flush.

With projection light by Ashcraft "Cyclex" (alternating current) sources, the



Hook boiler equipment in the Beechwold.

screen image is 22 feet wide. The angle of projection is 5°. (*See Outline of Equipment and Furnishings for projection equipment specifications.*)

¶ AIR SUPPLY

The heating and cooling equipment is located on the second floor. Cooling is exclusively by well water, water at 55° being available in unlimited quantities. It is circulated through McQuay removable

The
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Theatre Division
328 E. Town Street Columbus, Ohio

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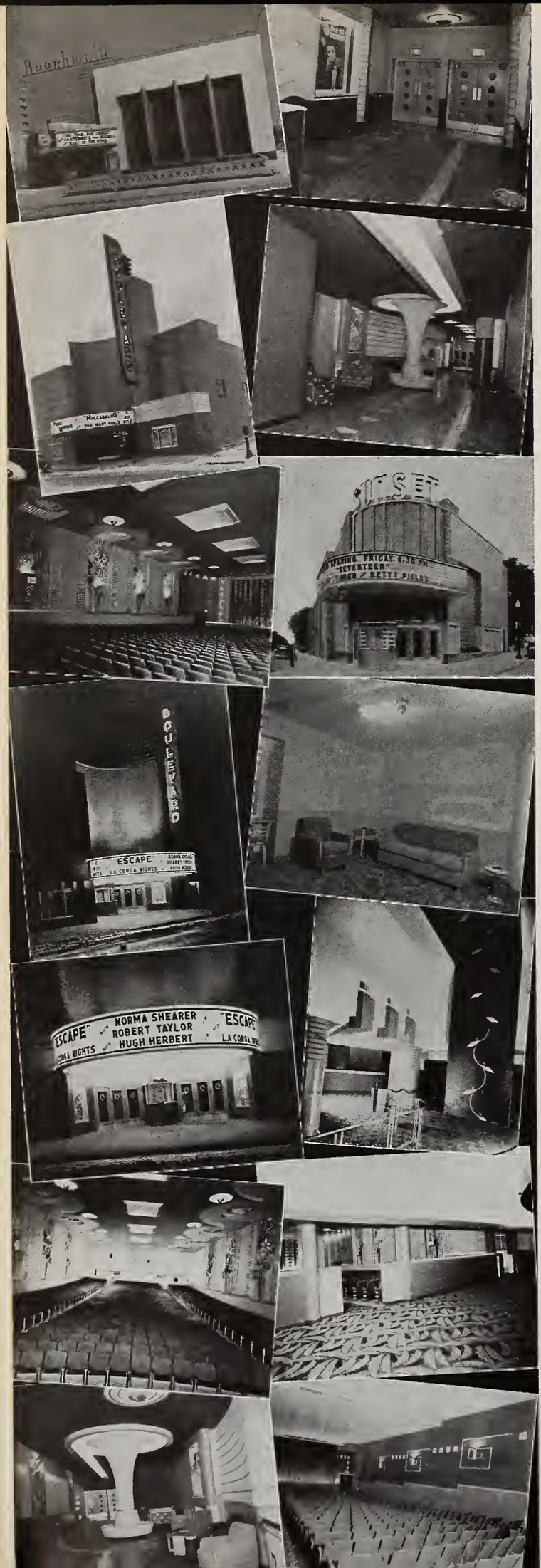


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CLASS V

F & Y GOE

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¶ Down through the ages quality and service and value have always received recognition by the buying public. ¶ Advertising is the modern way of letting the world know what you are doing. ¶ Like Caesar's Wife the advertised product must be above suspicion. The shortcomings of unworthy merchandise, which silence might have safely concealed, are always rapidly revealed by the spotlight of publicity. A successfully advertised service or product, which survives the test of advertising merits *your support and patronage.* ¶ A great philosopher said: "If a man builds a better *Mousetrap* than his neighbor, the world will make a beaten path to his door." ¶ There is no substitute for knowledge, integrity, care and conscientious effort in the design and construction of theatres. Without all of the above ingredients, nature and its irresistible forces, rain, snow, freezing, thawing, expansion and contraction will "show up" a poor building regardless of who built it. CLASS WILL TELL! F & Y designed and constructed buildings are

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Note: THE F & Y BUILDING SERVICE *does not supply theatre equipment such as seats, sound, screen, and projection room equipment. It gratefully acknowledges, however, the cooperative spirit of the following theatre equipment manufacturers who have helped exploit the F & Y Building Service, Theatre Division, in connection with the Beechwold Theatre: The International Seat Corp., H. D. Mendelsohn Company, Alexander Smith & Sons Carpet Company, J. R. Clancy, Inc., Continental Lithograph Corp., C. S. Ashcraft Manufacturing Company, Goldberg Bros., GoldE Manufacturing Company, McQuay, Inc., Hook Manufacturing Company, Goodyear Tire & Rubber Company, Puritan Rubber Company, American Theatre Equipment Company.*

LL TELL!

ON and ON . . .

his Issue of Better Theatres Plus all ages plus The Ridge Theatre, Cincin- Avenue Theatre, Huntington, West heatre, Cincinnati, Ohio, The McCook ayton, Ohio. The latter six being ear's work for F&Y and establishes heatre Design and Building Agency.

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THEATRE DIVISION

328 EAST TOWN STREET

COLUMBUS, OHIO

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Planning Service

¶ Better Theatres is glad to answer the questions of exhibitors concerning theatre planning. This is strictly a service to readers for which there is no charge.

¶ In order that questions may be dealt with effectively, they should be specific, and all conditions bearing upon them should be clearly given. Often a rough sketch is helpful. It is of course understood that this service is in no way intended to supplant that of a theatre architect. Better Theatres cannot supply working plans, design sketches, etc., which must be procured from a licensed architect.

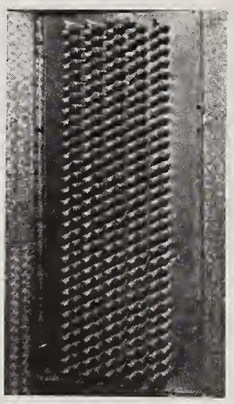
¶ Although Better Theatres' Service Department has leading specialists regularly available for consultation when and as an inquiry may advise this, all inquiries are answered by this department and should be addressed to it, as follows:

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SERVICE DEPARTMENT
ROCKEFELLER CENTER, NEW YORK, N. Y.

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Inquiries solicited.
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plug water coils, which are used also for the heating cycle with hot water supplied from a Hook boiler of only 19 sections and housed in a boiler room approximately 10 feet square. Fuel is natural gas.

The outside air intake consists in a series of 4-inch clay drain tiles set in cement, making a colorful ornament to the side of the building, looking somewhat like a series of pom pom guns. The return air shaft rises from a series of return air tunnels coming from the auditorium proper at the stage area and at the rear; a separate return air tunnel system takes cold air off the floor in front of the four foyer windows. The fresh and return air is controlled by manually operated dampers and passes through a set of filter frames equipped with Wilson Edgeseal filters and the McQuay coils into a plenum chamber, which has a Garden City double width, double inlet main fan, delivering 18,000 c.f.m. to the auditorium proper, and a Bishop and Babcock standby fan, delivering 5,000 additional c.f.m. to the grand foyer, toilet rooms and lobby space.



McQuay R. P. coils in the Beechwold.

The well water is discharged into a return well drilled for the purpose. One of the outstanding features of this well water system is the fact that the coils being of the removable plug McQuay type can be cleaned by a very simple process. The plugs at each end can be removed and the tubes flushed and brushed out by the theatre attendants without need of employing special or outside mechanics, thereby insuring a free flow of water through the entire area of the coil at all times and providing definite insurance against coil clogging. The well runs approximately 185 feet deep in shale and limestone. The pump is a Fairbanks Morse high speed centrifugal with 7½ h.p. motor heaving three stages, and this is augmented by a small Weinman booster pump in the equipment room. The entire system is capable of delivering 200 gallons per minute.

Outline of equipment and Furnishings: Marquee and sign: **Carlisle Sign Company, Carlisle, Ohio.**

Attraction boards and letters (**Wagner**), interior lighting fixtures (**Vimlite**), curtain control equipment (**Clancy**), proscenium curtains and drapes (**Mendelsohn**), pumps for well-water cooling (**Fairbanks Morse**), sand urns (**Golde**): **Business Booster Equipment Company, Columbus.**

Ticket register (**General Register**), ticket chopper (**Golde**), coin changer (**Ampro**), projectors and changeovers (**Gardiner**), projection lamps (**Ashcraft**), rewinder and film cabinets (**Neumade**), effect machine (**Golde**), lenses (**Projection Optics**), carpeting (**Alexander Smith**): **The American Theatre Equipment Company, Columbus.**

Sound equipment: **RCA.**

Reels: **Goldberg Brothers, Denver.**

Display frames: **Cast Aluminum Push Bar Company, Columbus.**

Dimmers (**Ward Leonard**): Hollis Electric Company, Columbus.

Blowers: **Bishop & Babcock Manufacturing Company, Cleveland;** and **Garden City Manufacturing Company, Chicago.** Boiler: **Hook Manufacturing Company, Pittsburgh.** Air Filters: **Wilson Edgeseal Company, Chicago.** Coils: **McQuay, Inc., Minneapolis.** (Air-conditioning and supply equipment contracted for through **Theatre Air Conditioning Supply Company, Columbus**).

Auditorium chairs: **International Seat Corporation, Union City, Ind.**

Lounge and foyer furniture (**Heywood-Wakefield**): **The General Company, Cincinnati.**

Flutex glass: **Blue Ridge Glass Corporation, Kingsport, Tenn.**

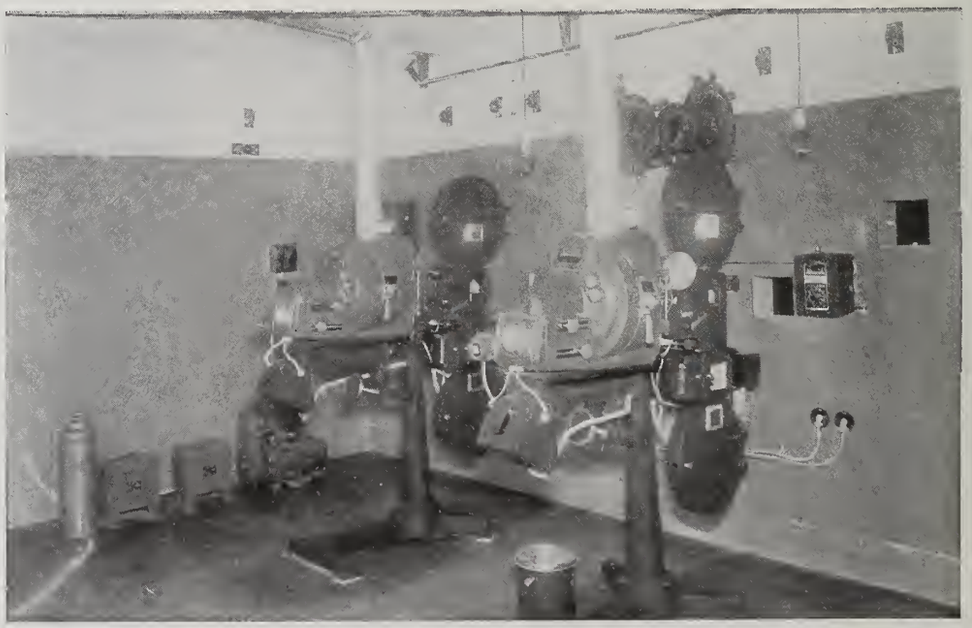
Lobby Mats: **Puritan Rubber Manufacturing Company, Trenton, N. J.,** and **Goodyear Tire & Rubert Company, Akron.**

Popcorn machine: **Advance Manufacturing Company, St. Louis.**

Blacklight luminescent paint: **Continental Lithograph Corporation, Cleveland.**

Mirrors: **Nurre Company, Bloomington, Ind.**

Acoustical material (**Kimsul**): **Kimberly-Clark Corporation, Chicago.**



Projection room of the Beechwold, showing "Cyclex" alternating current light source installation with related transformer equipment at left wall. Ceiling is finished in acoustic plaster, floor in roll asphalt.

AIR-CONDITIONING & Ventilation

" . . today the theatre must assure its public breathing comfort."



Applying Unit Conditioners To Small Theatre Cooling

• Suggesting ways to use "package" plants to provide summer air-conditioning—if necessary, simply at first, with improvements added as budget permits

By CARL F. BOESTER

AFTER ALL THAT has been written and spoken about unit air conditioners, many exhibitors appear to be still much in the dark as to where, if at all, such equipment fits into the pattern of each particular theatre's air-conditioning problem.

Fred Powell of Chester, S. C., who recently described in BETTER THEATRES a system installed in one of his houses, wrote me the other day bemoaning the fact that as a result of his article he was bombarded with theatre men asking for advice. While Mr. Powell has gained a substantial amount of practical knowledge about theatre air-conditioning, he only knows it as it concerns his particular set-up; he can't possibly know all there is about *air-conditioning* in general and still be up on sound, projection, management, etc. Advice in such matters properly come from competent air-conditioning consulting engineers. Let one in your locality see first-hand your problem, then be governed by his advice.

And now as to the application of unit air-conditioners to theatres.

Unit air-conditioning equipment is now about as simplified as it is ever going to be, and the price is definitely as low as it will ever be. I also wish to point out that air-conditioning equipment is not nearly as complicated a piece of mechanism as sound or projection equipment, and not nearly so easy to get out of order. If you would just quit thinking there is something mysterious about air-conditioning and put forth the effort to understand it that you do on projection and other theatre matters, all would be easy. A 40-ton air-conditioner has half as many parts as there is in your projection equipment. Just visualize your film running through your projector, then imagine, for comparison, freon refrigerant flowing through your air-conditioner, doing the same as your film in the end—producing patron satisfaction.

Improve as You Can

If you are afraid of air-conditioners, don't put them in; properly understood, they can be useful pieces of equipment. For urgent economy and simplicity, you can forget about the lobby, the toilets, the projection room, the manager's office, if necessary, and just provide comfort in the auditorium proper. If you really want to please your patrons, provide one ton of cooling capacity for every fifteen seats, but never stretch it to more than eighteen. If you have a 300-seat house, two 10-ton self-contained units will do a swell job. Take the manufacturer's advice as to their location in the auditorium. If your theatre is not more than twice as long as it is wide, you won't need ducts, for with good diffusing grilles in the units themselves, air distribution is easy.

Use city water for condensing, at least for the first year or two, and when you can later afford it, add a cooling tower or saturated air condenser for lower condensing costs (unless the cost of your city water is exorbitant).

What should a good unit cost you? Well, they all cost the same at the factory, but freight and installation costs vary widely. Nowadays every light and power company employs an air-conditioning expert to give advice on which represents the best buy after getting bids on installations of unit equipment.

Always get a guarantee as to silent operation, for to get best results without ducts, put the units right into the auditorium, even if you have to give up a seat or two.

Operating Provisions

Four 10-ton units are much better than, say, two 20-ton units. If one develops trouble you can limp by on three; or if the house is half full, two can do a swell job and save on power also. Parts for smaller units are more easily obtained, for they are usually in stock.

You will have to be satisfied with simple controls—one thermostat and an off-and-on hand switch. (Some sets elaborate controls cost more than the unit does.)

Dealers in unit equipment have foolproof means of determining if their units will fit your problem. Some theatres, because of tricky arrangement or peculiar balcony or stage problems, are not good for unit applications, but most dealers know when to advise you correctly. When in doubt, see your electric company man, or pay a consultant for an hour's advice.

Duct work, fresh air inlets, controls, fresh air filters, etc., are extras that improve things, but you can always add them later.

In the meantime, why not get started with an installation of unit equipment this year? The time will never be any better for such a start.

[*Carl F. Boester is well known to readers of Better Theatres, for his frequent articles on air-conditioning up to a year ago. An air-conditioning engineer, he is now director of housing research at Purdue University. With his present article he begins a group of regular contributions to these columns.*]

Ice-Cooling for the Small Town Theatre

FOR the small town theatre not operating continuously, relief cooling by means of ice is a possibility. Simple, low in first cost, ice-cooling gives a ton and a quarter of refrigerating effect for one ton of ice. It has ample overload capacity for the infrequent high peaks. Maintenance costs are low.

The only hitch may be the local ice man. Will he sell marginal ice? Can he give good delivery service at low cost? If not, perhaps he will agree to a deal whereby he makes a season's requirements in winter and stores it for the theatre in summer.

An ice-cooling plant runs quietly, needs licensed operating engineer. In the next issue of Better Theatres we will describe the component parts of a properly designed ice-cooling system.—C. F. B.



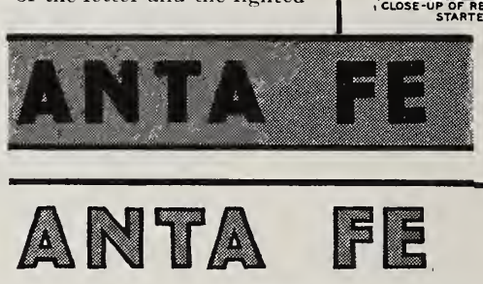
SIGNS and SELLING

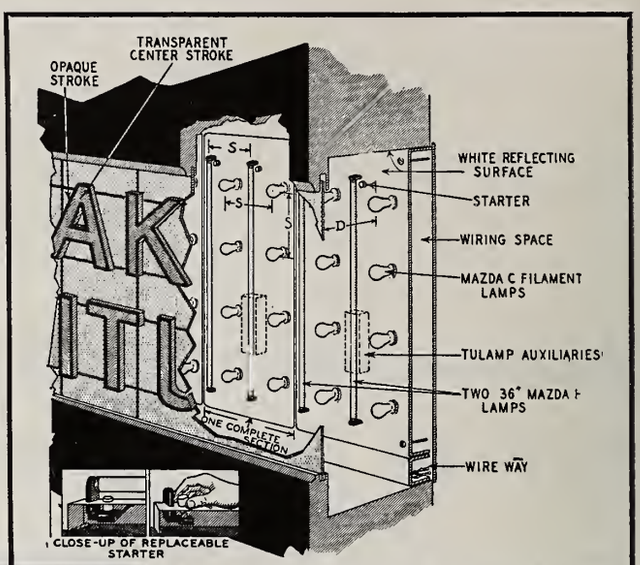
Color and Movement In Attraction Displays

• Describing methods of applying the new combination silhouette-translucent changeable letters either for simple neon-effect or gradual change of panel

THE TOOLS of attraction advertising at the point of sale—the theatre front—continue to be extended. The line of progress that began with the silhouette-letter type of display, which greatly increased visibility and legibility, ultimately suggested the "typographical," or printed advertisement style of display, with the development of multiple-line, interchangeable-letter equipment embracing a greater range of letter sizes and more typographical devices (like stars, quotation marks, etc.) for combination in interesting compositions that vary according to the advertising copy indicated by the program. And to this equipment have been added photographic transparencies, with which the advertisement may actually be "illustrated"; and a silhouette-translucent letter permitting the introduction of color.

The silhouette-translucent letter (also called "duo-color") may be used like a regular silhouette letter. In basic character and mounting, it is a silhouette letter; the black edge, however, outlines a strip of translucent plastic in color, the standard color being red because red transmits more light from sources of white light than is passed by colors of equal contrast with both the black outline of the letter and the lighted panel. Under regular attraction board lighting, the red inner strokes of the letter appear as though they might be neon.



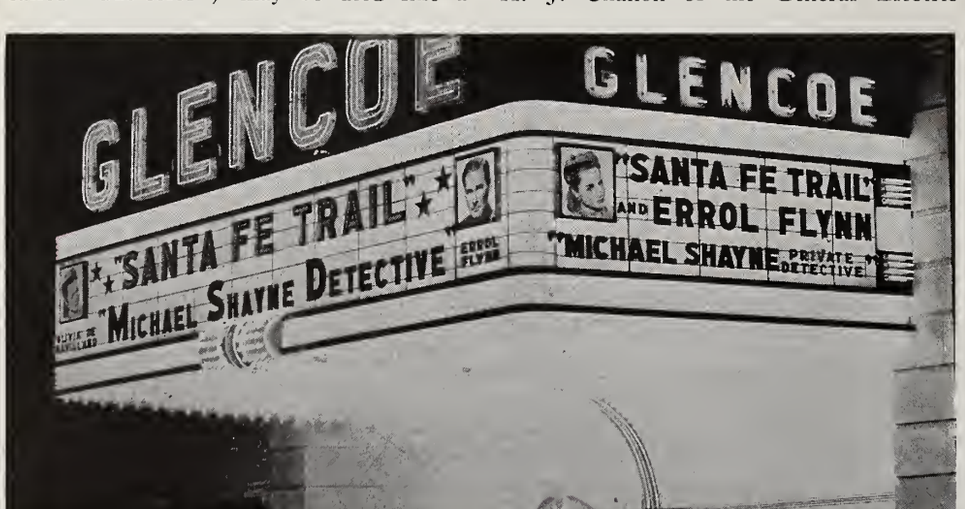


Above is a schematic sketch of lamp box with 36-inch fluorescent lamps between rows of 60-watt filament lamps (note spaces S and D referred to in text). At left is indicated half the cycle from full-colored panel and full-silhouette letters, to white panel and duo-color.

Varying color, with motion, is possible, however, as further means of arresting the attention of passersby. C. M. Cutler and H. J. Chanon of the General Electric Company's Nela Park Engineering Division, have described (in *Signs of the Times*) the application of silhouette-translucent letters to a scheme employing both colored fluorescent and filament lamps for the panel lighting. With red for the translucent plastic, green is suggested for the panel lighting, since green fluorescent lamps are highly efficient and green effects the desired "blackout" of the red middle sections.

The lamp box is equipped with regular white filament lamps, and green fluorescent lamps as shown in the accompanying schematic drawing. The filament lamps are on either a dimmer or flasher circuit. If they are dimmed, the change in coloration is of course gradual according to the period fixed (a five-second cycle has been found effective). With the filament lamps out, the panel is green, and all the letters appear as regular black silhouette letters against the green background, since the red plastic does not transmit an effective amount of the green light. Then as the filament lamps come on, the green color of the panel gradually fades out into white (the filament light finally "washes out" the fluorescent light completely), while the red strokes of the "duo-color" letters, transmitting the increasing filament light, become pink, then a light red, and finally the full color of the plastic. This sequence then reverses itself to complete the cycle.

Other color combinations can be used, with less efficiency, however; but where neighboring signs are many and preponder-



A "typographical" layout of marquee copy employing both "illustrative" star-photo transparencies and silhouette-translucent, or "duo-color," letters in Wagner three-line frames on the marquee of the Glencoe theatre in Glencoe, Ill., Chicago suburb. This advertising composition uses, in addition to the 16-inch two-tone letters, Wagner 4-inch on their own inter-space frames, 8-, 10- and 16-inch cove letters. (Transparencies of the type used here are described on page 32.)

Exhibitors Say—

"The GREATEST DEVELOPMENT for MARQUEE DISPLAY since SILHOUETTE LETTERS"



WAGNER TRANSPARENCY FRAMES bring LIFE and COLOR to the MARQUEE

Slotted to fit any standard Wagner structure equipped with 4 bars or more. Available in size 21¾″x25¾″ to accommodate transparencies 21″x25″—and size 30¾″x40¾″ for transparencies 30″x40″. Patent No. 2,048,040, other patents pending.

THE WAGNER DUO-COLOR LETTER

A colored Catalin section set into an aluminum frame on the face of the letter. Practically unbreakable. If used with fluorescent lighting and bulbs are flashed on and off, it gives the effect, alternately, of a solid silhouette letter and a letter with Neon illuminated center.

MARQUEE SERVICES, Inc., 220 S. Hoyne Avenue, Chicago

ARE EXCLUSIVE LICENSEES

Wagner Transparency Frames and beautifully colored transparencies of all stars featured in current attractions will be available to exhibitors from Marquee Services, Inc. exclusively on a rental basis. Send the coupon or write for details.

WAGNER SIGN SERVICE, Inc.

CHICAGO
218 S. Hoyne Avenue

NEW YORK
123 W. 64th Street

DETROIT
706 E. Hancock Avenue

WAGNER SIGN SERVICE, *Inc.*
Dept. 5-BT, 218 S. Hoyne Ave., Chicago
Send information on how I can multiply the display value of my marquee with Wagner Transparency Frame and colored transparencies.
☐ Also send information about Duo-Color Letters.

Name of theatre .....
My name.....
Street address.....
Town.....*State*.....

antly red neon, blue and gold form a fairly efficient alternative combination.

For equipping the lamp box, Messrs. Cutler and Chanon give the following instructions:

Correct spacing of the lamps and correct distance between the lamps and the flashed opal glass panel are important if the panel is to have uniform brightness. The spacing between the fluorescent lamps (indicated by "S" in the lamping sketch) should not exceed 1½ times the distance ("D") measured from the center of the lamps to the surface of the glass. The filament lamps should be spaced according to the same rule.

To insure the utmost effectiveness of the change of color, the filament lamps should produce about 1½ to 2 times the amount of light produced by the fluorescent lamps. This ratio is about right to effect a decided change in the color of the luminous panel and to give the luminous letter strokes the proper relative brightness.

The following table should be helpful as a guide when green or gold fluorescent lamps are used. It is assumed that the wiring panel will be made in sections on which will be mounted two fluorescent lamps and two rows of filament lamps. However, for any size sign it is desirable to keep about the same ratio between "white" and colored light.

LAMPING RATIOS

Green and White Backgrounds and Red Letter Stroke Centers

Panel Height	Fluorescent Lamps No.	Size	Lumens	Filament Lamps No.	Size	Lumens
24″	2	18″	1800	6	40-W	2820
36″	2	24″	2600	8	40-W	3760
48″	2	36″	4500	8	60-W	6640

Gold and White Backgrounds and Blue Letter Stroke Centers

24″	2	18″	750	6	25-W	1620
36″	2	24″	1080	8	25-W	2160
48″	2	36″	1860	8	40-W	3760

In high-brightness districts, signs containing the green fluorescent lamps are usually most satisfactory because the light output for a given wattage is the highest obtainable.

LUMINOUS STAR PHOTOS FOR "ILLUSTRATING" MARQUEE COPY

THE LUMINOUS photographs of stars, or transparencies, recently made available by a new service organized by Wagner Sign Service, Inc., of Chicago, brings front attraction display facilities yet another step closer to those of printed advertising. Rented on a service fee basis, these colored, photographic enlargements are intended to add attention-drawing qualities and selling punch to changeable-letter attraction avertising by illustrating the copy with likenesses of principal players on the program.



Inserting picture in transparency frame.



Inserting rear glass in transparency frame.

The pictures are ordered as any accessories are obtained on bookings, and returned following use. The frames are leased, but of course are retained by the theatre throughout the life of the contract for application as needed. The frames, which are stamped from durable-guage metal having a black crinkle finish, are made in two sizes—22x25 inches overall, spanning two letter-line spaces; and 30x40 inches overall, covering three spaces. Mounting in the attraction board frames is exactly as for Wagner silhouette letters.

The photographic blowups are sized to fit firmly and quickly into slots. The transparency frames have the front opening glazed with clear glass fixed in position permanently so as to be water-tight. After the picture is inserted, another sheet of clear glass is inserted behind it, likewise fitting into slots, to hold the picture flat against the front glass. Selected from approved photographs of the leading players, the natural-colored reproductions are printed on strong, white paper of parchment thickness and quality capable of transmitting sufficient light for full visibility of the subject without blurring.



Transparency mounted in its frame on attraction panel in manner of silhouette letter. Note watershed at frame top.

A watershed is provided at the top of the transparency frames to prevent rain from running either between the transparency and the lighted panel, or over the front of the transparency. The top is channeled and surfaced with a rubber or a heavy, absorbent fabric which overlaps the frame itself to press, in a slight upward curve, against the translucent glass of the main attraction frame.

Copy Layout Counsel Planned

Marquee Services, Inc., subsidiary of the Wagner company formed to distribute the transparencies, will offer a number of other services relating to attraction advertising. Layouts for interesting "typographical" layouts of attraction advertising copy will be available to theatres, while a sketch and photograph service will be added for manufacturers of marquees, to guide them in marquee design adapted to effective attraction displays.

DOING THE SAME FOR COMING ATTRACTIONS



■ A recent application of out-front current-attraction methods to coming-attraction advertising in the lobby, providing a luminous, silhouette changeable-letter display over the entrance doors, facing patrons as they come out. Kay Theatres have thus installed Adler frames in the Circle theatre, Bronx, New York, using Adler 10-inch letters.

A LINE O' LAW OR TWO

Compensation Law Applications

By RUDOLPH ALLEN
Member New York Bar



THE Workmen's Compensation Law, which is in force in almost all States of the Union, was passed pursuant to a widespread belief in its value as a means of protecting workers and their dependents from want in case of injury while engaged in hazardous employments. Prior to the enactment of this Law, no person could recover for personal injuries unless he could first establish, by a preponderance of evidence, that the accident was occasioned through the negligence of the employer, without the employe in any wise contributing thereto. This requirement of law worked serious hardships upon the worker, with the net result that in many instances he was afforded no protection whatsoever in case of accident.

The principles of Workmen's Compensation had been accepted in Europe for many years prior to its enactment in the United States, as a sociological advancement in the protection of the worker. It permits his dependents, in the event of his death, to demand as a right that which he was often compelled to ask as a charity.

The difficulties presented from the many cases arising from the interpretation of this law do not involve the ordinary accidents as we know them; so, for example, a projectionist falling down the stairs in descending from the projection room and thereby sustaining a broken leg, would be entitled to compensation, and no one would even attempt to contest the validity of his claim. The same would be true in any case where normal physical injuries are sustained while in the regular course of employment.

It is when we come to the question of disease resulting from an accident that the problem takes on the difficulties which are becoming, from day to day, more pronounced. The question of whether a disease was caused by an accident, or developed without catastrophe, has troubled the Courts for a long time and is the subject of many opinions not always reconciled with everyday experience in life.

There have been some fine and fanciful discriminations. Thus, one Court has held that the entry of a germ through a slight abrasion is accidental, but the same germ absorbed through the pores is not!

In discussing the question of diseases arising from accidents, the Courts refer to this type of ailment as an occupational disease and, when they occur, compensation is usually allowed. In the recent case of **Goldberg vs. 954 March Corp. (297 N. Y. Supp., p. 960)** the following interesting situation presented itself to the Court:

In this case, a motion picture theatre ticket seller whose feet and legs became weak and numb and broke out in blotches and a rash, alleged this malady was due to changes in temperature resulting from turning off and on an electric heater in the ticket booth. While walking she fell on a sidewalk, and her fall was attributed to her weakness. For the injuries sustained in the fall she was awarded compensation on the theory that she was suffering from an occupational disease.

The majority court in this case, in deciding that the operator was entitled to compensation, rendered no opinion, but relied on an opinion in another case **(Bishop vs. Corner & Pollock, Inc., 297 N. Y. Supp., 946)** and indicated that the law as set forth in that case was applicable to this. In the Bishop case the following principles were set forth to be the law:

1. **There must be a direct, casual connection between the condition under which the claimant works and the disease contracted.**
2. **The employment must be the proximate cause of the illness.**

Thus, since the ticket seller obtained her weakened condition of the feet while working on her job, she could recover compensation even though she fell on a sidewalk many miles away from her place of employment.

This decision, far-reaching as it is, should point out a salutary lesson to every exhibitor of the importance of carrying Compensation Insurance. Many exhibitors no doubt feel that since the possibilities of ordinary accidents in their business are limited, the expense of this type of insurance would represent a waste of money, especially since most of the work done in the theatre is not of a very hazardous nature; however, in the opinion of the writer, such a policy is one of being "penny wise and pound foolish."

While Better Theatres cannot perform the service of legal counsel, inquiries from readers are invited and will be answered as fully as permissible.

LEADERSHIP IS RECOGNIZED

Let Vallen curtain controls and tracks be your leader! They will safeguard you from faulty, misdesigned proscenium equipment.

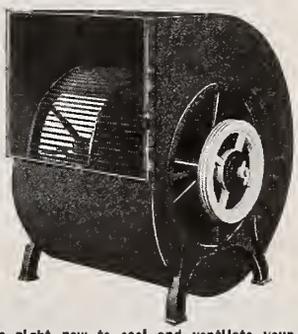


Vallen Curtain Tracks and Controls respond instantly.

Jr. Control Curtain Speed 125 fpm. with Pillow Action, start, stop and reverse with one button and two wires.

VALLEN, INC.
AKRON, OHIO

THE INSTALLATION OF
REYNOLDS BLOWERS
REWARDS THEATRES WITH GOOD BUSINESS THROUGHOUT THE SUMMER



Decide right now to cool and ventilate your theatre economically with the quiet, vibrationless

REYNOLDS BLOWERS

Built-in installation brings in only fresh outside air and distributes it throughout the entire building. The next best thing to air conditioning at but a fraction of the cost.

12 sizes from 1,500 cfm to 30,000 cfm only $22.50 up, including variable speed drive, belts and motor pulleys. Equipped with Fafnir ball bearings set in solid rubber pillow blocks. Write for folder. Convenient terms may be arranged.

Also used for exhaust, circulating warm air in winter, and with washed air, and refrigeration.

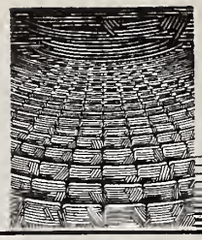
REYNOLDS MFG. CO.
412 Prospect Ave., N.E., GRAND RAPIDS, MICH.

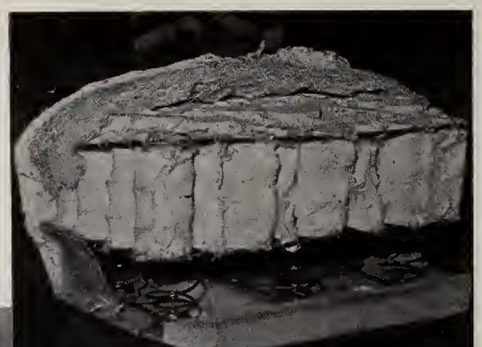


CATALOG BUREAU — Page 50

SEATING the auditorium

". . . no theatre can be better than its seating."







Rear view of auditorium of Oswego theatre, Oswego, N. Y., and top, cutaway view of combination coil and Marshall spring cushion construction.

Luxury Cushion Combining a Coil and Marshall Spring

THE NEW Oswego theatre in Oswego, N. Y., the most recent addition to the Schine circuit, has auditorium seating with a two-spring cushion, the one spring being used to absorb the shock imparted to the other when the patron is seated, or changing position while seated. The chairs are by Heywood-Wakefield, and the cushion is of this manufacturer's combination coil and Marshall spring construction.

The coil springs (see accompanying photograph of the cushion, with the fabric lifted back) are at the bottom, and the Marshall spring rests upon it. A 22-gauge steel bottom board is used, with front edge turned up a ½-inch to protect the upholstery. The two-spring assembly is attached by means of a plywood bottom frame.

The lower tier of springs consists in twelve cone-shaped coils of tempered steel. The Marshall spring on top contains 68 separate coil springs in muslin sacks. The upper and lower spring assemblies are bound together with heavy twine. Over this assembly is placed the padding, which is long staple cotton and sisal fibre, and of course the fabric is stretched over this.

The Oswego theatre, designed by John Eberson, New York architect, has henna and blue tones running through the auditorium decorative scheme, which is colorfully carried out to an important degree in fabrics, and includes "black light" murals. The auditorium seating has henna in the backs, which are covered in velour; and blue in the seat cushions, which are covered in corduroy. The end standards also have these shades, with blue trim on a henna ground.

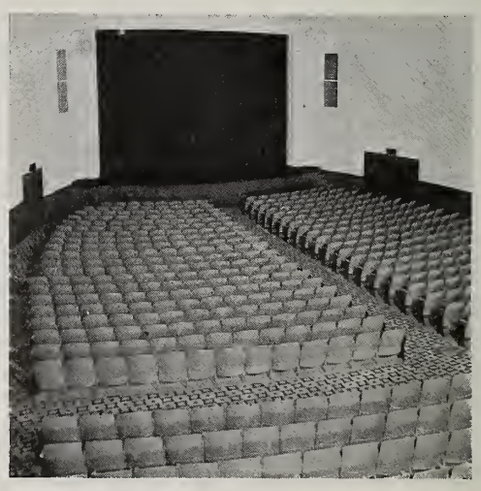
ILLUSTRATING PLAN AND DECORATIVE DEVELOPMENTS IN MODERN AUDITORIUM SEATING



Kleinhans Music Hall, Buffalo, N. Y.



Beechwold theatre, Columbus, Ohio.



RKO Trent theatre, Trenton, N. J.

■ Both the functional and decorative development of modern auditorium seating are well illustrated in the distinctive installations pictured above. Two show different approaches to the stagger plan; all indicate the contribution to decorative effect made by an assembly of today's streamlined forms. The Kleinhans Music Hall, the huge auditorium of which is seated with Ideal chairs, has the middle one of its five banks staggered with an uneven aisle line (all chairs same width). Both backs and seats in this installation are covered in Mohair (Corinth quality Chase Velmo). The detail view of the Beechwold seating shows the use of 30-inch chairs at alternate middle-bank row ends to effect a stagger plan with even aisle line. The chairs are International with mohair backs and simulated leather seats. To the plainly styled auditorium of the Trent theatre, Heywood-Wakefield chairs with new long back contribute importantly to the overall decorative effect. The chairs, which have coil spring-edge cushions with sisal-latex pads, are covered in mulberry striated (rib effect) mohair, while end standards are taupe.



Potwin on Sound Control

C. C. POTWIN, Consultant in Acoustics
Fellow, Acoustical Society of America

TREATMENT CONTROL

LAST MONTH particular emphasis was placed on the fact that acoustical treatment may be required in some theatres even though the analysis shows that the times of reverberation already fall within desirable limits. The need for this extra absorption can almost always be traced to a faulty basic design. Physical limitations in the development of the theatre structure, or a lack of understanding of the fundamentals of good acoustical design may be the underlying cause.

Actually, there are a number of design features which make it necessary to install more acoustical material than *mathematical* computations would indicate as desirable.

Proportions and Cubage

Consider, for example, the theatre auditorium having a length greater than twice the width. Possibly the plot dimensions are such that only an auditorium of excessive length can be accommodated. Nevertheless, *through a careful study of basic form,* the designer might strive to keep the ratio of proportions nearer to desirable acoustic limits. The theatre having excessive length will invariably require more acoustical material than is desirable, unless the side walls are specifically shaped to break up undesirable reflections.

Another type of design which may require excessive material is the balcony house having a large cubic foot volume and considerable wall area within the space forward of the balcony edge. *Unquestionably the cubage in this front section of the theatre could be more efficiently reduced in many new designs.* The writer has observed that in some cases *the distance between the upper fringe of the projected light beam and the ceiling at the front has been as great as* 15 *feet or more.* Such heights are excessive from the acoustical standpoint, and it would appear certain, from the writer's experience, that they could be held within more desirable limits.

Side Wall Conditions

The side walls, between the edge of the balcony and the stage opening, are also very important in this type of theatre. The factors to be considered here are: Common methods of shaping which call for excessive materials; the proper shaping of these forward surfaces; and the distribution of treatment of these areas, if it is required, relative to the amounts installed in other parts of the house. These points will be discussed in the next issue of this column.



It Costs Less to Install Modern Seating

THAN TO

NEGLECT

DOING SO!

When even smash hits fail to click it's time to give thought to your chairs. Theatregoers know the comfort of modern seating . . . go where it is assured.

The comfort of Ideal Seating is your best insurance against such loss. No other improvement is given such patron-approval through increased patronage. And it affords a PERMANENT attraction, swells grosses every day, not just on the good pictures.

A large percentage of the fine new theatres and those which are modernizing have been buying Ideal Chairs for their expert engineering, superior construction, modern design and real comfort.

Write for literature and learn about their many exclusive features. There's an Ideal Chair to fit every budget . . . "built to excel, not just to compete."

IDEAL SEATING COMPANY
GRAND RAPIDS, MICHIGAN

Export Offices: 330 West 42nd St., New York City
Attention: J. E. Robin

To Help You Select

Equipment : Materials : Furnishings : Supplies

■ Better Theatres Catalog Bureau (established many years ago) provides a free and convenient means of getting information concerning products available from reliable manufacturers. A comprehensive list of classes of product appears in this issue (on the page indicated below), and with it is a coupon. You merely write in the coupon the numbers of the kinds of product you are interested in, then add any further explanation, and your address. Better Theatres' Service Department will gladly do the rest.

use coupon on page 50



■ A lobby alcove with candy counter practically built in (note continuity of wall and candy case base) provides the confectionery service of Frisina's Grand theatre in Keokuk, Ia. And this is the location as well of the Manley popcorn machine, with all handled by one attendant.



■ Two Hamrick theatres with divergent methods. Above is Paramount in Seattle, where both the candy counter and Manley popcorn machine are located in the foyer. At the Roxy in Tacoma, the popcorn equipment is placed at the sidewalk (in good weather) to catch patrons and pedestrians.





. . . A DEPARTMENT DEVOTED TO CANDY AND POPCORN SALES AND VENDING OF ALL KINDS FOR EXTRA THEATRE INCOME

■ ■ ■

Maximum Sales Appeal Stimulates Natural Appetite

An interview with Tracy Barham about Northio Theatres' methods

PATRONS MUST be well served," is the credo of Tracy Barham, general manager Northio Theatres, Inc., with headquarters in Cincinnati, operating some eighteen theatres throughout Ohio, in Kentucky and West Virginia. Mr. Barham, an exponent of *service-plus* in the theatre, takes his confection vending seriously, which attitude is amply reflected in the vending methods and the class of merchandise dispensed in his concessions.

"The vending of confections and kindred products has come to be a highly important, if not practically indispensable adjunct of theatre operation, particularly in the 'B' and 'C' houses," Mr. Barham told this writer. "It is fraught with the same routine and specific merchandising problems and ethics as confront any other retail line, although, naturally, on a smaller and less complicated scale.

Theatre vending, to be successful, cannot be conducted in a shiftless, haphazard, careless or indifferent manner, he advises. "It is not just another unnecessary evil foisted on the exhibitor by popular demand, as so many exhibitors are wont to regard it. It is not something to be 'dragged in by the heels,' so to speak."

Mr. Barham does not expound any magic formulas or secret theories. Rather, he applies the principles of sound sales psychology. "Maximum appeal reduces sales resistance," he says. "Although the purchase of candy, popcorn or chewing gum seems to be more or less a natural impulse, especially among children, when entering a theatre, a person's appetite is stimulated to a certain extent by the attractiveness of the display. I think, too, that most patrons find the performance made more enjoyable by unconscious munching.

Approximately 85% of the sales in the Northio houses are made to children, Mr. Barham disclosed. Therefore he insists that the counters be of such height as to enable the youngsters to see the display and reach without effort for their selection. Experiments have proved that children like an open display, so that they can do their own choosing in a practical manner.

The limited "finances" of most children make it necessary to handle confections in



Candy and popcorn facilities in Northio Theatre's Palace, Hamilton, Ohio.

the low price groups. The five-cent confection is easily the most popular, and 98% of the sales are at this price.

In his study as to what brands to handle, Mr. Barham finds that this can largely be determined by investigating sales in stores located near schools. This, he says, is a reliable index. However, when and if a certain confection moves slowly, he advises placing it in the most prominent position in the display and let the power of suggestion help make the sale. Naturally, the slow-moving item is replaced immediately when the stock is exhausted.



TRACY BARHAM

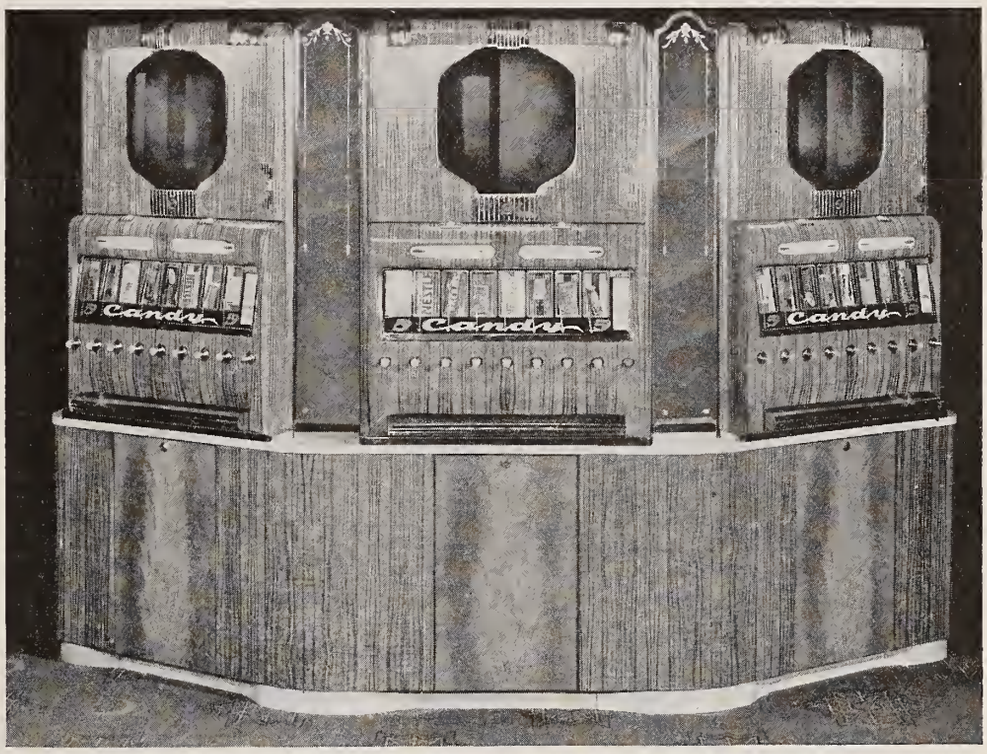
Since the "A," "B" and "C" theatres cater to entirely different clienteles, some brands of confections sell better at one theatre than another. In the "B" houses, attracting more of an element with less money to spend, and being attended more by children, quantity, rather than quality, seems to be the customer preference. Smaller pieces, but of a higher quality, find more ready sale in the "A" houses.

Referring to the salesgirl in charge of the concession, Mr. Barham emphasized the important part she plays in successful theatre vending. In selecting the person who will have charge of the concession, several important factors must be considered. She should be young, attractive and of pleasing personality; moreover, she should understand children, and possess the tact and patience necessary to deal with them, because when the youthful patron is undecided on the selection of purchase, or hesitates unduly, the *salesgirl* is the one to make suggestions or give advice, the same as is practiced in other lines of retail activity. Not only is many an additional sale made in this manner, Mr. Barham added, but the child appreciates it. Conversely, indifferent treatment discourages sales.

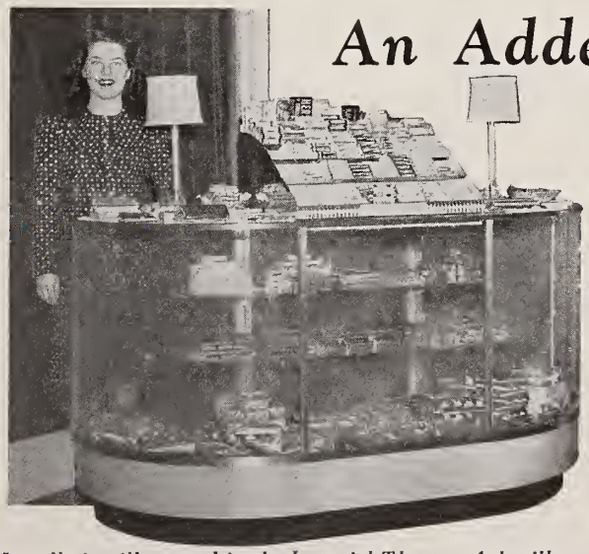
Popcorn, being the most profitable of all confectionery lines, is given special attention. "It must be carefully popped and properly seasoned to give it just the right taste. The popcorn machine is a potent selling aid. It must, therefore, be kept spotlessly clean and properly polished, not only from a sanitary standpoint, but because of the eye appeal which it exerts. The corn should be popped in plain view of the patrons as they enter the theatre. They like to watch the process. Moreover, the odor of freshly popped corn whets the appetite and thus creates a desire where none existed previously. Besides, the patron is thus assured that the corn is freshly popped. These angles may appear trivial, without any direct or tangible bearing on the scheme of selling."

The sales counter and popcorn machine, although never obtrusive, are invariably located where the patron must pass them when *entering* the theatre. Counters must be well-planned and modern, Mr. Barham believes. Proof of this attitude is found in the attractive counters just installed in the Palace and Rialto theatres, in Hamilton, Ohio, as shown in the accompanying photographs. Fronts of the counters are covered with Flexglas, new material consisting in small squares of thin mirror glass affixed to a flexible fabrics.—E. H. MAYER.

TRIPLE TYPE VENDER OFFERS 24 SELECTIONS



■ The new automatic candy vending machine in the lobby of the Fox theatre in Atlanta, Ga. It is a triple unit model of the line of "Univendors" manufactured by the Stoner Corporation of Aurora, Ill. With a 480-bar capacity, it offers 24 selections. The bars are illuminated by fluorescent lamps (giving off no effective heat), the mechanism is equipped with slug rejection device, and the base has storage accommodations.



Installation illustrated in the Imperial Theatre, Asheville, N. C. Frank LaBar, Manager, writes, "We are very pleased with the show case and it has been most satisfactory, and in addition to its beauty it has proved to be a good merchandiser, making an attractive display in our theatre foyer."

An Added Attraction for Customer Convenience and EXTRA PROFITS to you . . . .

By selling candy and other items theatre-goers enjoy during and after the show from eye-catching, sales-impelling, beautiful Columbus Show Cases, you too can turn foyer and hallway locations that are not earning their way into a permanent added attraction that will earn *extra profits for you.*

★ Write for information on a variety of cases suitable for such a department in your theatre.

The Columbus Show Case Co.—850 W. FIFTH AVE. COLUMBUS, OHIO



Structure of Walker PM Screen, enlarged 9 times

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IT'S PLASTIC molded, but that's only part of the story. It has a contoured surface, but that still isn't all. It's not so much what this screen is, but what it will do for picture quality in your theatre. And that's more than any other screen you've ever seen.

Walker PM Screens are making pictures better in the largest and smallest houses in the country. In every theatre where this unique screen has been installed, it is thrilling patrons and giving exhibitors cause for congratulations. What's more, the Walker PM Screen can be washed with little effort within an hour by one man, to maintain maximum efficiency.

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in operation, installation, maintenance

John J. Sefing is a graduate mechanical engineer and has long specialized in theatre work

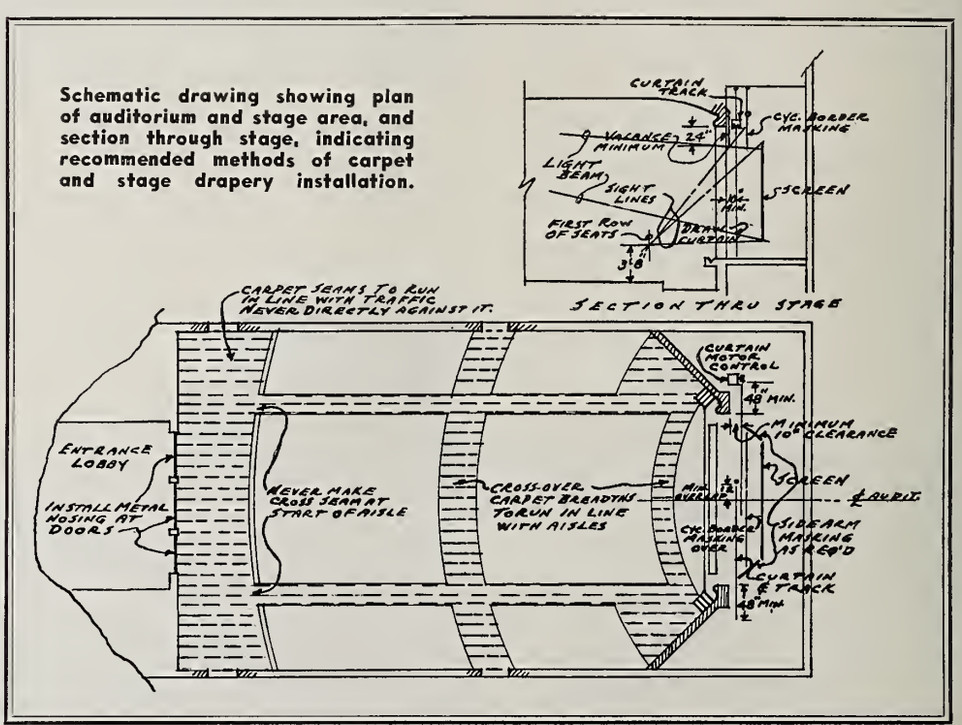
Most Practical Installation Of Carpet and Stage Drapes

Detailing methods that check wear and assure a good working job

IN THE INSTALLATION of carpeting in theatres, there are several methods that have been found from experience to be practical and money-saving to the exhibitor. Always at the entrance doors, where the carpet breadths end abutting the door saddles, a good grade of metal "nosing" protection should be installed. This metal "nosing" should also be installed at the edges of the carpet where a recess is provided for rubber mats at a drinking fountain or entrance door. In this way the tufts and seams of the carpet are protected from the heels and tips of the patrons' shoes; and the nosing also helps to cut down accidental tripping.

Care must be taken, however, in installing this metal nosing so that it does not extend beyond the normal height of the carpet tufts, or tripping of a patron will surely result. This "nosing" should be so installed that when it is fastened to the floor, the upper lip is compressed slightly into the carpet; also, that all exposed corners or edges on the nosing are slightly beveled. A good grade of metal nosing properly installed will add months to the life of the carpet, especially at the entrance doors where the wear is the hardest.

In laying the breadths of carpet, the seams should always run in the general direction of the line in which the majority of the patrons enter their seats or leave the theatre proper (see accompanying drawing). In this way the seams of the carpet breadths will last longer than if so laid that the heels and tips of shoes are constantly dug against the sides of the sewn



Schematic drawing showing plan of auditorium and stage area, and section through stage, indicating recommended methods of carpet and stage drapery installation.

breadths, which tends to pull them apart.

The laying of the breadths of carpet in the standee area should be from the rear wall to the standee rail, in the writer's opinion, not from side wall to side wall. There are several advantages in doing this. One is that in most cases there is less waste for matching, especially if the standee rail is on a sharp curve or radius; another, that a cross-seam can be avoided at the start of each aisle at the standee rail. There may be a little less sewing of seams required when the carpet breadths are laid out from side wall to side wall, but the advantages gained in laying the breadths from rear wall to standee rail make up the difference.

Avoid Aisle-Head Cross Seams

Cross-seams at the start of the aisles at the standee rail are very bad because at this point the heaviest traffic concentrates, and as the patrons start to go down the inclined aisle, they tend to dig their heels into the carpet, due to the slope of the floor. This action puts a heavy stress on the cross-seam, and in a short time after installation, it pulls apart, wears out quickly and is a constant hazard to patrons. Even with regular repairing or mending this evil will persist.

What must be kept in mind is that by laying the breadths. from rear wall to standee rail, the breadths do not always work out evenly in the distance between the aisles. The size of carpeting mostly used in theatres is the ¾-width, which is 27 inches wide. The 4/4-width is 36 inches wide. This means that the *ideal* width of an aisle would be a certain number of full 27-inch widths of carpet, so that it could be installed without using a fraction of a full width. However, in most cases this ideal distance is not found, the aisle widths being determined by the size and number of chairs in a row, with no regard for the carpet layout.

Standee and Cross-Overs

Whenever a fraction of a full width of carpet must be used in the standee area, in order to avoid cross-seams at the aisles, it should be laid in the area least noticeable to the patrons, especially when the matching of the design is not perfect. The laying of the carpet breadths in cross-overs should be in line with the breadths in the aisles. In this way the design will match, there will be less waste in matching, and fewer repairs than if the breadths are laid from aisle to aisle.

When picking up old and laying new carpet on the stairs, care should be taken that the wood strips are not split or rotted, also that the concrete treads are solid. When the strips or treads are in a weak condition, new strips should be rigidly installed, and strong concrete poured on the treads, otherwise the new carpet will constantly shift, tear loose and cause mishaps.

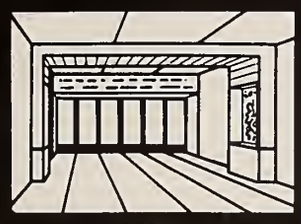
The exhibitor should not permit the carpet layer to use water to shrink the carpet in order to make the carpet breadths fit uniformly between the aisles in the standee

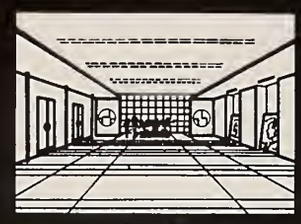
Light up

FOR SPRING RENOVATION WITH G-E MAZDA F LAMPS !



FRONT


LOBBY


FOYER


AUDITORIUM

SPRING is a good time to brighten up your entire theatre, give it a fresh sparkle and a stimulating atmosphere with new lighting . . . especially with cool, efficient G-E MAZDA F (fluorescent) lamps that give more light per foot than other tubular sources practical for theatre use.

FRONT — Colored fluorescent lamps in combination with filament lamps offer a new way to get unusual effects from attraction letter panels. For maximum advertising value, make sure the front is sufficiently bright, has good contrast with competing displays, and that it has effective motion.

LOBBY—To create a distinctive atmosphere try using colored fluorescent lamps in coffers attached to the ceiling, in corrugated metal troughs below the ceiling line, or in a grid placed across the ceiling. A light that is complimentary to complexions may be obtained by using colored G-E MAZDA F lamps of equal wattage in these proportions: 6 gold, 4 pink, 3 blue, and 1 green.

FOYER—Illumination here need only be 3 to 5 footcandles and may be produced by warm and inviting colors from lamps in well-shaded wall brackets, ceiling fixtures, and from decorative floor lamps. The new "soft white" fluorescent lamp also lends itself for foyer lighting.

AUDITORIUM—Try using "black light" on fluorescent carpeting and wall decorations. Even old murals may be treated with fluorescent paints and lacquers and energized with a 100-watt or 250-watt mercury lamp. Fluorescent carpeting is now on sale in many designs and colors.

For further specific information on lighting various parts of the theatre, write General Electric Company, Dept. 166-BT-E, Nela Park, Cleveland, O.

G-E MAZDA LAMPS
GENERAL ELECTRIC



G-E MAZDA F LAMPS now sell at new low prices with special discounts for quantity purchases. Your G-E MAZDA lamp distributor will be glad to work with you in planning interesting new lighting effects in your theatre.



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. . . and if you don't see what you are looking for, write BETTER THEATRES, Rockefeller Center, N. Y. . . . If you prefer, use the coupon on page 50.

HEYWOOD-WAKEFIELD
CAMEO
A real theatre man's chair

area. If this is done, when the carpet flattens and dries out, buckling takes place —after the installation men have gone! The practice of using water to shrink carpet should be forbidden at all times.

¶ STAGE DRAPERIES

Even though the draperies for the stage masking is a small item compared to other decorations in a motion picture theatre, there are several things that the exhibitor should be aware of before the installation.

It seems that the front valance (the piece of drapery masking fixed at the top of the proscenium opening) is nearly always neglected. This valance is either too "skimpy" in relation to the stage opening and size of auditorium, or of improper design or color scheme. In some cases, the material for the valance is the same as the draperies used on the side wall decorations due to neglect in planning, or of misguided economy of installation.

The color and design of the valance should be entirely different from the rest of the auditorium. In other words, it should make the stage *stand out* in order to carry out the distinction from the rest of the auditorium by the architectural scheme. From experience it has been learned that the height of the valance should be at least 24 inches, and this should be determined by the light beam coming from the projectors to the screen, and the amount of masking required to hide the main draw curtain track from the first row of seats.

Main Curtain Overlap

The main draw curtain should always have the proper overlap at the center of the stage, and also when it is parted and pulled off to the sides of the proscenium. The overlap of each curtain at the center should be at least 12 inches when it is in the closed position; this distance will give a uniform, complete closing of the stage by the curtains without any ragged space showing the screen in the rear. This would be the case of a, say, 6-inch overlap, because the tie lines to the curtain track are not always perfectly even, and they also will give a little in time; also, the chain weights in the pockets at the bottom of the curtain might shift in usage and pull the edge of the curtain at an angle. The space to be allowed from the edge of the proscenium opening to the end of the track overhead should be at least 4 feet. This will allow the curtain to help mask the side of the proscenium from 18 to 24 inches, and in the other 24 inches the curtain will bunch behind.

It must be remembered that this curtain material is usually of about 50% fullness, and if the side of the curtain is, say, 14 feet wide, it will take a space of nearly 4 feet to bunch into when the curtain is opened. This allowance of 4 feet inside of the side of the stage proscenium opening will give needed space for the proper installation of the curtain control motor.

In some cases, only 24 inches are allowed for the bunching of the curtain and the installation of the curtain control motor. With this limited space, it can be readily seen that the curtain will not bunch properly and will extend into the sightlines of the audience, and also interfere with the projected light on the screen.

When the question of the cyclorama border masking between the main curtain and the screen comes up, there is frequently a difference of opinion. Some prefer the canopy, or "balloon," masking because of its cheaper installation, but the disadvantage of using this type of masking between the main draw curtain and screen is that it never hangs uniformly at the ceiling and is an easy dirt catcher. The best cyclorama border masking is one hanging straight from a pipe or wood batten which, when once adjusted, remains in place and does not catch dirt or dust, as does the "balloon" type.

The side-arm masking is the drapery installed at the sides of the screen on a line to the edge of the proscenium opening. When the screen is in quite a bit from the stage opening, these side-arms should be split in pairs for easy entrance of a person on the stage. These side-arm maskings should hang from pipe or wood batten, which in turn should hang by lines from the ceiling.

Putting in an M-G Set? Be Sure Floor is Okay!

THERE are some aspects of motor-generator set installation that are too often overlooked, and with painful results. One of these is placement of this equipment in a room having a floor not strong enough to carry the heavy load, or a room directly over the lobby, one overhanging the rear of the balcony or standee space, etc. An open space or room under the motor-generator set with only a 6-inch concrete slab between will definitely act like a sounding-board; in other words, the vibration and electrical hum of the set will be amplified.

The first thing to do is to make sure the floor is properly reinforced to carry the weight and "line" load of the particular generator to be installed. The M-G set should always be installed near the retaining walls of the theatre, with the motor side about 12 inches from the wall, and the generator or commutator side having a clear working area of at least 30 inches on all sides for removal of the commutator in case of an emergency, and for convenience and safety in maintenance.

When the generator set must be installed, due to plan and structural conditions, with a hollow space under the floor, a substantial base should be installed of concrete and cork—or better still, a patented fabricated base of iron rails and insulating material, to avoid noise.—J. J. S.



LUTHER YANDLE is the new manager of the Colonial theatre at Kannapolis, N. C. The Colonial is operated by Kannapolis Theatres, Inc.

PEGGY MCNEIL, daughter of Mr. and Mrs. Robert A. McNeil of San Francisco, Calif., was married recently to Rex Stevenson. Mr. McNeil is head of the Golden State Theatre and Realty Company, operator of a large group of motion picture theatres.

Loew's, Inc., has sold the building housing the 1,200 seat Plaza Theatre in New Haven, Conn., to Woolworth's, the dime-store organization. The house is scheduled for a closing in June. Prior to Loew management, the house was part of the Poli circuit.

Another old-timer is back at the Los Angeles, Calif., branch of the National Theatre Supply Company in the person of OSCAR L. CHINIQUY, who was affiliated with the Los Angeles office from 1927 to 1933. Mr. Chiniquy's appointment, as made by LLOYD OWNBEY, National's Los Angeles manager, calls for company representation in all Southern California territory, Arizona, and some of the Los Angeles metropolitan district for Simplex projection and sound equipment and the complete line of theatre supplies handled by the National organization. In recent years Mr. Chiniquy has conducted his own ventilating and general equipment business in California.

The Reo theatre at Van Buren, Ark., which has been closed since 1937, has been reopened. The house has been remodeled throughout.

Warner Brothers have completely renovated their Majestic theatre in Sheboygan, Wis. The house has been provided with a new porcelain enamel front, new seats and new interior decorations and lighting fixtures.

GLEN LUVAC has taken over the Isis in Omega, Kans. The house was formerly operated by R. W. GRAFF.

■ ■ ■

ROBERT SCHWART and WILLIAM SIRICA plan to open a new theatre in Newington, Conn., in July.

JOHN PETERS and JAMES LIMA of San Francisco, have purchased the Strand at Gilroy, Calif.

GEORGE BAKER, who operates the Ritz and Helstrom at McPherson, Kans., has announced that the Helstrom is to be renamed the Manor, and after building improvements are completed, wil be operated as a first run house. The Ritz will be run as a secondary theatre.

VINCENT BROTHERS of De Pere, Wis., will lease the new Winneconne theatre, now under construction at Winneconne. The combination theatre and store building is being erected at a cost of about $20,000.

JACK THOMAS, manager of the Strand theatre at Clarksville, Ark., was recently elected president of the Clarksville Rotary Club.

JULIUS KRISCH, manager of the Midwest, Standard Theatres house in Oklahoma City, Okla., has been inducted into the army for a year's military training at Fort Sill, Okla.

W. P. FLORENCE, aged 53, owner of the Macco in Magnolia, Ark., died recently.

Monterey Theatres Company will remodel and reopen the Strand at Monterey, Calif.

SAM HADELMAN has purchased a large lot for free parking service, a block from his Colonial theatre in Bridgeport, Conn.

W. H. THOMPSON, operator of the Ritz at Lone Wolf, Okla., recently sold his house to R. L. TEETER.

EMIL BILJAN of West Allis, Wis., is planning the erection of a new theatre at Randolph, Wis.

The Ritz of Blytheville, Ark., is being remodeled and redecorated.

MARVIN BANK, who recently acquired the Avon, Hillsboro, Kans., expects to take over the Cozy in Humboldt, Kans. The Cozy has been operated by C. A. BESSIER.

ARTHUR JARVIS WOOD, aged 60, formerly a manager of a motion picture theatre in Brunswick, Ga., died recently from a heart attack.

TAM & PIEROVICH have opened a theatre at Sutter Creek, Calif.

SHERMAN GERMAINE, son of SAM GERMAINE, 20th Century-Fox booking manager at New Haven, Conn., has acquired the operation of the 400-seat Fairmount in the same city. The house had been operated by CHARLES MATURO for one month. Lease on the theatre has a run of nine years.

CRUMP TAYLOR has taken over the Plaza, Howard, Kans., from A. J. SIMMONS. Mr. Taylor has been maanger of the house.

The Down Town Amusement Company has been incorporated at San Francisco, with a capital stock of $25,000 by REED M. CLARKE and IRA S. SOLOMON.

■ ■ ■

R. J. INGRAM, manager of the Columbia Pictures exchange in Charlotte, N. C., for the last 13 years, has been promoted to manager of the Atlanta, Ga., exchange. Georgia and parts of adjacent states are embraced in Mr. Ingram's new territory. Mr. Ingram was associated with Columbia Picture for about 15 years.

WALTER MARTIN, Disney, Okla., recently sold the closed Ritz theatre there to CARL ROBERTS, who has reopened the house.

FLOYD HILL, Drexel, Mo., is now operating the Aladdin at Mound City, Kans. The house was formerly operated by the Klopfenstein Brothers circuit.

Warner Brothers has completely remodeled the State in Racine, Wis., which has been dark for the past several months, under the name of Badger. ANDREW J. KENNEY is manager.

MARK MORGAN, Eskin Theatres executive, is erecting an American farmhouse type home on a four-acre plot of ground near Cedarburg, Wis.

WALTER B. SHUTTEE, formerly general manager of Standard Theatres Corporation of Oklahoma City, Okla., recently took

over active control of the Max and Ritz theatres at Cherokee, Okla. Mr. Shuttee purchased the two houses last January, but did not take control of them until three months later.

NED CALVI plans to erect a theatre at Hawthorne, Calif., to cost about $70,000.

The Venice Investment Company has taken over the furnishings and equipment of the Fifth Avenue theatre, Inglewood, Calif., from the South Side Theatres., Inc.

C. H. ZILE, who recently purchased the Ritz at Winfield, Kans., from LEE SPROULE, is building a completely new modernistic front and marquee for the house. The threatre will be renamed the Zile and will be reequipped inside and out, according to present plans.

W. F. EDMONSTON recently sold the Blue Moon at Garber, Okla., to J. I. MCCONNELL.

EDWARD FRIEDWALD, who has been serving as assistant manager of Warner's Venetian in Racine, Wis., has been transferred to the Warner in Milwaukee, Wis. Mr. Friedwald is succeeded at the Venetian by ERVIN JANOT, who has been assistant manager at the circuit's Rialto in Racine. Mr. Janot in turn is succeeded by WILLIAM BINDEL, JR.

The Gilroy Amusement Company has been incorporated at Gilroy, Calif., with a capital stock of $10,000, the incorporators being B. E. KRAGEN and F. E. CANNOM of San Francisco.

Altec Service Corporation has added GEORGE P. SEAGLE of Norfolk, Va., to its staff of service inspectors. Mr. Seagle formerly was associated with Erpi and DeForest. He has been assigned to Altec's Roanoke, Va., service area.

CURBY A. SMITH is managing the new Park at North Little Rock, Ark. The house is operated by Malco Theatres, Inc.

■ ■ ■

A. F. MINOR, of the Magnolia Theatre Company, Burbank, Calif., died recently.

O. A. DICKSON of Lawrence, Kans., has purchased the Colonial in Alma, Kans. The house was formerly operated by W. KELLY of Kansas City.

The remodeled Strand theatre at Provo, Utah, was reopened March 29, by Intermountain Theatres, after having been shut for six years. JOHN KRIER, city manager for Intermountain, is in charge of the 400-seat house.

The Royal in Axtell, Kans., which has been closed for nearly a year, will be reopened by WILLIS HANNA, sometime soon, after a survey of local merchants found

about People of the Theatre (continued)

that a majority of them were willing to pledge their support to the project.

C. D. BRILES has taken over operation of the Newks in Burlington, Kans.

RAY WILSON, who owns and operates a theatre at DeWitt, Ark., has opened another house at Gillett, Ark.

ROY PEACOCK, manager of the Seattle office of the B. F. Shearer Company, Pacific Coast theatre supply dealers, has been transferred to the managership of the company's Los Angeles office, according to B. F. Shearer, president. Mr. Peacock, who has been associated with the Shearer organization for 21 years, succeeds C. FRANK HARRIS in Los Angeles. Mr. Harris has taken a six-month leave of absence to reside inland owing to the illness of Mrs. Harris. Mr. Peacock is in turn succeeded at the Seattle office by Roy Brobeck, who has been assistant manager and purchasing agent there.



Roy Peacock

L. W. WATTS has opened his newest theatre, the Haven, at Leesville, La. Mr. Watts also operates the Haven at Brookhaven, Miss.

W. M. FINLEY, owner of the Lyric at Norfork, Ark., has remodeled and redecorated his house.

HARRY GOLDFARB will erect a theatre to be known as the Bay theatre at National City, Calif. The new project will represent an investment of about $100,000.

MR. and MRS. JOHN WALTERS are remodeling their Park theatre in Huntington, W. Va., at a cost of $12,000. Architects and engineers engaged for the renovation project are F & Y Theatre Service of Columbus, Ohio.

W. P. WILSEY has sold his Avon theatre at George, Ia., to BERT KELSEY, operator of Bert's Place at Milford, Ia.

A compromise settlement of litigation over affairs of the National Theatre Syndicate, operating a theatre circuit in Northern and Central California, has been approved by the Superior Court in San Francisco. The compromise provided that title to the State theatre in Marysville, Calif., be transferred to the Syndicate, that the estate of MORGAN A. WALSH pay more than $20,000 to the credit of the stockholders, along with counsel fees of a similar amount. The litigation was launched three years ago.

C. S. DRAKE has completed the furnishing of his new house at Wichita, Kans., and plans to open it shortly.

JACK GREENBERG, Philadelphia exhibitor, will again take over the summer operation of the Avalon theatre in Avalon, N. J., on a deal with FRANK WINDELL, owner. Mr. Greenberg operates other resort theatres in Woodbine and Stone Harbor, N. J., and in Northampton, Pa.

The Fox Midwest circuit has purchased the Starr in Arkansas City, Kans. The house was formerly operated by S. M. WETMORE.

WILLIAM NASSER, manager of the Royal in San Francisco, was held up by bandits in the private office of the theatre as he was removing the weekend receipts from the safe. The bandits forced Mr. Nasser to give up $1,500 in cash.

A. PIERCE, operator of the Story theatre at Story City, Ia., has remodeled the projection room, making it fireproof. Further new installations include a new screen, sound equipment and projection apparatus.

■ ■ ■

N. W. FREDERICKS, operator of the Garden theatre at Lock Haven, Pa., has taken over the Roxy in Lewisburg, Pa., upon the expiration of the lease held by HARRY and MIKE STIEFEL, Philadelphia exhibitors. Messrs. Stiefel recently opened their own Campus theatre in Lewisburg.

ED P. ORTEE has acquired the Bay-Waveland Yacht Club structure at Bay St., St. Louis, Miss., and plans to build a third house for that Gulf Coast city.

JAMES RUSSELL, manager of the Strand in Lancaster, Mo., has leased the Vogue in Queens City, Mo.

The Park Theatre Company, operating two houses at Barberton, Ohio, has taken a 15-year lease on the 1,000 seat Dueber, now under construction on the site of the old Dueber-Hampton Watch Company plant, at Canton, Ohio. Completion of the house is scheduled for September 1.

MAX L. ROBINSON, who has been promoting the sale of Janette motorized speed reducers for the past four years, has been appointed sales manager by the Janette Manufacturing Company of Chicago, Ill. Mr. Robinson's sales experience in the electrical industry dates from 1914. He was formerly sales manager for Roth Brothers & Company, division of Century Electric Company, St. Louis.

Screen Values and Resurfacing Results

ADAPTING LOW-INTENSITY TO 1-KILOWATT ARC: AN ANALYSIS

SINCE the introduction of the one-kilowatt arc lamp, the question has arisen: Cannot low-intensity sources be adapted to this type of carbon combination?

The proposal of William Lemke, projectionist of the Lake theatre in Antioch, Ill., is fairly typical of the suggestions that have been made, Mr. Lemke writes:

"Would it not be practical to use copper-coated suprex carbons in a low-intensity reflector lamp by inserting a suitable adapter, with two 15-ampere tubes in each rectifier? Would it also not be practical to use copper-coated suprex carbons and suitable adapters, if a condenser of proper focal length were installed? With such a set-up, it is my belief that the yellow tinge of the low-intensity light would be avoided and the effect would be very similar to the light obtained from one-kilowatt lamps."

General objections immediately suggest themselves; however, inquiry addresed to the National Carbon Company has brought the following response:

"We are inclined to believe that the set-up suggested will probably burn all right if a suitable resistance is incorporated in the circuit to give the voltage and current of the trim proper ratings. Even so, the low-intensity grid probably used requires 32 amperes and 55 arc volts for satisfactory operation, and it is questionable if the power source could be altered for satisfactory operation with suprex trim.

"Suprex carbon arcs require magnets to stabilize the arc. Likewise, burning rates are so different from those of low-intensity carbons that it might be necessary to install a completely new feeding mechanism."

This view is concurred by others intimately familiar with the practical workings of the projection arc lamp, with certain additional citations. For example, to convert a 30-ampere, 55-volt d. c. rectifier feeding a low-intensity reflector arc lamp, into a low-voltage rectifier supplying proper direct current for use with the new copper-coated suprex carbon, would necessitate practically rebuilding the rectifier to a finely engineered piece of new equipment in order to get the 40-ampere, 27.5-volt direct current really required for the one-kilowatt lamp.

As experience shows, this type of lamp is very sensitive to current change, and if it is not left constantly at 40 amperes, the arc flame, and especially the rate of carbon feed, will be materially affected. It would be cheaper in the long run to purchase a rectifier especially designed for the particular lamp. Only by designing a proper ballast resistance in the d.c. line from the 55-volt rectifier would 100% efficiency and practicability be the result.

To convert the low-intensity reflector arc lamp into a lamp similar to the one-kilowatt, would involve major changes. First, the arc control motor and the low-intensity lamp would be affected by the change in current and voltage due to the specific requirements of the one-kilowatt arc. Then the inside of the low-intensity lamphouse would have to be changed, as the one-kilowatt arc requires a special reflector and carbon jaw holders.

At best, such a conversion would be a make-shift job and very doubtful as to final results when compared with the one-kilowatt arc having a specially manufactured lamphouse and rectifier.

An examination of screen renovation, suggested by a Spring crop of inquiries

IN THE LAST analysis, it is the screen that provides the picture—what the theatre has to sell. It is the final component of the technical system by which the art of the motion picture is created. In the light of its importance, it is one of the least expensive items in theatre equipment (the price today averages between 30c and 35c a square foot). Nevertheless, the screen is the victim of some of the most picayunish practices of theatre management.

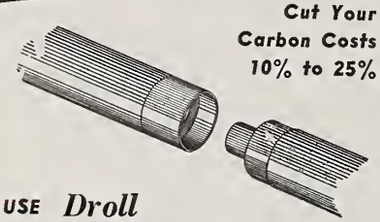
Spring, with its renovation programs in the immediate offing, always brings inquiries about screen resurfacing. Briefly, the answer on screen resurfacing is given in these facts:

Screens are fabricated, not merely surfaced. The coating is laid *in* the fabric—the fabric is impregnated with the pigment and binder. There are many applications of the mixture, laid with a knife-like instrument, and each is "baked" in, so to speak, not sprayed. The result is a surface, with sound-transmitting perforations of diameters and depths scientifically adjusted to attenuation limits, that reflects about 85%, more or less, of the light from the projectors.

In resurfacing, a mixture is sprayed on a surface already deteriorated, not freshly adapted to impregnation. The only type of resurfacing mixture that can produce a surface comparable to the original (casein base) is not otherwise adapted to a screen, since it contracts rapidly while drying and causes cracks. In all others the base pigment hardens and the resurfacing coating fails to bind. The effect is only to cover up, without uniformity, a portion of the soil, which increases the light-reflection to some extent. But generally speaking, this improvement does not amount to more than 15%, so that the resurfaced screen is still far short of its original image-producing quality. And the rate of deterioration, because resurfacing is only a superficial

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When the positive carbon is about 3 or 4 inches long, you simply insert the next carbon in the milled-out part, slipping the copper sleeve over the stub. This copper sleeve matches EXACTLY the copper coating on the carbon. That's all there is to it. Replace it in the projector. It is consumed, sleeve and all, giving light of unaltered quality and intensity.

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6.5 mm. x 9	7 mm. x 12
7 mm. x 9	8 mm. x 12

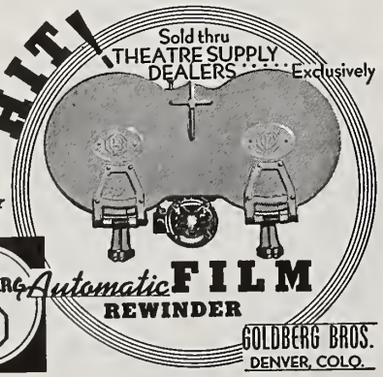
AND the 13.6 mm. x 22 High-Intensity, machined for adapters only.

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dirt-covering treatment, is much greater than that of a new screen.

But in addition to the light-reflection factor, there is sound attenuation to consider. An inquiry submitted on this point to a screen manufacturer of many years of experience, has brought the following response:

Keeping Bulk at Minimum

"The less the bulk and mass of a screen —that is to say, thickness and weight—the more efficient it is for sound. Provided that the fabric is absolutely opaque, so that no light is lost in the fabric itself, the less the thickness of the screen, the better it is so far as sound is concerned. It therefore follows that every ounce of paint that is added to a screen adds to sound attenuation, and if this attenuation is appreciable, it will be necessary to increase the amplification if a given level of sound volume is to be maintained.

"In addition to this, in order to prevent the loss of light by transmission through the perforation, each manufacturer endeavors to keep the number and size of the perforations as small as possible consistent with good sound transmission. In our own case, we endeavor to keep them just a trifle under the attenuation limits set by the Society of Motion Picture Engineers, consequently any addition to the face of the screen by spraying process, or otherwise, will tend to reduce these perforations somewhat and thereby increase the attenuation, as well as interfere with the quality of the sound. As a matter of fact, as you have stated on several occasions, even the accumulation of a small amount of dust in these perforations will interfere to some extent with transmission of sound.

"It is of the utmost importance, if a screen is to be resurfaced, that the coating material be of the highest quality and possess the greatest possible covering power, in order that only a small amount of material be necessary to form a perfect coating.

Filling of Perforations

"Fuzziness in the perforations is usually due to dull punches and dies in the making of the screen; however, it also often is due to poorly constructed base fabrics. This fuzziness is extremely detrimental to the sound, and is particularly detrimental if the screen is to be recoated, because the spray attaches itself to those loose strands in the perforations, so that the perforations may be almost entirely stopped up even when a very thin spray coating is used. A screen with poor perforations (made with dull punches, or imperfectly spaced, or of the wrong size) is what the exhibitor is apt to get if he governs his purchase primarily by price. Keeping punches razor sharp, and high-grade fabric costs plenty; the exhibitor must pay for these things if he expects to get a screen that will transmit sound well.

"Another bad feature of resurfacing is that unless the work be done by an expert, using high-grade materials and having a spray gun with plenty of reserve compression behind it, the perforation in one area of the screen, particularly where the spraying overlaps, is likely to be closed up to a greater extent than in another area. Consequently, more light will be reflected by the area where the diameter of the perforations has been reduced more than in other areas. Under such circumstances the screen as a whole will appear cloudy and the picture will suffer accordingly.

"The effect of clogged perforations is principally noticeable on the high frequencies, and keeping the perforations clear of dust by regular use of a vacuum cleaner or blower nozzle is good practice—if followed more generally, it would materially increase the life of our screens and maintain somewhat their original attenuation rate.

"The improvement in sound after resurfacing certain screens is due to the fact that the screen is generally thoroughly *cleaned* before resurfacing, or because in the process of resurfacing air pressure enough was used to blow out whatever dust had accumulated."

Incidentally, it may be noted here (since this point has been raised among the inquiries), all of the sound developed by the loudspeaker system does not pass through the perforations. In fact, only a relatively small part of it does. The rest is propagated by the diaphragmmatic action of the fabric. But the small part transmitted by the perforations is enough to determine the directional effect of the sound output, influencing the auditory illusion.—F. H. R.



Cleaning the Walker Plastic Type Screen

SINCE INTRODUCTION of the plastic screen manufactured by the Walker-American Corporation under the trade term "PM" and distributed by National Theatre Supply Company, a special method of cleaning has been developed employing a liquid cleaning compound. A cellulose sponge is used to apply and remove the cleaner, one gallon of which is rated sufficient to clean one entire average screen, and a screen as large as 20 feet wide can be cleaned in about an hour.

The gallon of liquid is placed in a clean pail, and the cellulose sponge is soaked in it thoroughly. The screen should be cleaned in block areas about three to four feet square—areas as large as a man can reach conveniently without moving his body—as the cleaner must be wiped off before it dries. The cleaner is applied with

the cellulose sponge, thoroughly wetting the entire block and washing the surface with the wet sponge. The sponge must then be rinsed out in the same cleaner and wrung out as dry as possible. The wrung out sponge is now used to wipe down the washed wet area. As the sponge becomes dirty, it must be rinsed out in the cleaner and wrung out again. Two or more complete wipings with a wrung-out sponge should remove all traces of dirt or dirt film from the surface.

The first block cleaned should be at the upper left hand corner. After washing, wiping and finishing this block, the ladder can then be moved and the next block alongside cleaned in the same manner. Continue the cleaning in block areas across the screen, then move down annd clean across from left to right again. Always overlap enough to make sure that no area is missed. Always finish one block before moving to the next. By cleaning the screen in blocks across, down and across again, working from left to right, the dirty cleaner has time to run down the back of the screen where it can do no harm to the cleaned area, and there is no danger of spattering cleaned areas with dirty cleaner.

It is not necessary to touch the masking except to put a few old newspapers over the bottom mask to protect it against drips.

"The screen's hard, smoothly curved surface collects little dust," explains the manufacturer, "but the thin, almost invisible film of dirt which collects in the course of a few months should be removed before it hardens. If this film is left on too long, it will accelerate the rate of deterioration of the surface. For three years the screen should maintain its original efficiency if it is properly cleaned every four months."

New Rectifier Bulbs

THREE NEW types of Tungar bulbs have been brought out by the General Electric Company's Appliance and Merchandising Division, Bridgeport, Conn., one of which (No.99x46) is primarily designed for operation in rectifiers for direct current arc supply.

The output characteristics are slightly higher than for the Nos. 99x44 and 99x45 (see below). It is similar in application and operation to the GE No. 217283 Tungar Bulb which has been used for a number of years. The new bulb is a half-wave rectifier with a maximum rating of 20 amperes at 60 volts.

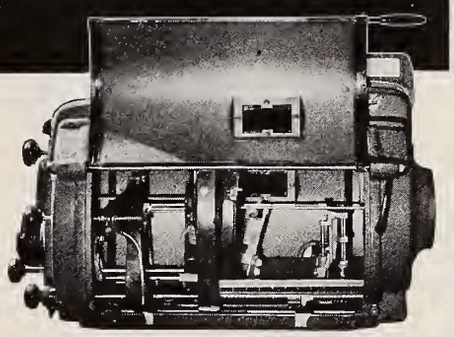
Another of the new bulbs (No. 99x44) is a full-wave tube with low pickup and arc-drop characteristics for power units supplying the exciter lamp and other applications, like radio relay supply, requiring outputs of from 12 to 25 volts d.c. at 6 amperes per tube.

The No. 99x45 is similar to the No. 99x44, but has a maximum current rating of 20 amperes, and is particularly adapted to boost-charging of 6-volt batteries. It can be used in any circuit where the full-wave d.c. output does not exceed 25 volts.

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F. H. Richardson's COMMENT

Suggesting Changes in Standard Release Print

JACK PRATER of Palouse, Wash., has turned in a number of suggestions for improvement of the Standard Release Print to these columns. Coming from Prater, they come from a chap who is not only a projectionist who has diligently pursued knowledge of his craft and the processes associated with it, but who is also part owner of several theatres and in charge of projection in all of them. The opinions of you other men are invited concerning Brother Prater's suggestions for the SRP. He would change it as follows:



F. H. R.

"Make identification title and reel number as large and plain as possible. Avoid fancy or unusual style letters and numerals, as well as ornamentation. Also consider advisability of making these titles to read from the celluloid (back) side of film inverted from present position; this would allow reading title just as the film is drawn down from projector upper magazine. Projectionists should check reel numbers before every threading, and it is now necessary to turn the film around and hold it right side up to read the title.

"Make leader print density always light enough so that clear parts are not darkened. These leaders must be read with ordinary projection room lighting and frequently threaded without special pilot lights.

"Have clear frame lines of not more than 1/16-inch in width throughout both the threading portion and the opaque tailpiece at end of reel. Most frame lines are now ⅛-inch or more wide, making it almost impossible to frame the projector so as to prevent frame lines from showing on the screen should the leader of either incoming or outgoing reel be projected.

"Provide a curtain cue mark at least 6 feet ahead of the regular motor cue at the ends of subjects. The need of such a cue is evidenced by the repeated marking by projectionists of the last reels of subjects—features especially—ahead of the *End Title* or regular cue marks.

"It is also apparent from the number of markings appearing on prints that many theatres do not run the repeat casts at the end of features. Where such repeat cast titles are included, standard cue marks should be placed for making changeover at the end of the regular title as well as at the end of the repeat cast.

"Have exchanges attach two click patches at the motor cue on the end of each reel. Many of us can get along nicely with the standard cues just as they are, but there is no denying that click patches are a much more positive method of attracting the projectionist's attention—even if his eyes *are* taken away from the screen.

"It is very evident that most projectionists prefer them, because although we receive first-class prints, it is seldom they do not already have click patches on them. Even the first-run houses are putting them on. Some of these patches are entirely too generous in size, often extending into picture area, and sometimes even into the sound track. If we must have them, let's have the exchanges put them on in a manner which does not damage either screen image or sound.

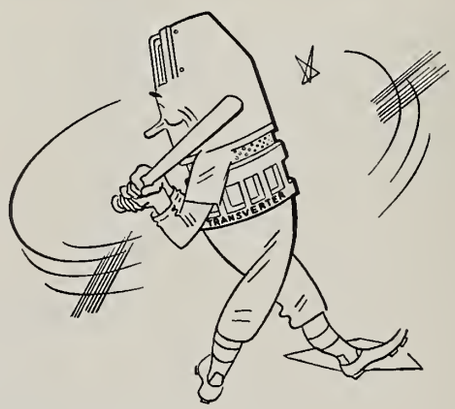
"Should it be decided not to use click patches, then it would seem advisable to make the present cue marks more easily

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visible on dark backgrounds by making the transparent circle around the cue dot wide enough to be seen without the need for projectionists to scratch circles around the marks.

"The Standard Release Print has already done wonders toward making a better screen presentation possible. I believe it can do still more toward eliminating individual cue marks."

Projection for Our Soldiers in Hawaii

COMES A LETTER from a soldier stationed in Hawaii. While not a projectionist, he writes, as a friend of the family, such observations as he thinks might interest me, and I pass them on, especially to you chaps who will probably be living under just these conditions before very long.

Our correspondent, Fred Bove, advises us that "the movies" are unusually welcome there since but few recreations are open to them. Because of sharks, swimming is permitted in restricted areas only. "Outside of these areas the bather is apt to find himself made into a shark sandwich—minus the bread!"

"While the boys' hopes were high upon arrival, there seems to be a dearth of grass skirts, except in store windows. Many young men are happy to sail for any island, since they envision a bit of the exotic. To date, however, the nearest they have come to realizing their dream is when looking at Hollywood pictures.

"The 'theatre' in this particular camp," our friend writes, "is outdoors and each man is expected to bring his own chair—the same consisting of most anything he can get hold of that can be made to serve the purpose. One theatre (there are two) uses Holmes projectors, equipped with Western Electric sound; the other sports DeVry projectors and RCA sound. The latter uses incandescent light source for projection, the other arc lamps. Both theatres have a 65-foot projection distance. The projection room is immediately over the projectionist's living quarters, which, incidentally, are 16 feet square and made of raw lumber."



Sergt. H. I. Walker, projectionist.

The projectionist our friend interviewed was Sergeant H. I. Walker, who attended the Navy School for Projection in 1931 and has, I believe, been handling projection equipment in the army ever since. The other projectionist is Corporal H. J. McDevitt—who, by the way, is the "proud possessor" of a Bluebook of Projection. Considering the equipment these men are supplied with and the conditions under which they work, they are doing a good job to make the "exile" of their comrades more bearable. It is far from an easy job to get a good screen image under the conditions they have to put up with. The entire camp has only two generators, with an output of 90 amperes, and this must serve the needs of a three-mile-square, thickly populated area, including the two theatres.

A "Movie" with a Moral For Too Many Theatres

IT IS INCREDIBLE but true that there is still equipment in American theatres to suggest the bit of entertainment that I present below. It is offered in a "scenario" from the hand of Lou Friedman of the National Theatre Supply Company. Mr. Friedman's motive may not be those of pure art, but the results are altogether amusing—though to the chaps struggling with antiquated equipment it may bring a sympathetic tear or two! With that intro-

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You should have a copy of the G-E Tungar Bulb folder. It tells also about 2-ampere Tungar Bulbs which possess advantages you might find helpful. Would you like a copy? Just write to Section A-1555, Appliance and Merchandise Department, General Electric Company, Bridgeport, Connecticut.



GENERAL ELECTRIC

ductory speech, I present Mr. Friedman's latest opus—

The scene opens with a long shot of a modest street in a modest little Middle Western town. The time is about ten o'clock in the morning on a Saturday in May. The camera pans along the street, picking out the middle-class little homes, housewives on the porches with their hair pinned up in towels, sweeping, dusting, and shaking out rugs. There is a cheerful chirping of little birds. Children are playing, riding bicycles, pushing scooters, laughing and shouting joyously. On the housewives' faces there is happiness and content. But the moving camera continues on past this peaceful scene to another modest house on the street. Here no happy housewife is on the porch; no frolicking children; no birds. An air of impending doom hovers over this cottage. Let's get it over with quickly—it is the home of Horace Auchmutty.

The camera stops, moves closer, focuses on the second-floor bedroom window, and gradually moves in. We next cut to a medium long shot of the bedroom itself. One of the twin beds is unoccupied, but as the camera cuts to a close shot, we see on the other bed the outstretched figure of Horace Auchmutty himself, lying wide awake, staring at the ceiling. Horace, if we haven't mentioned it before, is the chief—and only—projectionist of the Idle Hour Theatre. (The "Idle" also describes many of its seats.) Horace's face is the face of a condemned man. The door opens and Mrs. Auchmutty, Horace's wife, comes in.

MRS. A.—Horace!

(Horace does not answer. He continues to stare at the ceiling.)

MRS. A. (Louder, this time)—Horace! It's time.

HORACE—Go away.

MRS. A.—Please, Horry, don't take it so hard. You know you've got to do it.

HORACE—I can't stand it any more.

MRS. A.—You wait. Things'll get better.

HORACE—When? When? It's more than I can stand.

MRS. A.—Poor Horace. I know it's terrible, but you'll have to go through with it. Now please get up. Breakfast is ready.

With a look of sympathy for her unfortunate Horace, Mrs. Auchmutty goes out. Horace finally decides to get up. He throws the bedcovers off and sits on the side of the bed for a moment, his head in his hands. Poor Horace is a very tragic figure. Finally he arises, heaving a deep sigh. He puts on his bathrobe and goes out. The camera cuts again to a staircase in the house and Horace's feet coming slowly downstairs.

The next shot is that of Horace eating at the kitchen table, while his wife is bustling around, doing her best to maintain a cheerful attitude in the face of the tragedy overshadowing her husband. Somehow or other, Horace, a healthy and vigorous young fellow, stows away a pretty fair amount of bacon and eggs, toast, jam, and coffee. He is, however, unresponsive to the conversation of his wife. His face is set in serious lines and his thoughts are far away . . . obviously occupied with the tragedy he must face.

At last Horace finishes his coffee, puts on his coat and hat, and prepares to leave. Mrs. Auchmutty comes up, throws her arms around him, and kisses him.

MRS. A.—My poor Horace. (She pats his back.) Maybe you'd like to have me go with you? I'd be glad to walk down there with you.

HORACE—No. What good would that do? I've got to go through with this myself . . . goodbye!

The camera cuts to the outside of the house to pick up Horace coming down the porch. It pulls back in front of him, focusing on his face, set in grim lines. A vision of what he must endure makes him put his hand up before his eyes to shut out the horrible picture.

Horace is now walking pretty quickly, and suddenly, up and under the scene comes the sound of a pendulum ticking furiously. The camera cuts to a shot of an actual clock with the pendulum swinging. The ticking is loud, keeping time with Horace as he plods along.

Horace turns the corner, walks down another street, then turns still another corner. He looks up suddenly, and then, because of what he sees, he stops. The ticking of the pendulum also stops. Horace shudders, straightens his shoulders, then resumes walking, but his steps are very slow. The sound of the pendulum slows up. The camera drops to Horace's dragging feet, then moves up to his staring eyes. The camera shifts ahead of Horace, panning down the street until it picks up the object at which Horace is staring. It is the marquee of the Idle Hour Theatre, where Horace works. Then the camera comes back for a close-up of Horace.

HORACE (to himself)—I've got to do it. I've got to go through with it.

Again the camera drops to Horace's feet, the dragging feet of a doomed man. The ticking of the pendulum is still heard, in time with Horace, as his feet carry him down his last mile. The camera comes back to Horace's set face, then cuts to a prison scene and a shot of a condemned man ready for the chair, with a priest in front and guards holding the unfortunate convict's arms as he falters down to that little green door. Then, back to Horace's face again. A shudder passes over it and he closes his eyes.

HORACE (to himself)—I can take it. I can take it, if I have to. I'll think of Jimmy Cagney. What was that picture? Angels With Dirty Faces. That's it. Yeah, that's it, that's the one. Rocky Sullivan, that's who he was. He wasn't scared, Rocky wasn't. He wasn't scared.

The pendulum sound is louder now, as the camera again cuts to the shabby front of the Idle Hour Theatre, now no more than 50 feet away. Back to Horace's feet comes the camera. It follows them down that last stretch to the theatre. The camera moves up a little, showing Horace going through the entrance, then focuses on Horace's back as he walks slowly through the lobby and turns to go up to the projection room. Horace grasps the stair rail, exerts all his strength to pull himself up.

HORACE (whispering hoarsely to himself)—A razor blade. Yeah, a razor blade. No splicer. Condensers cracked. Got to clean them. Rectifier bulbs won't burn right. Got to kick the rectifier to start it. Don't forget the new wire for the upper magazine door. Won't stay shut. Trouble. Trouble all the time.

Suddenly now, the camera shows Horace face to face with the partly open projection room door. Horace stops. The pendulum sound stops. Through some queer trick of lighting inside the projection room, the shadow of the projectors is a huge elongated form on the wall nearest Horace. The shadow has a queer and ominous shape. Horace stares at it. His face shows that it reminds him of something terrible. The camera cuts to the prison scene again, with a shot through the open door of that little room. There on the wall is a similar shadow, terrifying in shape. Back again to Horace comes the camera, to his frightened face, to his hands wildly waving the shadow away.

HORACE (shouting)—No! No! I can't. I can't take it any more! I can't work with that old broken-down Powers projector any longer! It's old. It's older than I am. It's falling to pieces. I can't! I can't work with it. I can't work with that old Powers! I can't, I can't. . . .

CURTAIN

•

I mount the stage to suggest a good round of applause for the author. There is more than one actual projectionist in Horace's shoes. The difference is that they are showing more courage than Mr. Friedman's hero demonstrates. . . . But I wonder if Horace's way wouldn't be better!

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Reducing Chatter from Tension Shoe Pressure

IT WAS GRATIFYING to receive a letter the other day from Dan Negrette, Jr., projectionist at the Sultana

theatre in Williams, Ariz., offering his thanks for a suggestion that has got rid of the trouble he was having with the running of new prints. In this case, the suggestion was not printed, but mailed to Brother Negrette, and I now recall that the reason this was done was that the proposed method, which came from E. H. Rousseau of the Allen theatre in Buford, Ga., was one which should be suggested only to projectionists skilled and conscientious enough to use it safely. Writes Negrette:

"I proceeded to experiment with Rousseau's suggestion to place very thin brass washers between the trap and aperture shaft slide, thus releasing pressure on the tension shoes, and it actually reduced to a great extent the 'chatter' we were experiencing in running new prints. However, I found it impossible to get rid of it all without sacrificing steadiness of the picture.

"The suggestion was greatly appreciated. It shows the eagerness of fellow projectionists to help each other solve problems. More power to you and your columns in BETTER THEATRES."

Assuming the projectionist to be careful, the washer method is worth a try.

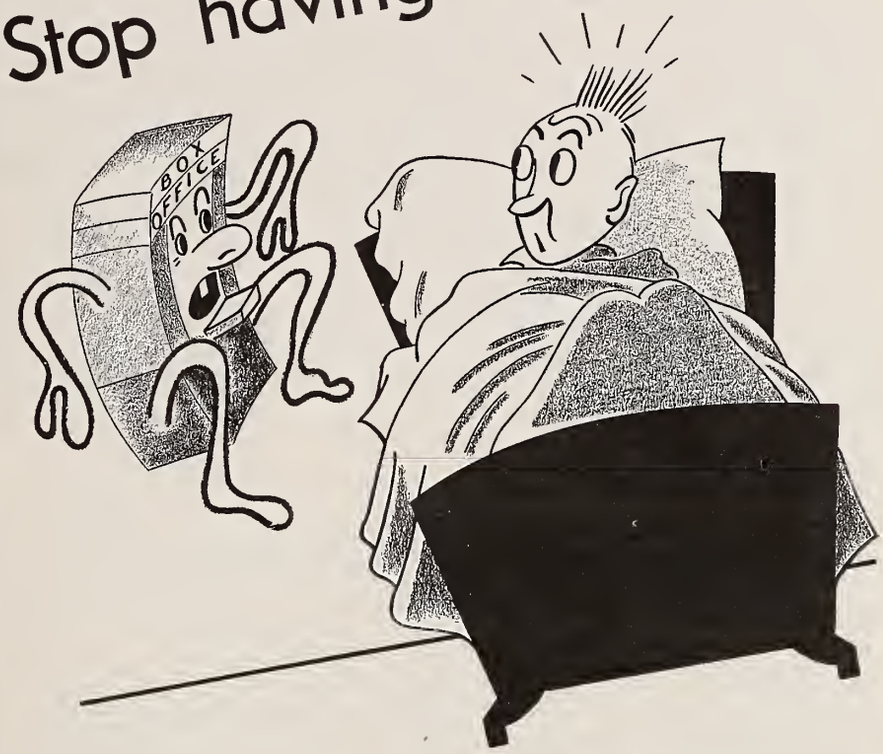
What the Audience Owes the Theatre!

I STOPPED IN at the University Theatre in Cambridge, Mass., recently, bent on a visit with the manager, Stanley Sumner (only to find that for once he had taken an evening off and had departed a few seconds before my arrival). I once went into a rave over this particular theatre because of its absolute immaculateness as a whole, and in the projection room in particular. Friend Sumner and his projectionists boasted that anyone could sit on any part of their equipment and come up with not a spot of dirt or oil. Now, after all these years, and on an unannounced visit I expected to catch the entire staff napping. Not so. That same spotlessness still exists.

I sat down and saw a most interesting picture—"Flight from Destiny," which was admirably presented. But this theatre is located fairly near Harvard University and draws the students. While the picture was about the best of its kind I ever saw, it was completely ruined by mismannered patrons. In the past I have roasted theatres from practically every angle; now I have a new "bug." One of these fine days I shall sit me down and rip off a five page article on what the *audience* owes to the theatre, instead of what the theatre owes to the audience. [Hope you get it printed, Butch!—ED.]

Communications for F. H. Richardson will reach him if addressed to him either at BETTER THEATRES, Rockefeller Center, New York . . . *or at* No. 3 Tudor Lane, Scarsdale, N. Y.

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CATALOG BUREAU

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ADVERTISING
101—Advertising projectors
102—Cutout devices
103—Display frames
104—Flashers
105—Lamps, incand. reflector
106—Lamps, incand. flood
107—Letters, changeable
108—Marquees
109—Reflectors, roundel type
110—Signs, theatre name
111—Neon transformers

AIR SUPPLY
201—Air Cleaners, electrical
202—Air washers
203—Blowers & fans
204—Coils (heat transfer)
205—Compressors
206—Control equipment
207—Cooling towers
208—Diffusers
209—Filters
210—Furnaces & boilers
211—Grilles, ornamental
212—Heaters, gas unit
213—Humidifiers
214—Insulation
215—Motors
216—Oil burners
217—Ozone generators
218—Radiators
219—Stokers
220—Temperature indicators
221—Well water pumps

ARCHIT'RE & DECORATION
301—Decorating service
302—Drapes
303—Fabric, wall
304—Fibre boards & tiles
305—Glass blocks & tiles
306—Glass murals
307—Leatherette for walls
308—Luminescent paints
309—Mirrors
310—Paint, lacquers, etc.
311—Porcelain enamel
312—Roofing
313—Terrazzo
314—Wood veneer

GENERAL MAINTENANCE
401—Brooms & brushes
402—Carpet shampoo
403—Cleaning compounds
404—Detergents
405—Disinfectants
406—Gum remover
407—Ladders, safety
408—Perfumes
409—Polishes
410—Sand urns
411—Snow melting crystals
412—Soap, liquid
413—Vacuum cleaners

FLOOR COVERINGS
501—Asphalt tile
502—Carpeting
503—Carpet, fluorescent
504—Carpet lining
505—Concrete paint
506—Linoleum
507—Mats, rubber

LIGHTING
601—Black-light equipment
602—Cove strips & reflectors
603—Dimmers
604—Downlighting equipment
605—Fluorescent lamps
606—Lumiline lamps
607—Luminaires
(See also Advertising, Stage)

LOUNGE FURNISHINGS
701—Ash trays
702—Chairs, sofas, tables
703—Cosmetic tables, chairs
704—Mirrors
705—Statuary

OFFICE
801—Accounting systems
802—Communicating systems

PROJECTION
901—Acoustic materials
902—Acoustic service
903—Amplifiers
904—Amplifier tubes
905—Cabinets, accessory
906—Cabinets, carbon
907—Cabinets, film
908—Changeovers
909—Condenser lenses
910—Effect projectors
911—Exciter lamps
912—Fire extinguishers
913—Fire shutters
914—Hearing aids
915—Lamps, projection arc
916—Microphones
917—Mirror guards
918—Motor-generators
919—Photoelectric cells
920—Projectors, standard
921—Projectors, 16-mm.
922—Projector parts
923—Projection, rear
924—Public address systems
925—Rectifiers
926—Reel end alarms
927—Reels
928—Reflectors (arc)
929—Renovators, film
930—Rewinders
931—Rheostats
932—Safety devices, projector
933—Screens
934—Speakers & horns
935—Splicers
936—Soundheads
937—Stereopticons
938—Tables
939—Voltages regulators
940—Waste cans, self-closing

SEATING
1001—Ash trays (chair back)
1002—Chairs
1003—Chair covers
1004—Chair refinishing
1005—Expansion bolts
1006—Fastening cement
1007—Latex cushions
1008—Upholstering fabrics

SERVICE & TRAFFIC
1101—Directional signs
1102—Drinking cups
1103—Drinking fountains
1104—Uniforms

STAGE
1201—Curtains & drapes
1202—Curtain controls
1203—Curtain tracks
1204—Lighting equipment
1205—Rigging & hardware
1206—Scenery
1207—Switchboards

TICKET SALES
1301—Box offices
1302—Changemakers
1303—Signs, price
1304—Speaking tubes
1305—Tickets
1306—Ticket choppers
1307—Ticket holders
1308—Ticket registers

TOILET
1401—Fixtures
1402—Paper dispensers
1403—Paper towels
1404—Soap dispensers
(See also Maintenance)

VENDING
1501—Beverage Dispensers
1502—Candy counters
1503—Candy machines
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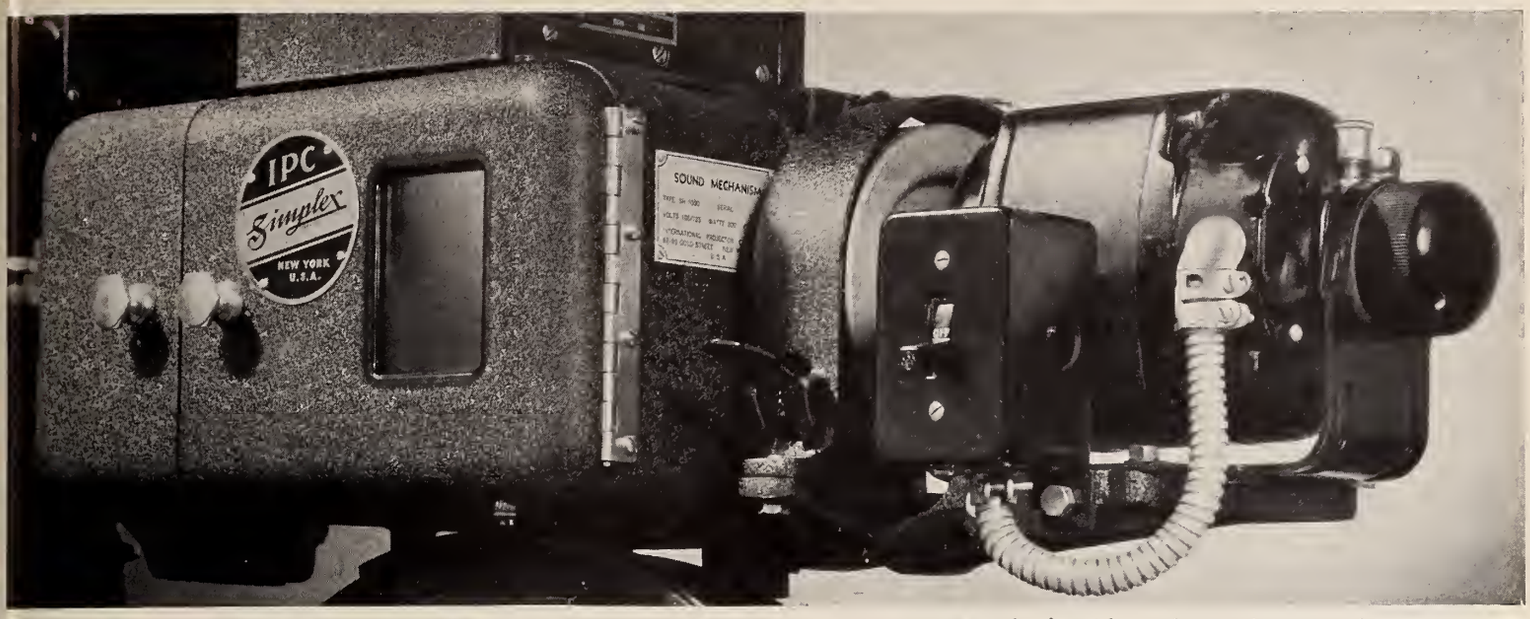
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Designed and priced for large motion picture houses and small, the Magic Voice of the Screen is the profit potion you want for your box-office.

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HER FIRST BEAU
I'LL WAIT FOR YOU
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SHERIFF OF TOMBSTONE
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THIS MAN IS DANGEROUS
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Opposition to Axis Films in U. S. Brings Riots, Censoring, Exhibitor, Public Complaint

"Remember Rich of Hollywood Taxing Production Rentals," Independents Ask Lawmakers

VOL. 143, NO. 6 MAY 10, 1941

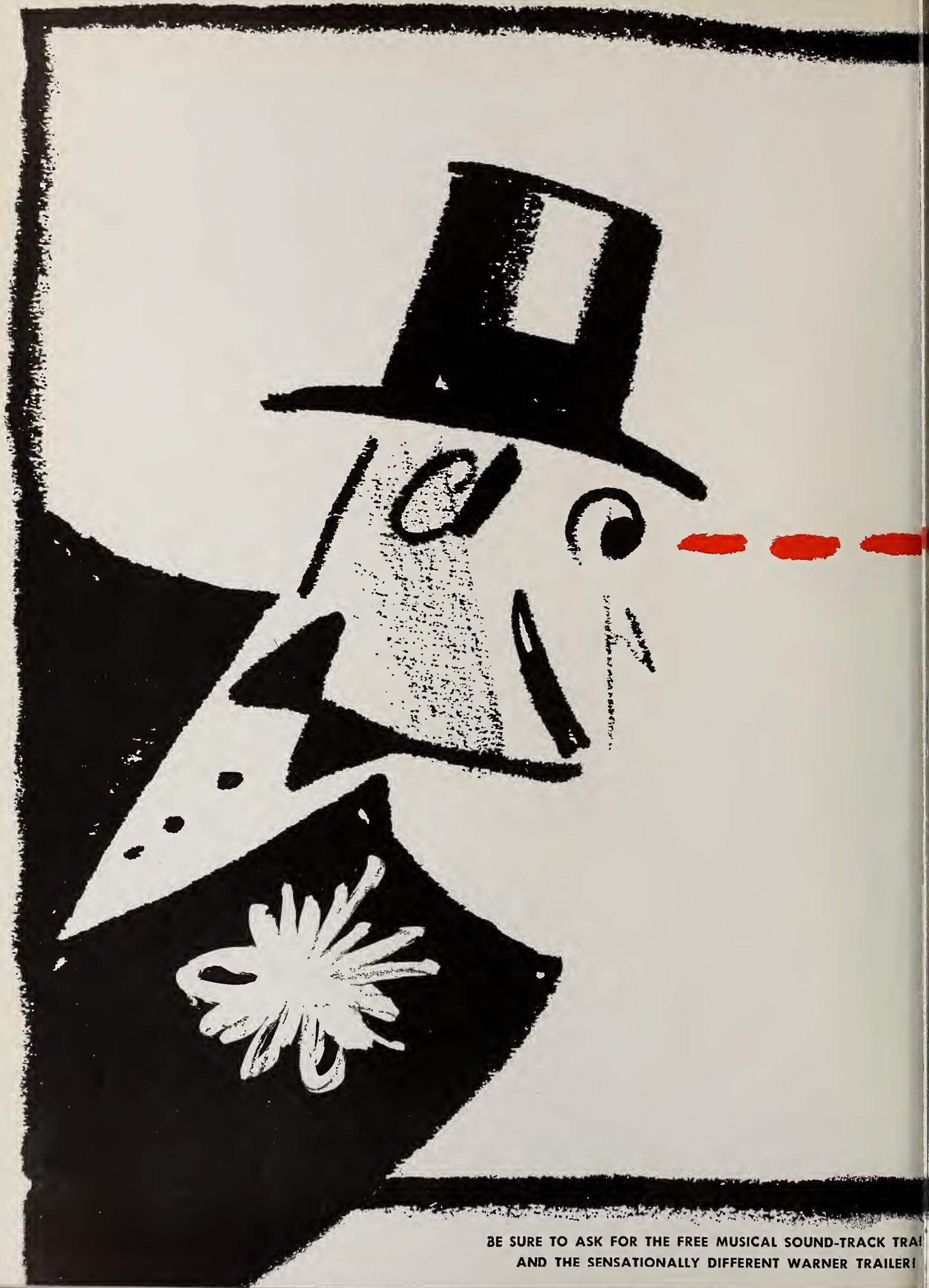
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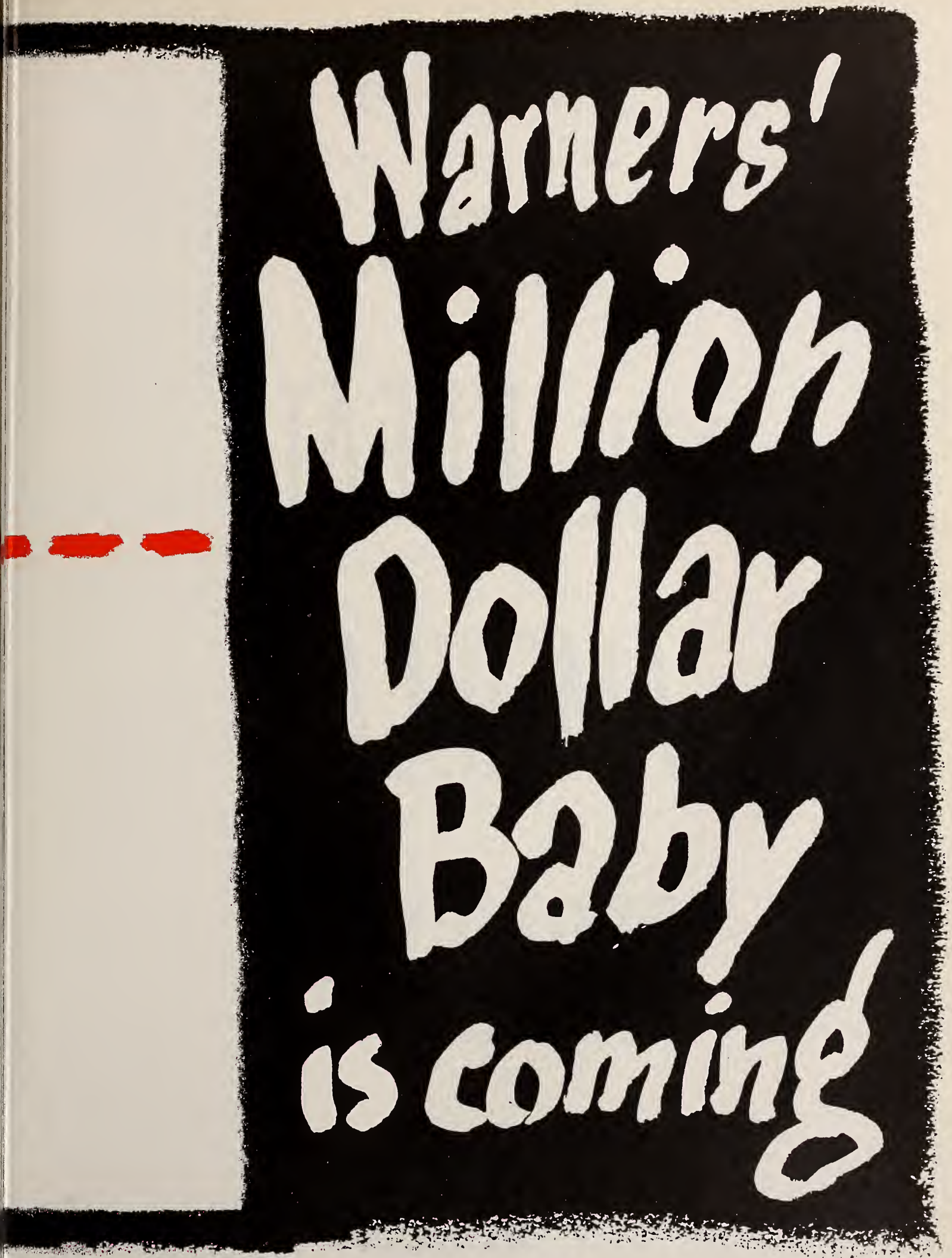


What's behind the Gossip?

Once a year the talk about a motion picture gets around the country so fast that the public knows an unusual film is on the way even before seeing it. Here's one that's already being discussed among the most important pictures of 1941. "Orchids to Joan Crawford in 'A Woman's Face'," writes Walter Winchell to the nation. "Sneak previews indicate it's Joan Crawford's greatest personal triumph," says Jimmie Fidler's column. Another triumph by George Cukor, director of "Philadelphia Story." *Screen play by Donald Ogden Stewart and Elliot Paul. Produced by Victor Saville. A Metro-Goldwyn-Mayer Picture.*



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—New York Times

"ZING AND ZIP . . . SNAP AND PUNCH AND SOCKO ACTS...TUNEFUL WOW!"

—Jimmy Starr, Los Angeles Eve. Herald & Express

"FAYE, OAKIE AND PAYNE WHO SCORED BEFORE IN 'TIN PAN ALLEY' ARE A WINNING TRIO ONCE AGAIN!"

—New York Daily Mirror

" 'THE GREAT AMERICAN BROADCAST' WILL HAVE YOU JUMPING UP AND DOWN OVER THE PERFORMANCES! IT WILL AND SHOULD CLEAN UP!"

—Hedda Hopper in her syndicated column

"AS SUREFIRE A BOX-OFFICE SOCK SHOW AS HAS EMERGED FROM HOLLYWOOD IN RECENT MONTHS!"

—Hollywood Reporter

"ALICE FAYE AT HER BEST! AND THE TWO BOYS, JOHN PAYNE AND JACK OAKIE, WHO MADE 'TIN PAN ALLEY' SUCH A SUCCESS!"—*Louella O. Parsons*

"ONE OF THE MOST ENJOYABLE MUSICAL COMEDIES THAT HOLLYWOOD HAS DELIVERED IN SOME TIME! PURE, UNALLOYED FUN!"

—New York World-Telegram

America agrees

THE GREAT AMERICAN BROADCAST

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" 'THE GREAT AMERICAN BROADCAST' IS A NATURAL FOR GROSSES IN BOX-CAR FIGURES!"

—Motion Picture Daily

"TOP ENTERTAINMENT FOR ALL AUDIENCES! TUNED FOR HEFTY BIZ IN ALL RUNS!" *—Variety*

" 'THE GREAT AMERICAN BROADCAST' IS A GREAT PICTURE! CORKING ENTERTAINMENT! AUDIENCES WILL LOVE IT!"

—The Film Daily

"PIC OF THE WEEK: 'THE GREAT AMERICAN BROADCAST...THE TRIO WHO CHALKED UP A HIT WITH 'TIN PAN ALLEY' SCORE A HOME RUN!"

—Jimmie Fidler

"MISS FAYE IS A RARE COMBINATION OF SINGER AND ACTRESS...OAKIE IS SCREAMINGLY FUNNY . . . PAYNE'S PERFORMANCE IS TOPNOTCH!"

—New York Daily News

"DESERVES TO STAND AMONGST THE TOP RANK!" *—Daily Variety*

"SHOULD BE ONE OF THE TOP RANKING SUCCESSFUL FEATURES OF THIS SEASON! SUREFIRE SOCK SHOW FOR ANY BOX-OFFICE!"

—Showmen's Trade Review

20th CENTURY FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 143, No. 6 May 10, 1941

"KANE"—A NOTION

THE current astonishment of the world of the screen is "Citizen Kane." The most astonishing aspect of that special manifestation is that it is astonishing. As cinema it is remarkable chiefly because pictures are so rarely remarkable. It is being hollered and whooped about by some critics, and taken mildly by others. The younger the critic the higher the excitement. Viewed objectively by an experienced viewer of the screen, there comes the question, a once famous line from a once famous play called "The Tavern" which epitomized: "What's all the shootin' fur?"

Careful examination of the analytical attentions of the many and able critics seems to discover that, while they have been looking to camera technique, into potential issues of biographical annoyance to "a certain publisher," and enjoying excitement over various kinetics of execution and concept, they have also overlooked the one basic element—this picture was made by a man who wanted to make a picture, tell a story, say something, and whether he really had something to say or not. The fact is he actually had nothing to say, but he had a most exciting time saying it. It is certainly "much ado about nothing," and about as conclusively lacking in end-effect as "Fantasia," which is another picture made by a young man under the impression that he was saying something about something, or everything. The excitement is in the telling, and not in what is told.

The final climax of both shows is so absent as to suggest Mr. Barnum's sterling legend: "This way to the Grand Egress." Remember, though, Mr. Barnum sold a lot of tickets.

The great aspect of "Citizen Kane" is that it radiates the enthusiastic interest of the young man who made it. He had to be very young to do it; otherwise the tale which beguiled him into all that creative activity would have bored him. Actually his story is the vivisection of an ego—and no actor can be on safe ground in such an adventure. It is impossible to be sure whether the ego being explored is that of the character played or of the player.

The general bepuzzlement represented has been crystallized in the preliminary display advertising of the show which seems to have only one message, "It's Terrific." Terrific what? Shortly there'll be a public box-office judgment on that.

THE picture, for the clinical audience of showmen, will represent an interesting exploration of the coverage of that speculative medium called "word of mouth." None of the advertising, and none of the official promotion, can take cognizance of the real and personal issue which has given the subject a special sort of fame, restricted mainly to New York and Los Angeles, stirred on the question of what bearing the picture might have on the life story of Mr. William Randolph Hearst, and what he might do about it. The Hearst issue is not advertising copy—so far. How much does the big national motion picture audience know about all this and the implications? Almost nothing. So we have an experiment in propaganda osmosis. If a wide public gets the notion that "it's terrific," it will be because it is. And if it is terrific it will be because of the verve, elan, pep, dynamics, ambition and ego of an actor—Mr. Orson Welles.

Please consider that no indictment of Mr. Welles. He is what he ought to be, a young fellow full of ginger. The screen owes much of its tradition to the likes of him. Mr. Welles rates as quite as reasonable and quite as intelligent as Mr. D. W. Griffith making his "Intolerance." Mr. Welles with his "Citizen Kane" is on quite as sure ground as Mr. Erich von Stroheim with his "Greed" and the still-born "Queen Kelly," a much more debated picture.

Mr. Welles, no matter what else he has done in "Citizen Kane," has given the production community of Hollywood "a turn." The consequences there will be not revolutionary, because his contribution is not revolutionary, but leavening. His discoveries are re-discoveries, but new for now. His picture will encourage the workers to consider their tools with a fresh eye—merely because he is one of the freshest ever.

△ △ △

ED PORTER

THE passing of Mr. Edwin S. Porter, our friend and yours, takes from us one of the most protean of personalities in all the complexly dramatic story of the evolution and rise of the screen. As recorded in last week's issue and widely in the lay press, much of Mr. Porter's fame has been currently written in his exploration of the art of narration with "The Great Train Robbery," of 1903, which many the year ago your editor elected to designate as the first "story picture," as the camera was extending its capacities beyond mere recordings of events. It so chanced that Mr. Porter was to continue in production service into the feature era and the direction of Mary Pickford for Mr. Adolph Zukor's Famous Players.

But, also, significant to every showman, is the fact that there is something, too, of able Ed Porter in every projection booth in America. He was the technician who so predominantly helped carry over projector evolution and perfection from that old Edengraph, built by the late Mr. Frank Cannock, Scot and one time mechanician for the Singer sewing machine over there, to the great machine known as the Simplex, and with influences that extended in all directions into projector design.

Probably no other man in all the annals of the art went so far from the very beginnings into a period of development, with so much capacity, rooted in a demand for perfection. He made cameras, he made pictures, he played pictures, he sold pictures, he got rich several times and never took it seriously. Also he never went broke.

Occasionally forces of hunger-driven ambition pushed at him, and he stepped aside and let them pass.

"I'll live long enough, and happily, to see them harvest their headaches," he once observed to your editor. He did. Also observed Ed: "This business of ours includes a lot of funny fellows—some of them just as lucky, and just as funny as I am."

Edwin S. Porter made his mark, lived long, prospered, and the motion picture as both art and industry is the better for what he did and gave. He made things work, just because he wanted them to work.

—Terry Ramsaye

This Week in the News

Hide and Seek

NOTWITHSTANDING the release, Tuesday, to the Hollywood press, of a letter dated April 28th, from Y. Frank Freeman, president of the Associated Motion Picture Producers, to studio heads, in Hollywood, requesting that "every step be taken to prevent releases of feature pictures prior to a preview for the Hollywood press," 22 correspondents and columnists, headed by Douglas Churchill, Hollywood correspondent for the New York *Times*, have reiterated their intention of continuing to cover sneak previews, when and as the time and place of such screenings can be ascertained. The correspondents five weeks ago protested the timing and other aspects of the preview system as administered by the Studio Publicity Directors Committee.

Columbia's "Washington Adventure," and Paramount's "Buy Me That Town," are the two latest incidents of sneak preview coverage by the correspondents group in tryout screenings outside Hollywood, in contravention of a custom by which the press passed by test showings of product in the editing stage.

Meanwhile studio publicity departments and members of the protesting press group continue a sort of hide-and-seek competition with studios intensifying efforts to maintain secrecy regarding the place and time of test showings, formerly announced by most of them.

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Trouble on Latin Front

IN Washington, U. S. State Department circles, Wednesday, said that no action was expected to be taken on the attack on Douglas Fairbanks, Jr., U. S. "cultural ambassador" to Latin America, appearing in a recent issue of a Buenos Aires magazine, on the occasion of Mr. Fairbanks' present travelings below the Rio Grande.

No particular significance was attached to the article, it was said, any more than would be given an article in a United States publication critical of some representative of a foreign power.

It was recalled that, from time to time, the German Ambassador to Washington has filed protests with the State Department regarding articles in the American press, each time to be told that the United States Government imposes no censorship and makes no effort to control either the news or views of writers. Granting a similar freedom of speech to other countries, it was suggested, it would not be appropriate for Washington to protest the Buenos Aires article unless, of course, the matter became an issue officially.

Mr. Fairbanks was appointed by the President, it was explained in Washington because he has long been deeply interested in the improvement of cultural relations among the Americas. A number of persons of prominence in various fields have been similarly designated to make similar tours.

Although the actor conferred with Secretary of State Cordell Hull before he left for South America, it is understood his activities are entirely separate from those of officials of the State Department, but that diplomatic representatives abroad have been instructed to afford him such assistance as he may require. He is being accompanied by Edward H. Robbins, special assistant to Nelson Rockefeller, who is said to be thoroughly familiar with the language and customs of Latin America and is liason officer between Mr. Fairbanks and the embassies.

Young Mr. Fairbanks is a party-and-night-club friend of the young Franklin Roosevelt.

Banning of Universal's "Argentine Nights," last Saturday, by officials in Buenos Aires, after an opening-night public demonstration against scenes purporting to show Argentine types and customs in an unfavorable light, was condoned, Wednesday, in Washington by Representative John E. Rankin, (Dem., Miss.), who declared, "The picture does not represent the feelings of the American Congress or of the American people toward the friendly people of Argentina."

Relative, but written in another connection, appears this expression, from John Hay Whitney, Chairman-coordinator on U. S.-South American Cultural Relations, in a foreword he has written for the Latin-American section of the forthcoming issue of *Motion Picture Almanac*:

"Anti-American and Anti-Free forces, well supplied with funds from abroad, are working ceaselessly to create international suspicion and distrust, and to divide us so that we will be incapable of offering concerted resistance when, as seems imminent, our inescapable 'tag' dawns."

Coralling the Kids

ADDED matinee attractions aimed especially at juvenile patronage have become a source of important business at the Famous Players Canadian Broadway Theatre, in Vancouver, B. C. Under the direction of Frank H. Gow, managing director, and Eddie Zetterman, resident manager, stage games and quizzes previously put on from time to time are now found boxoffice worthy for regular weekly featuring. Details of games and quizzes found popular are reported by Zetterman in Managers' Round Table which starts on page 61.

Retake or No Seal

REFUSING to overrule a decision of Joseph I. Breen, head of the Production Code Administration in Hollywood, that no code seal would be given "The Outlaw," a Howard Hughes' production, unless changes were made to conform to PCA standards, the board of directors of the Motion Picture Producers and Distributors of America last week in New York told Russell Birdwell, publicity representative for Mr. Hughes, that the film would not be approved in its present form.

The decision of the MPPDA board was reached after a special screening of the film in New York.

A number of scenes will have to be photographed again before the picture can be resubmitted, it was reported, because the code violation charged concerned the costuming of Jane Russell who plays the feminine lead in "The Outlaw."

Exhibitor Problems

EDWARD L. Kuykendall, president of the MPTOA, visiting New York from his home in Columbus, Miss., on Wednesday, made a 10-point blueprint of the organization's annual convention, set for Los Angeles, June 9-12, to steer through convention committee procedure and floor discussion the exhibitor problems and convention conduct of the day, as follows:

Committee on Convention Credentials and Rules, Edward M. Fair, chairman; Resolutions, Herman M. Levy; Film Buying Problems and Operating Policies, Arthur H. Lockwood; Conciliation and Arbitration, A. C. Hayman; Public Relations and Community Affairs, Mitchell Wolfson; Legislation and Taxation, Roy L. Walker; Music Tax and Copyright, J. M. Hone; National Defense Activities, Lewen Pizor; Labor Relations, Fred Wehrenberg; Radio and Non-theatrical Competition, R. R. Biechele.

The reelection of Mr. Kuykendall for an eighth presidential term appears a certainty. All other officers are slated for reelection. One office is open, that of general counsel, vacated by Frank C. Walker on his appointment as United States Postmaster General.

US Official Hits Taxes

UNEXPECTED support came Wednesday to exhibitors' complaints against contemplated Congressional "multi" taxation of theatres for war-and-defense, when Leon Henderson, Administrator of the U. S. Office of Price Administration, an agency close to the White House, declared that further taxing of the theatregoing public was a poor method of raising revenue.

Mr. Henderson has knowledge of the problems of the motion picture industry through his Governmental observations of the business while with the National Recovery (Blue Eagle) Administration, the Securities and Exchange Commission, the Temporary National Economic Committee, and other Federal agencies.

Testifying before the House Ways and Means Committee, holding hearings on proposals for new taxation, he declared Wednesday that admission tax increases and levies on other services and goods which do not compete with the National Defense program were "deflationary, unnecessary and highly inequitable."

Meanwhile Congress was hearing from exhibitors in protest against the proposed five per cent tax on film rentals to collect $12,000,000 (see page 16).

The Canadian Government on Wednesday notified exhibitors that the new 20 per cent war tax on theatre tickets must be paid weekly, based on the previous week's gross income, that collections will start at once, and, for the first time, the Canadian Department of National Revenue will require the licensing of each theatre, licenses to cost $2.00 a year.

Theatres in Toronto hereafter must have licenses for the national, provincial and municipal governments, with fees payable to all three.

Breen, O'Connor, et al.

WHEN George J. Schaefer, RKO president, took to the air by TWA Stratoliner Tuesday night, from New York, for Hollywood, he had (1) the unanimous authorization of the RKO board of directors to proceed with negotiations for the appointment of Joseph I. Breen as administrative head of the studios; and, (2) the accepted resignations of John J. O'Connor and Fred Meyers as RKO Circuit operating head and film buyer-booker, respectively. Both join Universal Pictures.

Mr. Breen would move from the post of Administrator of the Production Code as soon as his successor has been designated. Illness of Will H. Hays, at St. Luke's Hospital, in Chicago, has delayed an appointment. Mr. Hays is scheduled to leave the hospital this weekend, probably going to Hollywood.

Announcement of the acceptances of the O'Connor and Meyers resignations was made Wednesday at the RKO home office, with no indications given as to successors. It was generally believed that the circuit would continue, at least for a while, with the present operating setup.

Clarification of the positions of Mr. O'Connor and Mr. Meyers in Universal was expected to come by the weekend with the return to New York of Nate Blumberg, J. Cheever Cowdin and other Universal officials, from Hollywood.

Theatre Television

STRENGTHENED by the Government's "go ahead" signal for commercial television, given last week-end, as reported on page 30, RCA, on Friday night, was ready to show theatre television in actual operation, for the first time to exhibitors, as potential equipment buying customers. RCA's demonstration, at the New Yorker Theatre, New York, was also by way of introducing wide-screen television to the film industry at large, through its corporate and managing executives, and to stage producers and advertising, radio and Government officials.

The first showing of RCA's theatre system, which projects a 15-by-20-foot picture, was held late in January for the Federal Communications Commission (see MOTION PICTURE HERALD, February 1, 1941, pages 30-31). Following the demonstration Friday, RCA plans to market the $30,000 television projectors to theatres. RCA believes the motion picture industry should develop a program supply for theatre television, "before someone else does."

The Friday program, arranged with the view to impress exhibitors, is to include: Lowell Thomas; a round table discussion, featuring, among others W. G. Van Schmus, of the Radio City Music Hall; "The Parker Family" sketch; a televised newsreel; the Billy Soose vs. Ken Overlin prize fight from Madison Square Garden and songs by Lucy Monroe.

Among those who accepted invitations were the following:

M. H. Aylesworth, Harry Arthur, Barney Balaban, E. C. Beatty, Joseph Bernhard, David Bernstein, A. H. Blank, Harry Brandt, Jules Brulatour, Pat Casey, Jack Cohn, Ned E. Depinet, Si Fabian, Joseph Hazen, A. D. Lasker, Nathan Levinson, W. E. Michel, Gordon Mitchell, Charles C. Moskowitz, Herman Robbins, Nicholas M. Schenck, Abe Schneider, Spyros Skouras, Herbert Bayard Swope, Frederic Ullman, Jr., Joseph R. Vogel, Major Albert Warner, H. J. Yates, and others.

"Fantasia" Starts

EXHIBITOR rentals for the general release of Walt Disney's "Fantasia," taken over by RKO, will be based "on an advanced road show scale," according to Ned E. Depinet, vice-president in charge of RKO sales. Previously the picture was handled directly by Walt Disney, who installed his own Fantasound equipment in theatres for the initial opening. The film is being re-recorded for general release, minus Fantasound.

First of the RKO bookings of "Fantasia" will be the National theatre, Washington, for a run starting May 13th and at the Apollo, Indianapolis, on the same date.

First print of "The Reluctant Dragon," Disney combination of cartoon and color photography, his fourth feature cartoon, is due to arrive in New York Monday.

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THIS WEEK IN PICTURES



By Staff Photographer

ATTENDING the opening of the provocative "Citizen Kane" at the RKO Palace in New York, May 1st, are Floyd Odlum, head of Atlas Corporation, left; with Edwin L. Weisl, Paramount director, over his shoulder. Below, in the lobby, are George Schaefer, Dolores Del Rio and Orson Welles, principals, and Elsa Maxwell, guest. The opening is reported on page 18.



By Staff Photographer



MR. DIETZ GOES TO TOWN, opening in Washington. (Left). On the opening day of the sale of United States Defense Bonds and Savings Stamps, for which Howard Dietz is currently engaged at the Treasury Department in Washington, the employees of the District of Columbia office of MGM came to work bearing each a Defense Bond Stamp Book, purchased that morning.

THEATRE MANAGERS are the guests, at right, of Bill Berns, radio master of ceremonies, at a round table of the air on Station WBNX, New York. Ranged around the microphone table are Harold Janecky, New York district manager for Skouras Theatres; Mr. Berns; Bob Ungerfeld, manager, Skouras Park Plaza; Sam Taub, manager, RKO Chester; Carl Rothschild, manager; Joelson's Kent theatre; and Arnold Siegel, manager, Loew's Grand.





SPRING MEETING. John A. Shea and E. C. Grainger, standing, presided at the convention last week of the Shea circuit managers in Cleveland. In the customary order: first row, Harry Wolfe, engineer; Durward Duty, Jack Hynes, Bob Russell, Paul Welton. Second row: Forney L. Bowers, Harold Snyder, E. J. Hiehle, Frank King, Robert Rhodes, J. D. Walsh. Third row: Clark Brown, R. C. Hickman, Dan Gilhula, Dale Tysinger, William Gillam, J. V. Minton, J. W. Scanlon, Jr.



HONDURAS gets to see "Gone With the Wind." At the opening in Tegucigolpa, above, are Virgilio Padilla Vega, MGM representative; Don Julio Lozano H, Minister of the Treasury, Public Credit and Commerce; Dr. Juan Perez de la Fuente, MGM assistant manager; His Excellency the President of the Republic, Dr. and General Tiburcio Carias Andino; Dona Elena Castillo de Carias Andino, his wife, Julian Rosal Carias, their grandson, and Elenita and Marta, their daughters; Don Fenando Zepeda Duron, congressman and director of the daily newspaper La Epoca, and Don Angelo Frattini, manager of the theatre.

FRED E. HUTCHINSON, Paramount's new general sales manager in England.



N. P. PERY, new Columbia supervisor for Australasia and the Far East.





ALEX SCHREIBER, right, president of Associated Theatres, Detroit, and Mrs. Schreiber visit Alexander Korda on the set of "Illusion."



WOMETCO OLD GUARDS, employees who have been in the service of the Florida circuit for seven years or more, hold their first meeting, left, after a dinner given by Mitchell Wolfson and Sidney Meyer, co-owners. Longest records in the group of 50 are held by Harold Kopplin and Sonny Shepherd, with 15 years each. Benefits to members will include extra vacations, insurance and retirement funds.

BLOCKS-OF-FIVE FIGHT REACHING THE STORM STAGE, WARNS ALLIED

Northwest Group Preparing to Resist Court Attack by Majors on Minnesota Law; Test Case Due in Minneapolis

Northwest Allied this week issued a warning to its members calling attention to the fact that like the William Tell overture, which has the movements "Dawn," "Storm," "Calm" and "Finale," the new Minnesota anti-consent decree law outlawing blocks-of-five sales appears now to have entered the "Storm" stage. In this the "Big Five," signers of the consent decree, whose selling under the approaching "new order" would be effected thereby, seemed in unanimous accord. Storm warnings were numerous as they joined forces in an effort to crack the constitutionality of the state law.

Minnesota will not enforce the law pending a court test distributors were advised Wednesday. The state's policy permits companies to resume selling of features, discontinued when the new law became effective. However, company attorneys said resumption of sales in Minnesota would await a formal notification from a responsible official.

Counsel for the major companies have been in frequent consultation at New York and it is understood that they will launch their first assault on the Minnesota law this week when they seek an injunction in Hennepin County Court, at Minneapolis, restraining the state from enforcing provisions of the anti-decree law pending a judicial test of its constitutionality. Minnesota attorneys will probably be hired jointly to represent the majors in Minneapolis.

Participation of the "Little Three," not committed by the decree to blocks-of-five, in attempting to overthrow the new law is yet to be determined. It is held likely, however, that United Artists, which customarily sells its picture on an individual basis, will join with the Big Five in attacking the law.

Claimed Unconstitutional

Probable basis of attacks on the Northwest Allied measure will be an argument before the federal courts that the arbitrary cancellation clause deprives distributors of property without due process of law. The statute will also be attacked on the ground that it presumes upon the regulation of interstate commerce. If there is no ruling on the anti-blocks-of-five law before September 1st, when decree sales become operative, the "Big Five" will petition Judge Henry W. Goddard at New York for suspension of the consent decree sales clause in Minnesota.

If the Minnesota law is upheld in the courts an exodus of major company exchanges from the state was foreseen. Plans to service the state's 485 theatres in 306 cities and towns from nearby points in Wisconsin and the Dakotas were under discussion by sales chiefs. Sales would be solicited by direct mail. The Minnesota theatres represent an annual income of approximately $5,000,000 to the eight leading distributors. Meanwhile sales efforts were virtually at a standstill in the Minneapolis area. Pending clarification of the law and the test of its validity sales efforts will probably be restricted to short subjects.

Allied Theater Owners of the Northwest this week decided to await developments after their victory in making the anti-block-of-five bill a state law. It had even announced that E. L. Peaslee, president, and Fred Strom, secretary, would make a statement following passage of the bill explaining its provisions to exhibitors.

During conferences on what such a statement would say, however, it was decided the matter should be dropped for the time being. The storm of opposition the bill aroused is believed to have induced Northwest Allied to conserve its forces for a fight against any attempt to wreck the law.

Observers at Minneapolis also were recalling the general Allied policy from which the bill sprang. The original plan was to introduce companion bills in the legislatures of the two Dakotas and Wisconsin. These were dropped to permit all Allied forces to be placed behind the Minnesota bill.

With the Minnesota proposal now law, and provided it is able to withstand court attacks, it is considered a certainty that Northwest Allied will put similar bills before the legislatures of neighboring states as soon as they convene. If passed they might disrupt distributor plans to operate in Minnesota on a "mail order" basis, servicing from across the border.

Tell Campaign Tactics

The Allied bulletin, summarizing the anti-decree victory also pointed out that over the Easter week-end, when the bill was pending in the Senate, every senator was contacted at his home by from one to three exhibitors, urging its passage. Governor Harold E. Stassen, in the interval before signing, received 400 telegrams urging his signature.

The message to Allied members also noted that Allied was instrumental in blocking and killing passage of a theater divorcement bill; daylight saving time bill; a bill permitting the Sunday night baseball; a bill banning ticket sales unless vacant seats are available at the moment of sale; a bill imposing a $1,000 occupational, and $1-a-reel tax on distributors; a censorship bill; a bill barring premiums, giveaways, etc.; a bill permitting parimutuel horse and dog-racing betting; a theater admission tax bill, and amendments to a proposed state sales tax bill eliminating its application to theater tickets already federally taxed.

CLOSE FIRST DEAL UNDER NEW LAW

The first sale of 1941-42 *features under the new Minnesota anti-blocks-of-five law was closed by Republic Pictures Corp. of Minneapolis last week through Gilbert Nathanson, president. Andrew Severson, operator of the Empress theatre at Asakis, Minn., signed for the entire Republic output next year, with the contract subject to home office approval. The contract contains a* 20 *per cent cancellation clause and "is in complete agreement with the new law," Mr. Nathanson said.*

The Republic home office confirmed the deal and announced that new contracts would also be drawn for the sale of the ten or a dozen pictures remaining on the company's 1940-41 *schedule.*

Writers Guild Threatens Strike

As the Screen Writers Guild resumed negotiations with producers for new contract, provisions were being made for preliminary steps toward taking a strike vote, as a result of the guild meeting last Thursday at which members expressed dissatisfaction with the progress of parleys.

The Guild board, following a hectic membership meeting, issued the following: "At the membership meeting of SWG last night, members expressed great dissatisfaction with progress of the Guild negotiations with producers and passed a resolution to the effect that they considered present writer demands as being extremely modest and reasonable and that further meeting of the membership of the guild be called to discuss advisability of taking a strike vote in the event demands are not reasonably met by producers."

Members during the discussion of the resolution pointed out other Guilds obtained satisfactory contracts through strike threats or strikes.

The Guild committee, consisting of President Sheridan Gibney, Ralph Block, Sidney Buchman, Dwight Taylor, John Howard Lawson, Mary McCall, Jr., handled negotiations.

Thomson Takes AGVA Local

Ken Thomson, executive secretary of the Screen Actors Guild, and vice-president of the Association of Actors and Artistes of America, assumed charge of the Los Angeles local of the American Guild of Variety Artists last week, with Kenneth Howard, local AGVA secretary, expected to turn in his resignation. Mr. Thomson placed Charles Durbin, SAG employe, in the AGVA office as his representative.

Meanwhile, W. R. Walsh, NLRB regional director in Hollywood, ruled last week that the Federation of Screen Cartoonists at the Disney Studio is a company-dominated union.

The local NLRB office on Tuesday filed a formal complaint and set a hearing for May 19th.

Gunther R. Lessing, attorney and vice-president of the Disney studio, denied at the hearing that the company controlled the federation and countered with a formal written statement saying the AFL Screen Cartoonists Guild, through its business agent, Herbert Sorrell, threatened to turn the Disney plant into a "dust bowl."

Eastman Directors Appoint Officers

Frank W. Lovejoy, former president and general manager of the Eastman Kodak Company was named chairman of the board by the directors at Rochester on Wednesday. He succeeds William G. Stuber who retired to the post of honorary chairman.

The director appointed Thomas J. Hargrave president of Eastman. He was succeeded in his former position as vice president and general manager by Albert F. Sulzer, former vice president and assistant general manager. Dr. Albert K. Chapman, assistant vice president, was also made assistant general manager and Milton K. Robinson was named secretary of the company. William F. Shepard succeeds him as assistant secretary.

ARBITRATION COSTING ALL SIDES AN AVERAGE OF $39.14 PER CASE

Report on First Three Months of Operation Shows Low Cost to Exhibitor; Time for Hearing Complaints Cut Down

The average cost of arbitration for the seven cases which were decided during the first three months of operation of the arbitration system established by the consent decree was $39.14, according to a survey made by the American Arbitration Association.

The average cost per case for filing fee and arbitrator was $23.50 and $15.64 for stenographic expenses, it was announced by Paul Felix Warburg, chairman of the administrative committee of the Motion Picture Arbitration System, in the first quarterly report on activities. The report was based on material gathered by J. Noble Braden, executive secretary of the AAA and director of the motion picture tribunals.

(A chart of three months of arbitration in the motion picture industry, with data on cases filed, distributors named, competitive theatres cited, arbitrators, hearings and awards, arranged by arbitration districts begins on page 15.)

First Case Cost $15.75

The total cost to the exhibitor in the Boston Case No. 1, the first to be heard, was $15.75. The exhibitor, Benjamin Gold, head of Paulston, Inc., operator of the Park in Nashua, N. H., won "some run" from the five distributors which signed the consent decree for that sum. The figure listed in the quarterly reported printed in the *Arbitration Journal,* to be published May 10th by the AAA is the actual cost of the arbitration and does not include any attorney's fees which the exhibitor might have paid.

It was pointed out in the AAA report, prepared from data assembled by Mr. Braden, that the average figure of $39.14 for each arbitration case was based on the first seven cases which were completed during the three months period and when more cases are heard the average may be found to be higher or lower.

Costs of arbitration to the complaining exhibitor in the seven cases decided in the first quarter were tabulated by the AAA as follows:

Case	*Filing and Arbitrator's Fees*	*Stenographic Cost*	
1.....	....	$10.00	(Chicago I)
2.....	$20.00	63.75	(Chicago II)
3.....	30.00	....	(Phila. I)
4.....	22.50	26.25	(Wash. I)
5.....	20.00	5.00	(N. Orleans I)
6.....	12.00	3.75	(Boston I)
7.....	60.00	....	(Denver I)
	$164.50	$108.75	

The report noted that the largest stenographic item, $63.75 was incurred in the first and only case to date carried to the three-judge appeal board set up in New York and included the additional stenographic costs required by the appeal.

Discussing costs of arbitration the quarterly report of Mr. Warburg and Mr. Braden said:

"In the first case heard in any tribunal, that heard in Boston and set forth at some length above, the total cost of the five parties—the exhibitor and four distributor defendants, amounted to $10.00 for the arbitrator's honorarium, and $7.50 for the attendance of a stenographer, plus the $10.00 filing fee paid by the exhibitor, or a total of $27.50. Under the arbitrator's award, his fee was divided among the five parties and by agreement between the exhibitor and distributors, the cost of the attendance of the stenographer was divided in half. Therefore, the total cost to the exhibitor in securing some run of pictures from all five distributors was $15.75. In addition, of course, he had to meet whatever charge his attorney made.

"In the first case in Washington, which concerned a clearance dispute and in which appeared the complaining exhibitor, two distributor defendants, and an intervenor representing three theatres in Baltimore, the hearings required five days, and the total cost amounted to $175.00; $20.00 of this represents filing fees, $50.00 for the attendance of the arbitrator on five days, and $105 for the attendance of the stenographer. The extent of the arbitrator's day in this case is worthy of special note. To accommodate the parties and counsel, the arbitrator—E. B. Prettyman, Vice-president of the Washington, D. C. Bar Association—conducted one hearing which lasted from noon until after midnight, and on other days, sat from ten in the morning until six in the evening. By the award of Mr. Prettyman and the agreement of the parties regarding stenographic expense, the costs in this case were also divided and the cost to the complaining exhibitor was $48.75."

The article in the *Arbitration Journal* said that at the close of the first quarter, April 30, 1941, a total of 56 cases had been filed, with the following territorial distribution:

Albany	2	Minneapolis	3
Boston	4	New Haven	1
Buffalo	4	New Orleans	3
Chicago	2	New York	10
Cincinnati	1	Oklahoma City ..	1
Cleveland	1	Philadelphia	4
Dallas	3	Pittsburgh	3
Denver	2	Portland	1
Detroit	2	St. Louis	1
Los Angeles	3	Washington, D. C.	3
Milwaukee	2		

ARBITRATION CASES FILED TO DATE

The following is a summary of the arbitration cases filed to date:

Filed This Week:

Charlotte—One on Clearance
New York—One on Clearance
Salt Lake City—One on Clearance
Total in week 3

Previously Reported:

Clearance 38
Some Run 18
Withholding Prints 1
Total to May 7 60

Hearings Held This Week:

Albany Cases Nos. 1 and 2
Pittsburgh Case No. 1

Settled This Week:

New Orleans Case No. 3
Oklahoma City Case No. 1

On the type of cases it was said that 34 involved clearance under Section VIII of the decree; 13 some run, under Section VIk.

"Two cases were filed under Section X of the Decree, which will not become operative until August 31, 1941, under the provisions of Section XX of the Decree. These cases involve the refusal to license a specific run. The balance of the cases filed—seven in number—include more than one complaint, and hence involve more than one Section of the Consent Decree. Six of the seven, however, include clearance in addition to other complaints," the report pointed out.

The fact that 11 cases were settled and withdrawn during the first three months of operations was noted:

"It will be of interest to review the settled cases and learn what has been accomplished by the filing of the Demand for Arbitration which would cause the claimants to withdraw their complaints.

"Full information as to the agreements made between the exhibitors and distributors in settling and discontinuing these cases is not available, but from the information on file in the Tribunal offices, it is known that in six cases involving claims for some run of pictures, arrangements were made between the complaining exhibitor and the defending distributor for a contract acceptable to the exhibitor for pictures.

"In the other four cases, the complaint involved clearance, and by the withdrawal of the complaint, it is evident that some satisfactory arrangement must have been effected between the exhibitor and distributor regarding the readjustment of the clearance complained of. Thus, the exhibitors, by filing Demands for Arbitration, secured some favorable change in their contractual relationship with the distributors.

"During the three months' period, eighteen of the cases filed were completed by awards or settlements. Seven awards were rendered by arbitrators, one of which has been appealed. Eleven cases were settled and discontinued by consent of the parties."

999 Arbitrators

On the subject of arbitrators it was pointed out that 999 men had been selected to hear and pass on cases brought in the 31 key cities. According to the decree each of the arbitrators must have had no previous connection with the industry. The majority of the arbitrators are lawyers, it was said.

The "time-table" of arbitration as regulated by the provisions of the consent decree was described in the following way by Mr. Warburg and Mr. Braden:

"Under the arbitration rules, fifteen to seventeen days must elapse after the filing of a demand before the Clerk of the Tribunal submits to the parties a list of arbitrators from which it is expected the arbitrator will be selected to hear and determine the dispute. Seven days are allowed the parties to return the list and indicate which arbitrators are acceptable. The arbitrator is appointed following the return of the list, and he and the parties are then consulted as to their mutual selection of a date of hearing. Five days' notice of such hearing must be given under the rules. Thus, a minimum of twenty-seven days must elapse from the filing of a Demand before a hearing can be held in the case."

Procedure for cutting down the time required for hearing cases was also explained:

"After the first hearing in Washington, which consumed five days, several suggestions were made by the arbitrator and the Clerk of

(Continued on following page)

ONLY THREE CASES FILED IN WEEK

(*Continued from preceding page*)

the Washington Tribunal, in regard to reducing the time needed for the reception of evidence in clearance cases. As a result of these suggestions a conference was arranged with the attorneys for the complaining exhibitor, intervening exhibitor and the three distributors named in the complaint, and participated in by representatives of the Association, which resulted in an agreement to prepare certain documentary proof and submit this proof in the form of stipulations at the hearing. This saved time, not only the arbitrator's and the parties', but of the several witnesses who would have been called upon to bring such documents from their offices and remain at the hearing while the data sought was obtained from them by testimony.

"As this second hearing consumed only three days, it is believed two days were saved by the stipulation method. Further experiments will be conducted from time to time, and perhaps some method may be established which will materially reduce the time needed to procure the evidence necessary in establishing the facts required in considering clearance disputes."

The first quarterly report on activities of the AAA in administering the system established in the consent decree was concluded by a paragraph on the motion picture trade press and the arbitration machinery:

"It has been most gratifying to the Administrator to note the comments in the trade press regarding the Panels of Arbitration and the conduct of the hearings, as well as to receive the personal expressions of exhibitors' and distributors' attorneys and representatives during the course of the past three months. The press has been most enthusiastic in its comment regarding hearings in the various sections of the country and the conduct of the proceedings by the Motion Picture Panel. An editorial appearing in one of the motion picture papers appears elsewhere in this issue [of the *Arbitration Journal*], and only the limitations of space prevent quotations from other periodicals. The Association has received most cordial cooperation from the motion picture press, and a real service has been rendered not only to the motion picture industry, but to the arbitration movement generally by the splendid reporting and editorial comment appearing in such papers."

At the end of the first quarter of operations the AAA inaugurated a course of instruction for members of the various panels of arbitrators. The first meeting was held last week in Philadelphia. Dr. Wesley A. Sturges, Yale University law professor and member of the administrative committee for the motion picture arbitration system, and Mr. Braden were the speakers. Dr. Sturges discussed legal and technical aspects of arbitration and Mr. Braden reviewed procedure at hearings already conducted and suggested practical points for improving and speeding up operations.

Cases Filed in Salt Lake City, Charlotte and New York

This week relative quiet reigned on the arbitration front wiht only three cases filed, one in Charlotte, the first for that, and the number 11 case for New York and the first in Salt Lake City. All involved clearance.

The Charlotte case was filed by H. B. Ram, operator of the Patricua theatre in Aiken, S. C. All five distributors which signed the decree were cited. Also named were the Miller, Dreamland and Rialto in Augusta, Ga. Day and date run was requested.

In the first motion picture arbitration case filed in Salt Lake City, J. H. Moran, owner and operator of the Royal theatre in Laurel, Montana, and the Park theatre in Red Lodge, Montana, named Paramount, Twentieth Century-Fox and Warner Brothers as defendants in a clearance case involving the Montana area.

Mr. Moran alleged in his complaint that the defendant companies continued to furnish first run pictures to the Roman theatre in Red Lodge, Montana, even though the theatre was cutting prices below those listed as minimum in the companies' contracts with the theatre. The complaint stated that the contracts called for a 25c evening adult minimum, and that the Roman had exhibited some first run pictures with adult evening prices being cut to two for 25c and even as low as 10c per person on some films.

Clearance Asked

The complaint requested a fair and reasonable schedule of clearance be set up and the defendants be required to comply strictly with the terms of their contracts with the Roman theatre. In the event of their failure to do so, Mr. Moran asked that a clearance be established requiring all first run pictures distributed by the defendants to be available for exhibition at Laurel, Columbus, Absarokee, Fromberg and Bridger, Montana, during a period of 150 days from first run releases in the territory before they may be exhibited by the Roman theatre at cut prices.

The New York Case, No. 11, was filed for the Ramsey theatre in Ramsey, N. J. All five distributors were named in the clearance complaint. Competitive houses listed as interested parties were the Lafayette in Suffern, N. Y., and the Warner, Ridgewood. A reduction of the seven day clearance held by those theatres over the Ramsey was asked.

The hearing of the New York Case No. 2, filed by Herbert Scheftel, of the Squire theatre, Great Neck, Long Island, against all five distributors and naming the Great Neck Playhouse, was continued this week. George A. Spiegelberg is the arbitrator. A reduction in the 30-day clearance is sought. Another hearing will be held May 16th.

Two cases were settled during the week.

Oklahoma City Case Settled

In Oklahoma City the only case submitted to the local tribunal was settled and withdrawn. J. D. Guest, operator of the Ritz, Duncan, Okla., had requested "some run" from Warner Brothers. An arbitrator was appointed and the hearing scheduled but the agreement was reached before the hearing opened.

In New Orleans the third demand of Charles K. Woolner of the Modern Drive-In Theatre was withdrawn. The theatre was sold to the United Theatres, Inc., headed by M. H. Jacobs. Warner Brothers had been cited in a "some run" petition. It was reported that Mr. Woolner expected to be called into the army shortly so he sold his theatre property.

M. R. Yetter has replaced William Elliott as manager of the Philadelphia office of the AAA. Mr. Elliott has been recalled to the New York headquarters for work in connection with the Association's activities related to disputes arising in matters affecting national defense.

Arbitration of the second complaint filed with the Philadelphia board has been held up because of the extended illness of David Silver, operator the Earle Theatre, New Castle, Del. He filed a some run complaint against MGM on April 2nd. As a result, the third complaint filed April 3rd will occupy the attention of the board, a clearance complaint against the five major consenting distributors with the Warner circuit in Philadelphia as an interested party brought by Rose Hexter, operator of the Breeze theatre in Philadelphia. The local trade has been eagerly awaiting the Breeze complaint since it is the first involving the Warner circuit.

Albany district's first two arbitration cases, brought by Alex Papayanakos of the American theatre, Canton, against RKO and Warners, were resumed Wednesday, before Morton J. Hall, Massachusetts Mutual Life Insurance special agent, arbitrator. Mr. Papayanakoas maintains that while Schine's Pontiac and Strand, Ogdensburg, have a 14-day clearance over his American theatre, Canton, in many cases neither theatre is dating the pictures when available, resulting in an alleged playdate by him from 60 to 90 days after film is available for his situation. The case first came before Arbitrator Hall April 29, but after a day's testimony, it was adjourned until this week. Representing Mr. Papayanakos is F. L. Wiswall, Albany attorney, while in appearance for RKO was Mort Siegel of New York. Warners were represented by Harold Berkowitz.

Hearing for Milwaukee's second arbitration case, that of Lee Macklin, Grand theatre, New London, Wis., claiming that Loew's, Inc., Paramount, 20th Century-Fox, RKO and Warner Bros., are giving unreasonable clearance to the Rio and Appleton theatres in Appleton, has been set for May 21st. The other theatres involved in the action are the Grand and Times in Clintonville, operated by Dr. W. H. Finney and the Waupaca and Palace in Waupaca, operated by the Adler Theatre Co. Carl B. Rix, Milwaukee attorney, has been named arbitrator.

First Three-Judge Appeal

Briefs on appeal for the first case referred to the three-judge appeal board in New York City were due Tuesday and the case will be considered shortly. The action was filed in Chicago by Ben Banovitz, operator of the Ken theatre (Chicago Case No. 2). Twentieth Century-Fox, Paramount and RKO were named and the Schoenstadt circuit was listed as an interested party. A hearing was held March 20 before Charles P. Megan, former president of the Chicago Bar Association. The case was dismissed on the grounds that run and not clearance was involved and the exhibitor appealed. If the distributors named do not request oral argument before May 12 the appeal board will decide the case after considering the briefs.

E. D. Whitson, operator of the Vista and Hunleys in Los Angeles, has intervened in the action filed by George Bromley and Alex Moungh (Los Angeles Case No. 2). James Edwards, Jr., head of Edwards Circuit, intervened in the case of the Mission Playhouse, filed by O. W. Lewis (Los Angeles Case No. 1).

New Arbitrators

Distributors have asked that the White Way and Howard theatres be called in as interested parties in the first New Haven arbitration case brought by the Forest Theatre Corp., operator of the Forest, West Haven, in addition to the Rivoli, West Haven. Michael Cascioli, president of the complaining corporation asks that the 14 day protection now held by the Rivoli over the Forest be wiped out. Both houses have about 930 seats; the Forest was constructed last year.

The following were added this week to the panel of arbitrators for the Kansas City district: Eric E. Matchette, member of the Chamber of Commerce, 7432 Paseo; John H. Wiles, Loose-Wiles Biscuit Company, 1100 W. 8th Street and Bennett W. McCluer, president of the McCluer-Wilbur Underwriting Company, Board of Trade Building.

SUMMARY OF FIRST THREE MONTHS

District	Type of Complaint	Exhibitor Complainant	Distributors Cited	Competitive Theatres Named	Arbitrator	Hearing Dates	Arbitrator's Award
ALBANY							
Case No. 1	Clearance	American Theatres (Alex Papayanakos), Canton, N. Y.	RKO Radio	Schine's Strand and Pontiac, Ogdensburg	Morton J. Hall	April 29-May 6	.....
Case No. 2	Clearance	American Theatres (Alex Papayanakos), Canton, N. Y.	Warner Bros.	Schine's Strand and Pontiac, Ogdensburg	Morton J. Hall	April 29-May 6	.....
ATLANTA	[No cases filed in the period]						
BOSTON							
Case No. 1	Some Run	Paulston, Inc. (Benjamin Gold), Park, Nashua, N. H.	"Big 5"	Colonial Theatres	Arthur L. Brown	March 14 (MGM settled before hearing	Some run granted
Case No. 2	Clearance	Garbose Bros., York, Capitol, Athol, Mass.	"Big 5"	Affiliated theatres in Boston and Fitchburg	John Daly	April 7-14-28-May 12	.....
Case No. 3	Clearance	Lucien des Coteau Manchester, N. H.	"Big 5"	State Operating Co., Manchester, N. H.	Henry Channing	May 19	May 19
BUFFALO							
Case No. 1	Some Run	Richard Detoto, Genesee, Mount Morris, N. Y.	20th Century-Fox and Warner Bros.	Family theatres, Mount Morris	Weldon D. Smith	Case settled before hearing	.....
Case No. 2	Clearance	A. A. Carlson, Carlson, Mayville, N. Y.	"Big 5"	Jamestown, Mayville	.....	Case settled before hearing	.....
Case No. 3	Clearance	Helen Weisenberg, Sun, Rochester	"Big 5"	.....	.....	Case settled before hearing	.....
Case No. 4	Clearance	N. M. Konczakowski, Marlowe, Buffalo	"Big 5"	Niagara, Shea's Circuit	.....	.....	.....
CHARLOTTE							
Case No. 1	Clearance	H. B. Ram, Patricia, Aiken, N. C.	"Big 5"	Miller, Dreamland, Rialto, Augusta, Ga.	.....	.....	.....
CHICAGO							
Case No. 1	Some Run	E. F. Van Derveer, State, Morris, Ill.	MGM	Anderson Circuit	Charles Zane Henkle	March 15—(briefs ordered)	Some run granted
Case No. 2	Clearance	Ben Banovitz, Ken, Chicago	20th-Fox, Paramount, RKO	Schoenstadt Circuit	Charles P. Megan	March 20	Case dismissed Decision appealed.
CINCINNATI							
Case No. 1	Some Run	Willis Vance, State, Newport, Ky.	Paramount, 20th-Fox,	Hippodrome, Strand, Newport	.....	.....	.....
CLEVELAND							
Case No. 1	Some Run	Louis Israel, Ellet, Akron	"Big 5"	Co-operative Theatres of Ohio, Norka and Rialto	Dan B. Cull	March 28-June 17	.....

[*Continued on page* 25]

REMEMBER RICH OF HOLLYWOOD IN TAXING FILMS, CONGRESS IS TOLD

Allied Reminds That Film Contracts Compel Owners to Absorb Direct Levies; Urges Abolition of Ticket Exemptions

Any tax imposed on film rentals should be so written that the distributor will be unable to pass it along to the exhibitor, the House Ways and Means Committee in Washington was told last Thursday, May 1, by Abraham F. Myers, presenting the views of independents, as chairman of Allied, on proposals to reduce the Federal admission tax exemption to nine cents and levy a five per cent tax on rentals, for the war-and-defense emergencies.

"Independent exhibitors are in no condition to shoulder this film rental tax," he declared, listing among the levies to which they now are subject the Federal admission tax, the state admission taxes imposed in some areas and gross revenue taxes imposed in others, the municipal, state and fire marshal license fees, and the general property and income taxes, besides others.

It is estimated that the Government would collect additional ticket taxes of $55,000,000 by reducing tax exemptions from the persent 20-cent level to nine cents; and, that $12,000,000 more should be obtained from a five per cent tax on film rentals.

Edward L. Kuykendall, president of the MPTOA, is to lead an industry contingent before a House Ways and Means Committee, on Wednesday to protest against "multiple" taxes, particularly attacking the proposed rental levy.

Cites Contract Clause

Mr. Myers explained that unless a protective provision is incorporated in the bill, in the event a tax is laid on rentals, the cost will fall on the exhibitor under the provision in their film rental contracts which provides that the theatre owner shall return to the distributor an amount equal to the aggregate of all taxes, present or future, which may apply to the lease, delivery, exhibition, possession or use of motion pictures.

"I can only assume that the purpose in proposing a tax of five per cent on film rentals was not to further burden the small independent exhibitors but to tap the supposedly inexhaustible resources of Hollywood," he said. "If so, the purpose will miscarry unless the proposal, when drafted, contains a provision that the tax shall be paid by the distributor and not passed on to the exhibitor.

"Whether or not such a tax should be imposed on the distributors is not for me to say. They have their own representatives to speak for them."

The independent exhibitors, he explained, are "small business men, exploited by the film trust" and "should not be confused with the producing and distributing branches of the industry, nor should they be associated in any way with the unfortunate publicity emanating from those branches regarding high salaries and extravagant living.

"Our members were born on the wrong side of the railroad track," he said; "they can't afford such luxuries."

The Allied executive, however, told the Congressional committee the exhibitors in his organization were not opposed to the proposal to reduce the exemption to nine cents. On the contrary, he said, "they go the Treasury one better and suggest that it be wholly abolished as to adult admissions.

"I am glad to say to the committee that when I polled the regional directors on those proposals, I was not greeted with the roar that customarily follows bad news regarding demands for increased taxes. The rank and file of small exhibitors recognize that the present emergency demands huge outlays and that the bill must be paid.

"A majority of the regionals," he explained, "favor the complete elimination of the exemption so that there will be a one cent tax on adult admissions of ten cents or any fraction thereof. This recommendation is based on fear that hard pressed exhibitors in highly competitive locations may be tempted to lower their ten-cent admissions in order to gain a competitive advantage."

Allied suggests that the committee take advantage of the opportunity to wipe out the exemption from admission tax provided for various types of organizations which, Mr. Myers said, "were written into the law with the best intentions but are gravely abused by the many exempted organizations and institutions that have gone into the entertainment business as a revenue producing enterprise, virtually supplanting offerings and dues."

Repeal of the exemption would not hurt the organizations, he argued, since the tax is paid by the person paying for the admission. Furthermore, if it is desired to waive the tax in the case of soldiers, either at camp theatres or at theatres generally, that can be done by a provision in the new bill.

In a service bulletin to all members, Pete J. Wood, secretary of the Ohio ITO, called for an immediate protest to the committee against the enactment of the tax if it is passed on to the theatre owner. Mr. Wood explained that while theatre owners were just as desirous as any other business in contributing to the defense program it was unfair to expect them to accept the imposition of taxes from two sources, on what they sell and on what they buy.

"If a film tax is necessary," Mr. Wood said, "it should be imposed upon the distributor, where it rightfully belongs, and not upon the theatre owner who, from all indications, will be weighed down with an admission tax upon all admissions beginning with ten cents."

The House Committee on Finance and Taxation of the Florida legislature discarded many of so-called "nuisance" tax bills when they refused to endorse bills that had been introduced to place a ten per cent tax on all amusement tickets, a tax on soft drinks, cigarettes, a general sales tax and others.

In the Senate the bill to make the showing of motion pictures on Sunday legal, was passed by a majority. Under the present Florida "blue laws" no work, except that of necessity, is permitted on Sunday, with the exception of the printing of newspapers. The bill passed by the Senate adds the exhibition of motion pictures to this exception. It is believed that the action of the Senate on this measure will be duplicated by the House when it comes up there.

Pending film legislation in the Illinois state legislature in Springfield is given slight chance of enactment during the current session. The latest bill to be introduced is one providing for a ten per cent admission tax on all amusements.

Representative Paul Powell has introduced a bill in the House to tax admissions to theatres. The bill was referred to the Revenue Committee, headed by Representative Saltiel of Chicago.

NEW YORK THEATRES CANNOT BAN CRITICS

Under the Davidson bill signed last week by Governor Lehman it will be illegal to exclude dramatic critics from legitimate theatres. The law is designed for that purpose, but says that no one may be excluded or ejected from a theatre who has a ticket and whose actions are not abusive or tending to cause a breach of the peace. Film houses, however, are not included in the law.

Blue Law Violators Dismissed

Twenty-five Nottaway County, Virginia, people were haled into court in Blackstone on April 28th on charges of violating Sunday Blue Laws. After trial Justice J. S. Gravvatt said he could find no ordinance in the county which said whether or not such things as motion pictures, soft drinks, tobacco and iodine were "necessities." The charges were dismissed.

Among the defendants were Gearge Seay, operator of the Nottawa theatre; Blackstone College for Girls, charged with selling soft drinks; a service station and a restaurant. Two drug stores were charged with selling iodine and mercurichrome.

In Hattiesburg, Miss., H. D. Bowers, manager of the Saenger theatre, won his appeal to the circuit court from a conviction in Forrest county court on a charge of operating a motion picture theatre on Sunday. Minutes of the circuit court showed that the case was reversed, dismissed and the defendant was discharged.

The adoption of daylight saving time in Louisville, Ky., despite a state law prohibiting it without consent of the Governor was upheld last week by the Kentucky court of appeals, after briefs filed by Col. Henry Stites, attorney representing theatre interests, and C. W. Krebs, secretary of the MPTO of Kentucky, urging the change be voided, failed to have effect. The state law was declared unconstitutional.

Daylight Time Observed

Meanwhile, Frankfort, the state capital, became the second Kentucky city to adopt daylight saving time. Following the capital's adoption of the new time, the U. S. Army post at Fort Knox, and the defense "boom town" at Charleston, Ind., across the Ohio River from Louisville, also adopted the change.

More than 50 communities in the Pittsburgh district are observing daylight saving time this year, an increase of seven per cent over last year. Annually reported as a reason for box office declines during its first observance, daylight time is legalized in Aliquippa, Altoona, Ambridge, Arnold, Beaver, Beaver Falls, Braddock, Butler, Clairton, Connellsville, Corry, Duquesne, Erie, Ford City, Franklin, Homestead, Kittanning, McKeesport, New Brighton, New Kensington, Oil City, Sewickley, State College, Tarentum, Titusville, Tyrone, Warren, Washington, and Wilkinsburg, as well as Pittsburgh, and boroughs.

On May 3rd, the last possible day for executive action on more than 1,100 bills passed by the 1941 New York legislature Governor Herbert H. Lehman vetoed the measure affecting theatrical and radio employment of children under 16.

AXIS FILM OPPOSITION SPREADS TO RIOTS, CENSORING, APPEALS TO U. S.

Pennsylvania Censors Order Review of Foreign Newsreels as Private Showings Rouse Public; New Pressure Seen

Motion picture industry and outside political and public opposition to the showing, actual and attempted, of Axis films in the United States is growing apace with the line that some seem to think is drawing this country closer to the war troubles of Europe.

In the past few days, steps considered stronger than usual were taken against the exhibition of pictures the basic contents of which are Axis ideologies.

While the German and Italian film markets in this country started to disappear with the start of World War II, and the job of Axis film marketers became more difficult with each Naxi invasion in Europe, Nazi political groups or individual agents have been attempting to place occasional Axis film messages either on public or private screens.

The answer to these efforts is a growing opposition from many ranks, both within and outside the industry. As part of its all-out campaign against anything Nazi, the national Non-Sectarian League has for several years pointed up Nazi infiltrations of pictures, pamphlets and products of various nature, influencing boycotts thereof.

Now the attacks are being taken up in apparent earnest by independent exhibitors and others. In Pennsylvania, exhibitors complain of the growth of private Bund screenings of Nazi film messages. In New York, the Independent Theatre Owners' Association has pledged an absolute boycott against all Axis pictures, at the same time petitioning the State Department to stop the flow of such pictures into this country.

To Censor Private Showings

Pennsylvania State Board of Motion Picture Censors has changed its regulations to require a review of all foreign newsreels before they are shown, even if the showing is at a private gathering. The censorship move came as an aftermath of the showing of newsreels during a meeting of the Kyffhaeusser Bund in Philadelphia on April 19, during which the Nazi flag was reported to have been cheered and a motion picture of the Statue of Liberty hissed. The Philadelphia newspapers, in covering the Bund gathering, put special emphasis on the fact that the newsreels were "uncensored."

It was also brought to the attention of the censor board by Detective Lieutenant Albert A. Granitz, head of radical and alien squad in Philadelphia, that a German newsreel was shown, without being censored, the Thursday previous in Moose Hall for the benefit of the German Seamen's Home. Two romantic movies with German backgrounds shown at Moose Hall had been reviewed by the Board of Censors, but the newsreel had not because the board did not require it.

Peter Kreckmann, manager of the North German Lloyd Office in Philadelphia, said his office had supplied the films which were obtained through the Nazi's UFA-Film. Mr. Kreckmann had asked the censor board whether it desired to view the newsreel before it was shown, but was told that it was not necessary in the case of privately shown newsreels. Since the episode of the Kyffhaeusser Bund showing, however, was deemed to reflect on the showing of uncensored newsreels, Mr. Kreckmann said he had been told, the Board of Censors had decided to censor them hereafter.

Seen by Policeman

Police Lieutenant Granitz conferred with Workman Driver, administrative assistant of the Board of Censors, and was informed of the change in regulations. He said he saw the romantic films, called "Three Sergeants" and "Homeland," and saw nothing that could be construed as propaganda. He brought the matter of the newsreel to the board's attention, he said, because he could not understand why any uncensored foreign films were being shown.

Lieutenant Grantiz said he did not know what was in the newsreel. Mr. Kreckmann said the film consisted of scenes in Germany and Norway, but that he did not think it included any of the famous scenes showing the invasion of Poland which the Pennsylvania board once had banned in connection with "The Ramparts We Watch" and "The World in Flames."

Mrs. Edna R. Carroll, chairman of the Board of Censors, sought to minimize the situation by pointing out that while newsreels were not subject to censorship, the board has never considered foreign newsreels as such and required that they be reviewed along with all other foreign films.

Exhibitors in the area, especially upstate in Reading and Lancaster, where there is a large German population, have long been concerned over the mushrooming of "private" showings at which gatherings the foreign newsreels were not subject to review. The censor board last year gained much notoriety and was the object of much adverse criticism for its action in banning the March of Time's "The Ramparts We Watch" because of the inclusion of UFA (German) newsreels.

The Friends of Democracy, Inc., in New York, last Thursday, informed Secretary of State Cordell Hull that Nazi movie propaganda soon was to get under way in the United States, according to the New York *Times*. It was said that the telegram raised the question of whether the Government should permit such German films to be shown.

Chief among the pictures listed in the telegram is "Victory in the West," the official Nazi movie of the campaign in the Low Countries and France that has been used frequently to "soften up" the representatives of hesitant nations summoned to Germany for conferences with Adolf Hitler.

The message to the Secretary of State said that "Victory in the West" was to open Friday at the Ninety-sixth Street Theatre, 1703 Third Avenue, New York. At the theatre it was said the film would not be shown Friday, but was scheduled for later presentation. The Ninety-sixth Street Theatre, in Yorktown, has many German patrons.

The telegram to Mr. Hull was signed by L. M. Birkhead, national director of the Friends of Democracy. That organization was started about four years ago. It has campaigned against Father Coughlin, the Silver Shirts, Joseph McWilliams and his American Destiny party, and Earl Browder, Communist leader, now in Federal prison.

"Blitz" in San Francisco

"Victory in the West," its title changed to "Blitzkrieg in the West," was booked for the Tivoli theatre, San Francisco, opening Friday. Previously Nazi films have been shown at the Princess, neighborhood house. The German film will reopen the Tivoli, a downtown house, which has been dark for two years. Picketing was threatened by anti-Nazi organizations in San Francisco.

Joseph Weinberg was sentenced to three months in jail and fined $200 in Passaic, N. J., Monday for violating local fire regulations when he exhibited the Leningrad production, "The Great Beginning," recently. Police identified Weinberg as a Jersey Communist leader and testified that he showed the film without housing the projection machine in a fireproof booth. Police Judge Michael Andrus imposed the maximum penalty under the fire ordinance and fined Seymour Pitt of New York $27 for operating the projection machine.

Near Riot on Coast

In Los Angeles, a near riot forced cancellation of a scheduled showing of "Dr. Koch," Nazi film, at a private auditorium. F. K. Farenz, described as a German organization leader, had rented the Pacific Electric Club Hall, installing his own screening equipment. As murmurs were heard from public quarters, in protest, N. B. Vivkery, manager of the club, refused the use of the hall when he learned of the type of showing contemplated.

Milwaukee police and the Federal Bureau of Investigation this week were reported checking sources of patronage and the subject matter screened at the German Kino, neighborhood house in northwest Milwaukee which exhibits all Nazi pictures forwarded from the Reich. Propaganda films are reported to have run three and four weeks at the theatre recently, longer than is customarily profitable, and authorities were said to be interested in whether the theatre was receiving subsidies from abroad or from Nazi groups in this country.

FRENCH NAZIS HIT U. S. AND FILMS

A front-page editorial in the Paris workers' newspaper, "La France au Travail," known in Vichy, France, as an outlet for pro-German propaganda, declared this week that "the war will deliver us from Americanism," according to an Associated Press dispatch arriving in New York. The editorial said Americans had been "made stupid by the cinema and vaudeville . . . taken in by Hollywood mirages . . . paralyzed by comfort . . . poisoned by false luxury . . . enslaved to materialism and devoted to the religion of the dollar."

It gave this definition: "Americanism is an acute form of Anglomania."

Morgan Joins Mills

Irving Mills, president of the Mills Music Co., has appointed Ken Morgan, newspaperman, as manager of the Hollywood office.

E. M. Loew Reopens Theatres

The E. M. Loew circuit of theatres of Boston opened all of its Drive-In theatres over the week-end. The circuit recently took over a new Drive-In in Milford.

$10,000 Advance, $30,000 in Week For 'Citizen Kane'

Orson Welles' controversial production, "Citizen Kane," on Wednesday, finished the first week of its first public exhibition in the U. S., at the Broadway Palace, New York, with a gross of $30,000 and an additional $10,000 cash-in-hand for advance reservations, according to RKO, the distributor.

The picture opened last Thursday evening, May 2nd, with all of the usual arc light and cafe society fanfare attendant the world premiere of a major production. Special interest was directed at this one because of RKO's repeated postponements of its release date, due to arguments and indecisions over potential repercussions from the subject matter.

In this connection, it was noted that neither the Hearst *Daily Mirror,* or that publisher's *Journal-American,* New York morning and evening papers, respectively, paid any attention to the picture or its opening, either publicity-wise or by regular review, and their advertising columns continued closed to "Citizen Kane" copy.

Critics Excited

The press, generally, was receptive. Bosley Crowther, in *The Times,* summed up press opinion with the observation that Orson Welles, in his first motion picture, created a titanic character which does everything but explain itself.

Eileen Creelman, in *The Sun,* found the picture "an interesting one, with a decided personality all its own." But, she added, "it is a cold picture, a puzzle rather than a drama. . . . The interest is only intellectual, not dramatic."

Although RKO has planned circulation no further than a few test showings, in New York, in Chicago, at the Woods and Palace; at the Hillstreet and El Capitan, Los Angeles; Golden Gate, San Francisco, and Keith's, Washington, the company already has in hand an advance trailer for selling subsequents.

The trailer is described as unique in both production and narration. The dialogue was written by Orson Welles, the producer-star-director-author-editor of "Kane." He does not appear in the trailer, but, from offstage microphonically introduces the other characters, closing with this: "Ladies and gentlemen, I don't know what you'll think about Mr. Kane. I can't imagine. You see, I play the part myself. Well, Kane is a hero, and a scoundrel, a no-account and a swell guy . . . a great lover, a great American citizen, and a dirty dog. That depends upon who's talking about him. . . ."

The old Palace of two-a-day vaudeville was transformed for the "Kane" exhibition into a bizarre wall of light, four stories high. The front is understood to have cost some $26,000, which, with other advertising and ballyhoo expenses, stood RKO $53,000 before the doors opened last Thursday night.

Lobby displays simulating the fluorescent effect of neon tube lettering appeared for the first time in the Palace lobby. Developed and installed by National Screen Service and its subsidiary, American Display Company, the displays consist of a three-dimensional cut-out lighted from behind through a colored translucent backing. The light, seen through the cut-outs, closely approximates the effect of neon tubing. Other "Citizen Kane" displays were used in conventional shadow boxes, entrance banners, and in outside poster frames.

Films Serve Defense, Freeman Declares

As spokesman for the organized production industry in Hollywood, Y. Frank Freeman, president of the Association of Motion Picture Producers on Tuesday, told the Los Angeles Advertising Club that the motion pictures were solidly behind the national defense effort, and not "trying to make profits, but trying to do as all true Americans are doing." Mr. Freeman was answering "those who have criticized the defense efforts of the motion picture industry.

"They know we are a front page industry. They have and will continue to call us warmongers . . . but we will stand on our record. We are doing to the best of our ability what our Government has asked."

Major Mason Wright of the Army signal corps expressed official appreciation from the War Department for the production of service training films. (Hollywood activities for the Army are reported on page 48). Studio executives, stars, and service officials attended the first Film Day luncheon sponsored Tuesday by the L. A. Advertisers.

Distributors Draw English Allowance

Twelve million, nine hundred thousand dollars, the total set for the year ending October 31st, was permitted to be withdrawn this week from England by the eight major American motion picture companies. Unless the regulations are relaxed by England as a result of the U. S. credit now available to Great Britain from the $7,000,000,000 lend-lease appropriation, the American film companies will not be allowed to take any more money out of England for six months.

According to the terms of the monetary agreement 37½ percent of the $12,900,000 could be transferred during the first quarter, which began November 1, 1940, and an additional 37½ percent during the second quarter, ended May 1, 1941, with the final 25 percent withdrawn from Great Britain on May 1st, if it had been earned by that date. The American companies have all met the "if earned" condition, it was reported this week in New York.

The withdrawal limit for the current year from Australia has been raised from $2,100,000 to $2,300,000. During the first year of the war the majors were allowed to take $3,200,000 out of Australia.

Typical of the extent to which the majors' activities in Europe have been curtailed on account of the war was the disclosure at Twentieth Century-Fox this week that 27 of Fox's 47 branches in 10 European countries have been closed since the Fall of 1939. The company still maintains 20 branches in Europe, but in most cases no revenue can be withdrawn from those offices.

Altec Buys Lansing

Expansion of Altec Service is revealed by L. W. Conrow, president, with the formation of Altec Lansing Corporation, and the acquisition of Lansing Manufacturing Co., of Los Angeles. The new company will manufacture Lansing loud speaker systems for theatres, and distribute public address equipments. Heading the new Altec Lansing Corporation is G. L. Carrington, vice president and general manager of Altec.

Schenck Resumes At Coast Studio

Joseph M. Schenck returned to his desk on Monday at the Twentieth Century-Fox Studio at Movietone City, Cal.

Before leaving New York, Friday night, by plane, the following statement was issued by the corporation at the home office:

"The published reports that Mr. Joseph M. Schenck has entirely severed his connection with Twentieth Century-Fox are in error. Mr. Schenck has tendered his resignation to the board of directors as a director of the company and as chairman of the board. His resignation was accepted by the board at its meeting (Thursday, May 2nd). Mr. Edwin P. Kilroe, who has been associated with the company for many years (as chief copyright counsel), was elected a director to succeed Mr. Schenck. No action was taken by the board with regard to a successor to Mr. Schenck as chairman of the board.

"When Mr. Schenck returns to Hollywood, he will resume his production activities for the company."

On arriving in Hollywood Sunday, press wire services quoted Mr. Schenck as saying the company would make 44 features for 1941-42 at a cost of $22,000,000.

Republic Pushes New Season Production

Republic will speed up production during June and July in order to build up a backlog of 10 or 12 pictures with which to launch the 1941-42 season on August 1st, Herbert J. Yates, chairman of the board reported at Hollywood on Tuesday. All production on this year's product will be out of the way by July 1st, he said.

At quarterly production conferences on Tuesday Mr. Yates assigned the first new season pictures to Republic producers. Albert J. Cohen will handle the first high budget film of the year, "Memphis Belle," and "Pardon My Stripes," "The Devil Pays Off," and "Navy Blue Eyes." Robert North will produce "Hurricane Smith" and "There Goes My Wife"; Armand Schaefer, "The Big Bonanza," starring John Wayne, "Mercy Island," an untitled Weaver Bros. and Elviry film, and an untitled Lulu Belle and Scotty; George Sherman, "Oregon Trail," first Don Barry western.

Gene Autry, Republic western star, will also face an intensive schedule. Of three pictures remaining on his schedule for this year "Down Mexico Way," a special, has been postponed and "Under Fiesta Stars" will be started immediately to be followed by "Old Faithful."

Heads Salt Lake Exchange

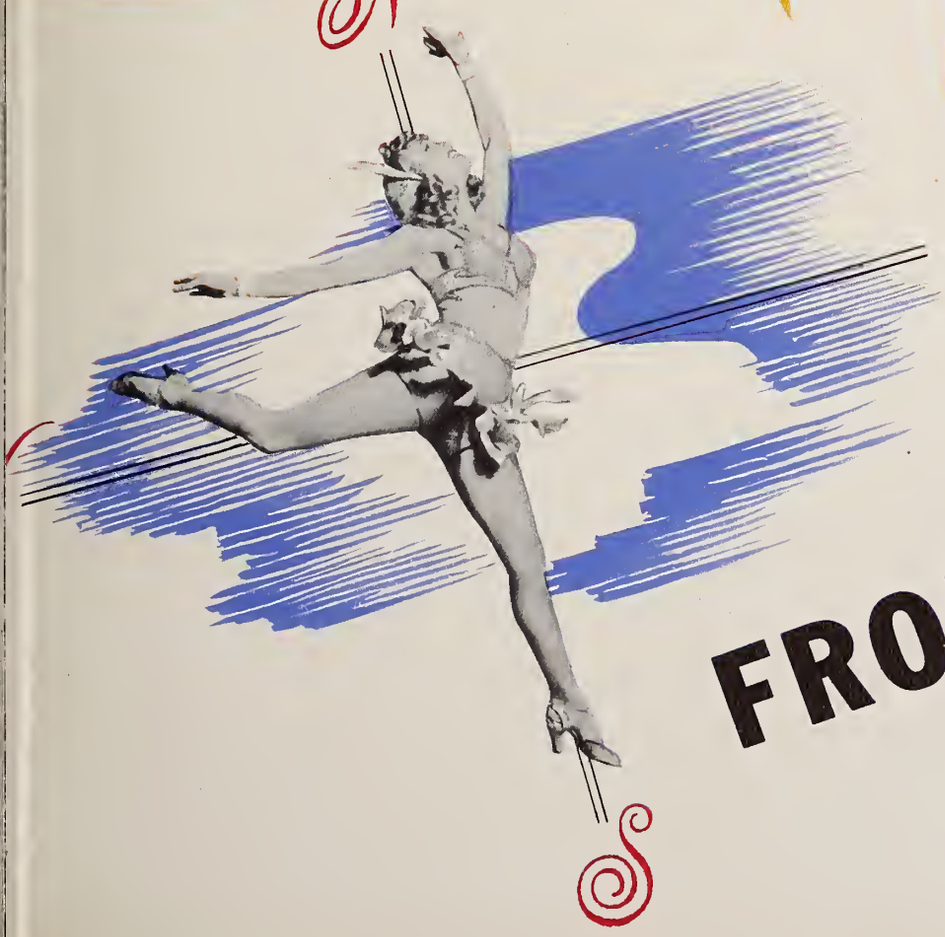
A. L. Campbell will succeed W. C. Sterzer as office manager and booker at Columbia Pictures' Salt Lake City exchange. Mr. Campbell has been accessory manager of the exchange's advertising department for three years.

Weiner to Boston

Abe Weiner left Pittsburgh April 12th for his new position as United Artists exchange manager in Boston, after two and a half years as sales manager in the Pittsburgh territory.

BOX-OFFICE FORECAST FOR THEATRES EVERYWHERE....

SUNNY



FROM NOW ON

THE SHOW THAT DAZZLED B'WAY NOW SPARKLES ON THE SCREEN

Super-entertainment



. . . of the kind your folks love best!...A gorgeous fun-and-flash show that's all aglow with the gaiety of New Orleans in Mardi Gras time! . . . Romance tuned to lilting heart-beats . . . Music by a famous composer . . . Dancing by a headline stepper – and by the world's funniest team. Laughs by a cast whose names speak for themselves!

Presenting four of the swingiest song hits ever written by

JEROME KERN

"Who?"—"D'Ya Love Me?"

"Sunny"—"Two Little Blue Birds"

ROMANCE that steals your heart away!

TUNE-HITS to make you dream all day!

LAUGHTER and dancing to make you gay!

THAT'S SUNG



THE GREAT BIG HAPPINESS SHOW NOW BOOKING AT RKO RADIO EXCHANGES!



Word around Hollywood has it that Ginger Rogers has topped her "Kitty Foyle" Academy Award performance in "Tom, Dick and Harry," the hilarious comedy-romance with George Murphy, Alan Marshal and Burgess Meredith, which will hit the first runs in June. Directed by Garson Kanin, produced by Robert Sisk, and with original story and screen play by Paul Jarrico, it's being hailed by RKO Radio as the biggest picture to date from Ginger.

STATUS OF ARBITRATION HEARINGS

District	Type of Complaint	Exhibitor Complainant	Distributors Cited	Competitive Theatres Named	Arbitrator	Hearing Dates	Arbitrator's Award
[*Continued from page* 15]							
DALLAS							
Case No. 1	Some Run	Joseph's Drive-In, Austin, Texas	MGM, 20th-Fox	Interstate, Underwood, Ezell theatres, Dallas	C. F. O'Donnell	Case settled before hearing	.....
Case No. 2	Some Run	Ruben Frels, Norbana, El Camp, Texas	"Big 5"	.....	.....	.....	.....
Case No. 3	Clearance	L. M. Rice, Campus, College Station, Tex.	"Big 5"	Palace, Queens, Dixie, Bryan, Tex.	.....	.....	.....
DENVER							
Case No. 1	Some Run	Joseph G. Goodstein	20th-Fox, MGM Paramount	Intermountain theatres, Fox, Longmont	George D. Begole	March 25-26-27 April 1–3	.....
Case No. 2	Withholding prints	E. K. Menagh, Star, Ft. Lupton, Colo.	"Big 5"	Rex, Brighton, Colo.	John Carroll	.....	.....
DES MOINES	[No cases filed in the period]						
DETROIT							
Case No. 1	Clearance	Julius L. and Milton London, Booth, Detroit	Paramount, Warner Bros.	Del, DeLuxe, Whittier, Eastend, Co-operative Theatres of Michigan	Jerome G. Thomas	.....	.....
Case No. 2	Clearance	Julius L. and Milton London, Booth, Detroit	Paramount, RKO, Warner Bros., 20th-Fox	.....	L. J. Carey	March 29-May 3-10	.....
INDIANAPOLIS	[No cases filed in the period]						
KANSAS CITY	[No cases filed in the period]						
LOS ANGELES							
Case No. 1	Clearance	O. W. Lewis, Mission Playhouse, San Gabriel	"Big 5"	Houses in San Gabriel area	.....	.....	.....
Case No. 2	Clearance	George Bromley, Alex Moungh, Campus, Los Angeles	"Big 5"	Sunset, Clinton, Huntley's	.....	.....	.....
Case No. 3	Clearance	John Rennie, A. L. Sanborn, El Monte, Los Angeles	"Big 5"		.....	.....	.....
MEMPHIS	[No cases filed in the period]						
MILWAUKEE							
Case No. 1	Clearance	Evansville Theatre, Inc., Rex, Evansville, Wis.	Paramount	Jeffris, Janesville, Wis.	Thos. P. Whelan	April 22 - 24 - May 13	.....
Case No. 2	Clearance	Lee Macklin, Grand, New London, Wis.	"Big 5"	Rio, Appleton, Appleton, Wis.; Grand, Times, Clintonville; Waupaca, Palace, Waupaca, Wis.	Carl B. Rix	May 21	.....

[*Continued on following page*]

COMPLAINTS, CAUSES, DISPOSITIONS

District	Type of Complaint	Exhibitor Complainant	Distributors Cited	Competitive Theatres Named	Arbitrator	Hearing Dates	Arbitrator's Award
[*Continued from preceding page*]							
MINNEAPOLIS							
Case No. 1	Some Run	David Ratner, White Bear, White Bear Lake, Minn.	MGM, RKO, Warner Bros., 20th-Fox	State, White Bear Lake; Avalon, White Bear Lake, Minn.	A. A. Karlins	April 14	(MGM settled before hearing) Withdrawn
Case No. 2	Some Run	David Gillman, Gayety, Minneapolis	20th-Fox	.....	Leslie J. Anderson	.....	.....
Case No. 3	Some Run	David Gillman, Gayety, Minneapolis	Paramount	.....	Philip Mackay	.....	.....
NEW HAVEN							
Case No. 1	Clearance	Michael Cascioli, Forest, West Haven	"Big 5"	Rivoli, West Haven, New Haven	.....	.....	.....
NEW ORLEANS							
Case No. 1	Some Run	Charles K. Woolner, Drive-In	Paramount	.....	Phillip E. James	April 5-16	Complaint disallowed
Case No. 2	Clearance	Charles K. Woolner, Drive-In	Paramount	.....	Eugene A. Nabors	Withdrawn before hearing	
Case No. 3	Some Run	Charles K. Woolner, Drive-In	Warner Bros.	.....	Dr. Paul Brosman	Withdrawn before hearing	.....
NEW YORK CITY							
Case No. 1	Clearance	Hilary Corporation (Albert Margulies), Regent, Brooklyn	"Big 5"	Apollo	Julius H. Cohen	April 7	Exhibitors settled. Case withdrawn
Case No. 2	Clearance	Esquire Corporation, Squire, Great Neck, Long Island	"Big 5"	Great Neck Playhouse, Great Neck, L. I.	George P. Spiegelberg	April 9-15-22-May 1-4	.....
Case No. 3	Clearance	Monseigneur Enterprises, (Jack Davis), Forum, Metuchen, N.J.	"Big 5"	Paramount, Oxford, Strand, Plainfield, N.J.	Warren Leslie, Jr.	May 14	.....
Case No. 4	Clearance	Jack Fields, Cameo, Jersey City, N. J.	"Big 5"	Fulton, Apollo, Orient, (Skouras Theatres)	Frank Weil	April 30	Withdrawn
Case No. 5	Clearance	River Theatre Corporation, Central, Pearl River, N. Y.	"Big 5"	Pascack, Westwood, N. J. (Skouras Theatres)	.....	May 7	.....
Case No. 6	Clearance	Andora Amusement Corporation (Joseph Siccardi), Liberty, Plainfield, N. J.	Warner Bros. RKO, Paramount, 20th-Fox	Paramount, Strand, Oxford (Walter Reade), Plainfield, N. J.	.....	May 9	.....
Case No. 7	Clearance	Charles Meyerson, Lyric, Oyster Bay, Long Island	"Big 5"	Glen Cove, Glen Cove; Huntington, Huntington	George H. Engelhard	May 13	.....
Case No. 8	Clearance	Louis Martin, Majestic, Paterson, N. J.	"Big 5"	State, Brandt Circuit	.....	.....	.....
Case No. 9	Clearance	M. L. Rothman, Colony, Sayreville, N. J.	"Big 5"	Capitol, South River, N. J.; New Brunswick houses	.....	.....	.....
Case No. 10	Clearance	John Carbone, Temple, Union City, N. J.	"Big 5"	Summit, Roosevelt, Union City	.....	.....	.....
Case No. 11	Clearance	Ramsey, Ramsey, N. J.	"Big 5"	Lafayette, Suffern, Warner, Ridgewood, N. J.	.....	.....	.....

OF ARBITRATION CASES TO MAY 1

OKLAHOMA CITY

Case No. 1	Some Run	J. D. Guest, Ritz, Duncan, Okla.	Warner Bros.	.....	Dean Terrill	Settled and withdrawn	.....

OMAHA

[No cases filed in the period]

PHILADELPHIA

Case No. 1	Clearance	High Bridge Corporation, (John Geyser), Florence, Florence, N. J.	"Big 5"	Fox, Burlington, N. J.; Ben Amsterdam's Atlantic Circuit	Robert J. Callahan	April 4	Complaint disallowed
Case No. 2	Some Run	David Silver, Earle, New Castle	MGM	Loew's Parkway, Wilmington	.....	.....	.....
Case No. 3	Clearance	Rose J. Hexter, Breeze, Phila.	Warners, 20th-Fox, Paramount	Warner Circuit	.....	.....	.....
Case No. 4	Clearance	Bryant Weist, Hollywood, Elizabethville, Pa.	MGM	Theatorium, Lykens, Penna.	.....	.....	.....

PITTSBURGH

Case No. 1	Some Run	Herman Lorence, 18th Street, Erie, Pa.	Warner Bros. RKO, Paramount, 20th-Fox	American Theatre, Erie, Pa.	.....	A. B. Murray	May 5
Case No. 2	Clearance	David Green, Beacon, Pittsburgh	"Big 5"	Squirrel Hill, Pittsburgh	.....	.....	.....
Case No. 3	Clearance	Frand and Concetta Biordi, Majestic, Elwood, City, Pa.	RKO, 20th-Fox, Warners	Manos, Elwood City	.....	.....	.....

PORTLAND

Case No. 1	Some Run	P. R. Henderson, Rialto, Albany, Ore.	MGM, 20th-Fox, Warners, RKO	.....	.....	.....	.....

SALT LAKE CITY

[No cases filed in the period]

ST. LOUIS

Case No. 1	Some Run	Louis M. Sosna, Mexico, Mo.	"Big 5" (also named Universal, United Artists, Columbia, Republic	Liberty, Rex of Frisina Circuit	.....	Withdrawn before hearing	.....
Case No. 2	Clearance	Shirely Theatre Corporation, Rialto, Cape Girardeau	RKO	Broadway, Orpheum, Fox Midwest houses	.....	Settled before hearing	.....

SAN FRANCISCO

[No cases filed in the period]

SEATTLE

[No cases filed in the period]

WASHINGTON, D. C.

Case No. 1	Clearance	Thomas D. Goldberg, Walbrook, Baltimore	Warner Bros., 20th-Fox	Durkee Circuit	E. B. Prettyman	March 25-28	Split decision: complainant won two of three points
Case No. 2	Clearance	John H. Taylor, Charles, La Plate, Md.	Paramount, 20th-Fox, MGM, RKO	Lust Circuit	.....	Distributors settled before a hearing	.....
Case No. 3	Clearance	Lee H. Homand, Westway, Baltimore	MGM, Warner Bros., 20th-Fox	Durkee Circuit	Sefton Darr	April 15-16-17-18-19	.....

GALA RETURN RELEASE O
HIT THAT MADE HYSTER



THE COMEDY
:AL HISTORY!

Two great stars, at the peak of their popularity, in a show jam-packed with unrestrained fun! The roaring romance of a serious-minded young professor and a dizzy dame with millions—not to forget that leopard on the loose! Its laughs are bigger than ever!

NEW PRINTS! NEW POSTERS! NEW ACCESSORIES!



KATHARINE **CARY**

HEPBURN • GRANT

in a **HOWARD HAWKS PRODUCTION**

BRINGING UP BABY

R K O RADIO PICTURES

with **CHARLES RUGGLES** • **BARRY FITZGERALD** • **MAY ROBSON**
WALTER CATLETT • **FRITZ FELD** • *Directed by* **HOWARD HAWKS**
Associate Producer **CLIFF REID** • *Screen Play by* **DUDLEY NICHOLS** and **HAGAR WILDE**

U.S. AGREES TELEVISION IS READY, SETS COMMERCIALIZATION JULY 1

FCC Gives "Go Ahead" Order for Second Time in Year; 15 Hours a Week Set as Minimum for Authorization

Television goes commercial July 1st.

For the second time in little more than a year, the Federal Communications Commission on May 2nd announced that it had flashed the "go-ahead" signal to the television industry. The limited commercialization order in 1940 was in effect but a few weeks before being revoked, some months before it would have gone into operation last September 1st.

Licensed television stations which may begin commercial operation July 1st, if the necessary equipment has been installed, and FCC approval obtained include the following:

NEW YORK
National Broadcasting Company.
Columbia Broadcasting System.
Allen B. DuMont Laboratories (Paramount affiliate).
Metropolitan Television (Bloomingdale's).
Station WOR.

CHICAGO
Balaban & Katz.
Zenith Radio Corporation.

PHILADELPHIA
Philco Television and Radio Corporation.
National Broadcasting Company.
WCAU, CBS affiliate.

WASHINGTON
National Broadcasting Company.
Allen B. DuMont Laboratories.

LOS ANGELES
Television Production (Paramount).
Don Lee Broadcasting System.
Hughes Tool Company (Howard Hughes).

SAN FRANCISCO
Don Lee Broadcasting System.
Hughes Tool Company.

CINCINNATI
Crosley Corporation.

Television stations also have been authorized for Albany, Schenectady, Kansas City, Boston and other key cities.

A minimum fifteen hours a week program service will be sufficient to give a television station commercial status under the new orders of the FCC, instead of the 30 hours which had been proposed.

To avoid the "freezing" of the industry, it was stipulated that the standards on which it is to operate shall be given six months of practical test, at the conclusion of which changes may be considered, with reference particularly to color television, in which the stations are encouraged to experiment.

"Whereas a year ago the commission found the television industry divided, recent developments demonstrate the industry is entirely in agreement that television broadcasting is ready for standardization," it was declared by the commission in announcing its action. "Accordingly, the commission has adopted, in substance, the standards as proposed by the National Television System Committee at the March 20 hearing, as well as the rules and regulations submitted at that time."

Those standards, it was observed, "represent, with but few exceptions, the undivided engineering opinion of the industry". They will satisfy the requirement for advancing television to a high level of efficiency within presently known developments, it was asserted.

"This 'go-ahead' signal fulfills the Commission's promise of last year that as soon as the industry's engineers were prepared to approve any single system the commission would consider full commercialization," it was stated. "The showing made at the March hearing supported the commission's previous action in declining the set standards when the industry was sharply divided and any time to have done so would have frozen the state of the art to the then unsatisfactory level of performance. The approved standards alleviate the problem of different receivers being required to 'key' into varying competing transmission systems. The standards take cognizance of recent outstanding improvements in synchronizing signals which contribute materially to a more reliable operation."

The new standards fix the frequencies at 525 lines and 30 frames, giving better definition than the 441-line standard proposed last year, it was said.

Frequency modulation is required for the accompanying sound.

All channels will be available for commercial service. This concession was made on a plea that the seven lower channels in the television band are not sufficient for adequate development of service, and the 11 upper channels were also made available.

Not more than three television stations may be under the same control according to the rules of the Commission.

Mr. Fly indicated that so far as the Commission had been informed there was no "bottleneck" in the television and radio industry which would hinder commercialization on July 1st. It was said that the defense activities had not seriously handicapped the radio industry thus far. A number of experimental television stations have been operating and these could begin commercial operations without requiring additional equipment from manufacturers.

In New York, NBC's television station, W2XBS, has been operating regularly on a reduced schedule. It was said that the company probably would be able to increase its schedule to the required 15 hour minimum for commercial operations. A year ago NBC was broadcasting about 12 hours a week of television programs. The DuMont and CBS stations also could begin operations by July 1.

Crosley Also Ready

The Crosley Corporation, operating stations WLW, WSAI and international short wave station WLWO, in Cincinnati, is prepared to inaugurate television at any time, declared James D. Shouse, vice-president in charge of broadcasting, when informed late last week that the FCC had authorized commercialization of television, beginning July 1. The company months ago installed a transmitter under an experimental permit on the 48th floor of the Carew Tower in downtown Cincinnati, and this has been constantly kept up to date in line with improvements as developed.

In New York this week David Sarnoff, president of the Radio Corporation of America, speaking at a stockholders meeting said:

"The company is engaged in reviewing the whole subject of television in light of the new order just issued by the commission. Important new factors which now must be considered are the increasing demands upon our facilities and technical experts made by the requirements of national defense, and the matter of priorities, which may affect the establishment of the new services."

Mr. Sarnoff also said, "I doubt whether there will be any commercial television this year." He added that RCA had not lost interest in television but that the FCC monopoly report and the national defense needs had altered the situation which existed last year when the company was the chief proponent of immediate commercializaiton for television.

The Philco Television and Radio Corporation has not yet formed definite plans for television, according to William H. Grimditch, vice-president.

Allen B. DuMont, preisdent of the Allen B. DuMont Laboratories, Paramount television affiliate, said that as long as radio receivers could be manufactured in quantity there should be no difficulty in obtaining the necessary materials and men to manufacture television sets.

On Thursday of last week NBC held a demonstration of color television. O. B. Hanson, vice-president and chief engineer, said color television was not ready for commercial operations. Observers were able to compare reception on color and on black and white receivers. It was said that NBC had the greatest number of hours of color television broadcasts to its credit. Last week the figure was 20. CBS has done most of its color work by wire transmission from one studio to another and not over the air. Completion of the Chrysler Building transmitter will enable that company to transmit its color tests over the air.

TELEVISION "TIME-TABLE"

Activities of the Federal Communications Commission on the subject of commercial television are summarized as follows:

May 22, 1939 FCC dashes "quick" television hopes; refuses standardization.

November 15, 1939 Television subcommittee of the FCC recommends limited commercialization.

February 29, 1940 FCC approves limited commercialization to begin on September 1, 1940.

March 23, 1940 Limited commercialization order rescinded following opening of RCA's merchandising campaign.

April 8, 1940 Television hearings and cancellation of limited commercial order upheld.

May 27, 1940 FCC bars commercial television and rules that industry must wait until agreement is reached on standards.

January 27, 1941 'Progress report' of the National Television Systems Committee presented to FCC and definite standards recommended.

March 20-21-24, 1941 FCC hearings on NTSC standards, with many groups urging commercialization.

May 2, 1941 Full commercialization order announced by FCC with sponsored operations to begin July 1, 1941.

U.S. ACTS TO 'BUST' CONTROL OF THE AIR; NETWORKS CALL FCC A 'MENACE'

Drastic New Regulations Hit Networks' Ownership of Stations, Require One Year Contracts; NBC, CBS Perturbed

The United States Government, last weekend, moving most unexpectedly, set out to break the control of large broadcasters in radio, in a sweeping order curbing network operation. Just three weeks ago it ordered newspaper publishers to cease radio expansions pending a hearing on press and radio operation.

On Saturday, also, commercial television was approved as of July 1st (see page 30).

Calling the attention of Congress and the public to the broad problems raised by the concentration of power in the hands of a single group as exemplified by the Radio Corporation of America, "which straddles the fields of communications, radio-equipment manufacture, and entertainment," the Federal Communications Commission this week issued its report on chain broadcasting, with eight new regulations "designed to preserve without loss the contributions of network broadcasting to the public and to the affiliated stations, while insuring that licensees will exercise their responsibilities under the law."

Of the eight new regulations, two apply to ownership, one denying to any network organization more than one station within a given area and the other prohibiting a chain from operating more than one network. This would require the National Broadcasting Company to dispose of the Red or Blue network.

The remaining six regulations prohibit affiliation contracts restraining a station from carrying programs offered by any network or restricting a network to one station in an area; bar contracts running longer than one year or binding stations from scheduling such programs as they may consider in the public interest; banning option clauses requiring a station to cancel other programs simply because the chain offers a program for the optioned hour; provide that the station shall have the final decision as to what programs shall or shall not be broadcast; and eliminating from affiliation contracts any provision depriving a station of the right to set its own rates and to compete freely with networks for advertising revenues.

Networks Protest

Neville Miller, president of the National Association of Broadcasters, and Niles Trammell, president of the National Broadcasting Company, both immediately attacked the rules promulgated by the FCC in its report on network radio operations. James L. Fly, chairman of the FCC, refused to make any statement answering the critics but said on Monday that the monopoly report had been turned over to the Department of Justice.

At the Department of Justice it was said the FCC report and material would be studied, but no indication was given whether that branch of the Government was planning to engage in any campaign against the networks.

There were definite indications that President Roosevelt would be asked to take a hand in the controversy. It was pointed out that only a month ago he appointed Mark Ethridge of Louisville to make a study of the whole field of broadcasting and make recommendations as to how radio could be kept free of monopoly, indicating, it was said, in Washington, that Mr. Roosevelt was anxious to avoid wrecking the industry and desirous of finding a way of dealing with the problem without upsetting the present structure. It was reported that Mr. Ethridge would confer this week with President Roosevelt on the radio situation.

"Promulgation of the Federal Communications Commission's network regulations constitutes usurpation of power which has no justification in law and menaces the freedom of the American system of broadcasting," Mr. Miller said as he announced that a special meeting of the NAB executive committee had been called to consider what action might be taken to oppose the FCC rules.

NBC Foresees "Chaos"

Mr. Trammell, speaking for NBC, which would be most seriously affected by the order, being required to sell one of its networks, said, "Choas, not further competition would result from the blow aimed at the American system of broadcasting, if the FCC rules go into effect". He asserted that the action appeared to "penalize" those who had pioneered in radio network operations and developed "superior services". It was also pointed out that NBC might be forced to sacrifice such outstanding programs as "The Town Meeting of the Air", the Toscanini symphony concerts, the "National Farm and Home Hour", the "NBC Music Appreciation Hour", the Metropolitan Opera and other programs.

David Sarnoff, president of RCA, told stockholders of the company Tuesday, "The policy to be adopted and the action to be taken with respect to these new conditions can be determined only after a detailed study has been made of the reports and orders just issued by the Commission."

Samuel R. Rosenbaum, president of the Independent Radio Network Affiliates, said Monday in Philadelphia, "Separation of the Blue network from NBC seems a drastic punishment of its affiliated stations for the service they have rendered the public. The prohibitions placed on the dealings between affiliates and networks look at first glance like a death blow to the Red network and the Columbia Broadcasting System as well."

The commission split on the question of the report on network broadcasting, Chairman Fly and Commissioners Paul A. Walker, George Henry Payne, Frederick I. Thompson and Ray C. Wakefield concurring and Commissioners Norman S. Case and T. A. M. Craven dissenting

The removal of the restraints listed in the regulations, the commission asserted, should result in "an increased number of networks, and, consequently, a larger supply of available network programs and a wider latitude for all stations in obtaining network programs" and a gain in quality as well as quantity as a result of increased competition among networks.

Stations utilizing approximately 97 per cent of the total night-time broadcasting power are affiliated with the three major networks and all but two of the clear-channel stations are affiliated with NBC or CBS, which also have 18 of the most powerful and most desirable stations, the report stated.

"The United States has rejected Government ownership of broadcasting stations, believing that the power inherent in control over broadcasting is too great and too dangerous to the maintenance of free institutions to permit its exercise by one body, even though elected by or responsible to the whole people", it declared. "But in avoiding the concentration of power over radio broadcasting in the hands of Government, we must not fall into an even more dangerous pitfall: the concentration of that power in the hands of self-perpetuating management groups."

Cites "Big Three"

The commission at various points contrasted Mutual with NBC and CBS in respect to size, structure and mode of operation, but explained that in so doing it did not mean to approve Mutual practices or set them up as ideals or models.

"On the contrary", the report commented, "we find a tendency in Mutual to follow the paths toward restrictive practices blazed by CBS and NBC."

Operation of Red and Blue networks by NBC, it was held, gives that company a decided advantage over its competitors. The two networks do not compete with each other, and the Blue has had the effect of acting as a buffer to protect the more powerful Red against competition. For this reason, it is proposed to enjoin any chain from operating more than one network.

Under the so-called "exclusivity clause", it was pointed out, a station affiliated with one network may not carry the program of any other net, a situation which will be remedied by the new regulations.

The same is true with respect to "territorial exclusivity", and the commission held "it is as much against the public interest for a network affiliate to enter into a contractual arrangement which prevents another station from carrying a network program as it would be for it to drown out that program by electrical interference".

The one-year term to which it is proposed to limit contracts, it was contended, will strengthen competition by permitting for annual readjustments on the basis of comparative showings of networks and stations.

The commission particularly stressed the disadvantages of the optional time clause and the restrictions on the right of stations to reject network programs.

"It is the station, not the network, which is licensed to serve the public interest", it pointed out. "The licensee has the duty of determining what programs shall be broadcast over his station's facilities, and cannot lawfully delegate this duty or transfer the control of his station directly to the network or indirectly to an advertising agency."

The commission pointed out that there exist

(Continued on following page)

WARNER THEATRES BUY IN ZONES

To meet the decentralization of buying ordained in the consent decree selling pattern Warner Theatres will shift purchasing duties to the circuit's zone managers. All films will be bought in the field, with the guidance of the home office. To meet personnel needs in the field under the new policy Ed Hinchy has been assigned to Philadelphia and Nat Fellman to Cleveland as buyers and bookers.

FCC RULES SHOCK RADIO

(Continued from preceding page)

only two alternatives to competition as a means for protecting the public interest in broadcasting—Government ownership and detailed regulation of the kind applicable to railroads and telephone companies. Neither of these is acceptable to the FCC, which held that "competition, given a fair test, will best protect the public interest."

The new regulations are effective immediately, except that with respect to existing contracts and arrangements, the effective date is deferred for 90 days, and the regulation concerning network ownership of stations may be further extended from time to time with respect to any station to permit the orderly disposition of the properties.

"We have been at pains to limit our regulations to the proven requirements of the situation, and especially to ensuring the maintenance of a competitive market. Radio broadcasting is a competitive industry, the report concluded. "The Congress has so declared it in the Communications Act of 1934, and has required the fullest measure of competition possible within physical limitations. If the industry cannot go forward on a competitive basis, if the substantial restraints upon competition which we seek to eliminate are indispensable to the industry, then we must frankly concede that broadcasting is not properly a competitive industry. If this be the case, we recommend that the Congress should amend the Communications Act to authorize and direct regulations appropriate to a noncompetitive industry with adequate safeguards to protect listeners, advertisers, and consumers. We believe, however, the competition, given a fair test, will best protect the public interest. That is the Ameircan system."

Minority Report Disagrees

In their minority comment, Commissioners Case and Craven charged the majority had exceeded its authority in promulgating regulations to control indirectly the business arrangements of licensees.

The dissenting commissioners held that vigorous competition had been proven to exist among networks and independent stations "and thus no finding of illegal monopoly can be made by this commission, even if it can be assumed that this commission had the legal authority to make such determination."

They held that the commission, through its licensing powers, has ample authority to deal with any abuses which may exist and that the record did not support the majority's decision to impose new regulations.

Commissioners Case and Craven, however, did agree that the best interests of the people might not be served by having one organization control two or more networks.

"There is the strong presumption that four competing national networks independently operated might afford opportunity for improved service, although there is nothing in this record to establish that stations affiliated with the company operating two networks have not rendered a good public service", they said. "It is, therefore, recommended that informal discussions begin forthwith between the commission and representatives of the company operating two networks with a view of obtaining a voluntary segregation."

Taking up the question of artists bureaus, which the majority report ignored, the dissenting opinion held that the FCC has no jurisdiction in that field but should notify the companies that it would request an inquiry by either the Federal Trade Commission or the Department of Justice, or both, in the event the chains do not divest themselves of those activities within a reasonable time.

As a final point, the two commissioners asserted there was no reason why the terms of licenses should not immediately be extended to the full statutory limit of three years. Such action, it was contended, "would create an atmosphere of greater stability in the industry and would in no way detract from the commission's power to proceed by revocation against licensees who contravene the standard of public interest."

"We fear that the proposals of the majority will result inevitably in impaired efficiency of the existing broadcast organization of the country", the minority report asserted.

The minority also predicted that the decision of the majority was likely to result in "anarchy" rather than "free competition."

Fight Expected at Convention

A dispute over the Federal Communications Commission's report on chain broadcasting between affiliates of the National Broadcasting System and the National Broadcasting Company on the one hand and members of the Mutual system on the other is expected to develop next Tuesday at the opening of the annual convention of the National Association of Broadcasters meeting at the New Jefferson Hotel, St. Louis, radio observers predicted this week.

Mutual generally has favored the positions taken by the FCC on network operations. Mr. Miller, president of the NAB, was informed that Mutual "resented" his statement attacking the FCC report and Mutual announced that the subject was a "controversial one affecting competitive conditions between the older networks and Mutual." For this reason, it was said, Mutual believes that the NAB should take no position on the matter because its members are split on the issue.

Speakers scheduled for the NAB convention include James L. Fly, chairman of the FCC, Vice-president Henry A. Wallace, Major General Robert C. Richardson, Jr., director of the War Department's bureau of public relations; Commander H. R. Thurber, of the Navy Department and Lowell Mellett, administrative assistant to President Roosevelt.

On Wednesday, May 14th, the NAB convention will be thrown open to the public with discussion on television, FM, facsimile and short wave broadcasting, led by experts in those fields.

RKO Signs for NBC Short Wave Programs

RKO has signed a contract with NBC for two 15-minute programs weekly for a year over shortwave to Latin America. For some months a plan for an all-industry program for Latin America was discussed but no action was taken.

The first RKO short wave show, under the new contract, was broadcast Tuesday evening. The Tuesday program will be devoted to dramatizations from current and forthcoming RKO films and the Thursday show will be on the lives of RKO stars. Frank Ortega will write and produce the programs under the direction of Michael J. Hoffay, foreign publicity manager for RKO.

Billings of the NBC-Blue network were estimated this week to be about 10 per cent higher for the first four months of 1941 than in the same period of 1940. Mutual, as NBC and CBS, has also discontinued issuing monthly gross billings statements.

Pathe Signs Union Contract

Pathe Laboratory on Tuesday signed a two-year contract with Local 702, film laboratory technicians' union, covering employes of the plant at Bound Brook, N. J.

"Land of Liberty" Opens in New York

In the New York metropolitan area Loew and RKO theatres opened this week "Land of Liberty," industry-sponsored picture. Between May 5th and 21st the film will play at 78 of the circuits' houses.

Mayor LaGuardia last Saturday issued a statement which said in part: "The film is a stirring story of the onward march of democracy and progress in this country. We can all profit by witnessing this story. We are the fortunate heirs to a great heritage which is very much at stake these days."

Other features of the advance campaign included a full page of pictures in the New York *Herald Tribune* and a picture layout in the *New York Times.*

School Exploitation Set

James Marshall, president of the Board of Education of the City of New York said, "May I express the hope that some arrangements will be made so that as many as possible, teachers and children, throughout the country may see this picture."

Oscar A. Doob, Loew theatre advertising and publicity director, sent a letter to the principal of each high school and elementary school in the area announcing a contest for essays on "What Democracy Means to Me." A medal will be given to the winner in each school and special awards will be given to the schools of the borough winners.

RKO neighborhood theatres arranged the time of their matinee presentations of "Land of Liberty" on Tuesday and Wednesday so that the showings were held after school hours. This was done so that teachers and students could attend the theatre to see the film in a group.

"Land of Liberty" has not only has a good boxoffice response throughout the country but has proved one of the greatest builders of goodwill for the industry, according to Mark Larkin and Gordon S. White who have completed three months of field work for the Motion Picture Producers and Distributors of America in connection with the picture.

Mr. Larkin covered New England, New York, Ohio, Kentucky, West Virginia and Pennsylvania and Mr. White visited the South and Southwest. In all areas the MPPDA field representatives worked with Metro-Goldwyn-Mayer which is distributing the picture for the industry. Profits have been assigned to war relief.

Edwards Showing "Thumbs Up"

Herbert T. Edwards, producer of the British War Relief Society picture, "Thumbs Up," has sent a print to the London office of the Society by Transatlantic Clipper, for special showings in England. A special 400-foot trailer has been prepared. Sixty prints are now playing day and date in Chicago theatres during the present British War Relief Society fund-raising campaign. Circuits playing this subject include Balaban and Katz, S. and S., and Allied.

Atlantic, Columbia Settle

Action of the Atlantic Film Productions, Ltd., against Columbia Pictures, Inc., for $13,000 damages was settled Tuesday before it reached trial in New York Supreme Court. Atlantic sought to recover the sum allegedly owed by Columbia from distribution proceeds of "Thunder in the City," Edward G. Robinson film produced in England by Atlantic.

COLUMBIA

GIVES YOU IN THIS CALENDAR

12 RED-LETTER DATES...

Actual Releases In The Next 3 Months....

IRENE DUNNE and CARY GRANT

in George Stevens'

"PENNY SERENADE"

with BEULAH BONDI · EDGAR BUCHANAN · ANN DORAN

APRI 24

"UNDER AGE"

with

NAN GREY · ALAN BAXTER

MARY ANDERSON · TOM NEAL · LEONA MARICLE

APRI 26

"THE BIG BOSS"

with

OTTO KRUGER · GLORIA DICKSON

JOHN LITEL · DON BEDDOE

APRI 28

George BRENT and Martha SCOTT

in "THEY DARE NOT LOVE"

with PAUL LUKAS • Roman Bohnen • Kay Linaker

Directed by JAMES WHALE

APRI 30

Jane WITHERS and Jackie COOPER

in "HER FIRST BEAU"

with Edith Fellows · Josephine Hutchinson · William Tracy

Martha O'Driscoll · Edgar Buchanan

Directed by THEODORE REED

MAY 8

"SHE KNEW ALL THE ANSWERS"

starring

Joan BENNETT and Franchot TONE

with JOHN HUBBARD • EVE ARDEN • WILLIAM TRACY

Based upon a Cosmopolitan Magazine story

Directed by RICHARD WALLACE • Produced by CHARLES R. ROGERS

MAY 15

"NAVAL ACADEMY"

with

FREDDIE BARTHOLOMEW · JIMMY LYDON · BILLY COOK

MAY 22

"ADVENTURE IN WASHINGTON"

starring

Herbert MARSHALL and Virginia BRUCE

featuring the new young star GENE REYNOLDS

Produced by CHARLES R. ROGERS · Directed by ALFRED E. GREEN

MAY 30

TIME OUT FOR RHYTHM"

with

Rudy Vallee · Ann Miller · Rosemary Lane · Glen Gray & his Casa Loma Orchestra

Six Hits & a Miss · Brenda & Cobina · Joan Merrill · Allen Jenkins · The 3 Stooges

Directed by Sidney Salkow

JUNE 12

THE RICHEST MAN IN TOWN"

with

Frank Craven · Edgar Buchanan · Eileen O'Hearn · Roger Pryor

JUNE 26

SWEETHEART OF THE CAMPUS"

with

RUBY KEELER · HARRIET HILLIARD · GORDON OLIVER and
OZZIE NELSON and his Band

JULY 3

I WAS A PRISONER ON DEVIL'S ISLAND"

with

SALLY EILERS · DONALD WOODS · EDWARD CIANNELLI

JULY 10

In or About to Go Into Production

MELVYN DOUGLAS · RUTH HUSSEY *in*

"OUR WIFE"

with CHARLES COBURN

A John M. Stahl Production · *Directed by* JOHN M. STAHL

●

ROBERT MONTGOMERY *in*

"HEAVEN CAN WAIT" *(tentative title)*

with RITA JOHNSON · CLAUDE RAINS · JAMES GLEASON · EDWARD EVERETT HORTON

Directed by ALEXANDER HALL

●

"TILLIE THE TOILER"

Based on the King Features Syndicate comic strip with KAY HARRIS (new discovery)

Directed by SIDNEY SALKOW

●

FRED ASTAIRE · RITA HAYWORTH *in*

"YOU'LL NEVER GET RICH"

Music by COLE PORTER · *Directed by* SIDNEY LANFIELD

●

"TEXAS"

WILLIAM HOLDEN · GLENN FORD

Directed by GEORGE MARSHALL

COLUMBIA PICTURES

PRINTED IN U. S. A.

ENGINEERS CONSIDER NEW SOUND, STUDY INDUSTRY'S ROLE IN DEFENSE

Visual Education in Connection with Army Training Discussed at Rochester Meeting; New Film Equipment Demonstrated

A demonstration of and consideration of new sound systems, discussion of the role of the motion picture in defense, technical problems in television and the latest engineering advances affecting films were features of the Society of Motion Picture Engineers' 49th semi-annual convention this week in Rochester, N. Y.

The four-day meeting opened Monday with registration and a general session at the Sagamore Hotel. The convention was called to order Monday morning by William C. Kunzmann of Cleveland, for many years convention vice-president. He introduced Emery Huse of Hollywood, the Society's president, who assumed active direction of the convention. The opening day was marked by an informal get-together luncheon, addressed by Mayor S. B. Dicker of Rochester; Dr. F. R. Watson, president of the Acoustical Society of America; and Dr. Howard Hanson, director of the Eastman School of Music.

Aviation Training Discussed

Discussions during the first day were directed by technical experts in the fields of visual education, air-conditioning, lenses, projection illumination, and motion picture camera equipment design. New problems in the field of aviation training raised by the National Defense Program and by marked progress in civilian aviation, are being attacked successfully by the use of motion pictures in instruction classes, it was reported at the convention Monday. Arch A. Mercy, of the Office of Government Reports, and E. M. Ellingson, of the Civil Aeronautics Board, pointed out that the aviation field presented a new frontier for motion picture production.

A parallel discussion of the use of motion pictures in education was presented by R. A. Kissac, of the University of Minnesota, who described in detail the visual education program developed by the University for its students. One of the program's most interesting services is in the presentation of a weekly newsreel and short subject program for students and faculty, it was said.

J. H. Vickers, of National Film Carriers, Inc., Philadelphia, outlined the delivery procedure followed at each of the thirty-two film-distributing centers in the country.

The afternoon of the first day of the meeting was devoted to the problems of illumination with speakers from the National Carbon Company, Bausch and Lomb Optical Company, Agfa Ansco Company and other organizations.

Frank L. Jones, of the Bausch & Lomb Optical Co., told the engineers of years of research on the formation of silica films on the surface of a lens increasing the effective transparency of the glass, and thus increasing the efficiency of the lens materially. He said chemical processes for forming the film artificially had been developed and would be put to use in the optical industry.

William C. Miller, optical engineer connected with the Vard Mechanical Laboratory, Pasadena, Calif., spoke on the same subject, pointing out that efforts to improve lens efficiency by the application of a surface coating (first discovered accidentally) have been going on since 1892. He said that dust, and even fingerprints, can be removed from lens coatings put on under modern processes. The microscopically thin films cannot be scratched by anything less hard than a metal point, he said.

Other subjects discussed included "Characteristics of intermittent carbon arcs," by H. G. MacPherson, R. B. Dull and F. T. Bowditch, of the National Carbon Co., Cleveland; talks on design of film sprockets by W. G. Hill and C. L. Schaeffer, of Agfa Ansco Corp., of Binghamton, N. Y., and J. S. Chandler, of Eastman Kodak Co.

At the evening session Monday engineers from the Walt Disney Studios, and the Warner Bros.-First National Studios in Hollywood, and from the RCA Manufacturing Company's plants at Indianapolis and Camden, N. J., presented a series of five technical papers on multiple-speaker sound systems.

N. A. Hawkins and W. Garity, of the Walt Disney Studios, went into detail in describing the new RCA Fantasound, which was developed after years of research by Disney and RCA engineers, and is now being used in a number of theatres throughout the country in the presentation of "Fantasia."

N. Levison and L. T. Goldsmith, of the Warner Bros.-First National Studios, told the engineers about a somewhat similar sound system which has been developed by their studios, in collaboration with RCA engineers, and is now installed experimentally in theatres in Hollywood and New York City. Known as "Vitasound," it utilizes a special control track placed on the film.

H. I. Reiskind, of RCA's Indianapolis laboratories, lectured on the principles involved in multi-speaker systems.

New Sprocket Theory

The discussion was concluded Monday night with a paper by J. O. Baker and R. O. Drew, RCA engineers, on the origin and avoidance of a distortion introduced into all sound film during recording by the presence of the sprocket holes in the film. The engineers declared it has been demonstrated that the distortion could be reduced substantially by the elimination of one of the customary two sets of sprocket holes on either side of the film.

On Tuesday a general business session was held.

Dr. C. E. K. Mees, Eastman Kodak Company, gave the chief address Tuesday morning, discussing studies of silver grain in photographic images under the new electron microscope.

Other technical papers presented before the society Tuesday included: "New High-Fidelity Headphones," by L. J. Anderson, of the RCA Manufacturing Company; "New Gadgets for the Film Laboratory," by B. Robinson and M. Leshing, of 20th Century-Fox Film Studios, Hollywood; and "Performance of the Visual Mechanism in the Viewing of Motion Pictures," by Brian O'Brien, of the Institute of Applied Optics, University of Rochester.

Tuesday afternoon was given over to sightseeing and the 49th semi-annual banquet and dance was held that evening at the Starlight room of the Sagamore hotel.

On Wednesday a joint meeting was held with the American Acoustical Society.

Dr. Harvey Fletcher, under whose direction the new sound system was developed, addressed the joint meeting as did several of his associates, including E. C. Wente, R. Biddulph, L. A. Elmer, A. B. Anderson, J. C. Steinberg, W. B. Snow, and A. R. Soffel.

New motion pictures showing the solar prominence, or eruptions of flame on the surface of the sun, were shown to the convention by Dr. R. R. McMath, of the McMath-Hulbert Observatory of the University of Michigan. The films are used for instruction in astronomy at the University and were photographed in a device known as the spectrohelokinematograph, invented by Dr. McMath.

Recent progress in the art of three-dimensional photography was described to the engineers by J. A. Norling, of Loucks & Norling, New York. He pointed out that continuing research was producing refinements in the art that might soon be reflected in greater use of the medium.

Describe Television Images

W. M. Baldwin, Jr., of Bell Telephone Laboratories, discussed television pictures. Mr. Baldwin explained in detail the experiments conducted to compare the resolution, or sharpness, of television images with motion picture images.

E. S. Seeley, of Altec Service Corp., New York City, told the engineers about a new reverberation meter designed to determine the acoustic response of a theatre by direct readings, rather than by time-consuming indirect methods heretofore employed.

Other technical papers presented during the session included the following: "Projection Room Equipment Requirements," by J. J. Sefing of the National Theatre & Supply Company; "The Projection Room—Its Location and Its Contents," by J. R. Prater, of the Congress Theatre, Palouse, Wash.; "A Suggested Clarification of Carbon Arc Terminology as Applied to the Motion Picture Industry," by H. G. MacPherson, National Carbon Company; "Improved Methods of Controlling Carbon Arc Position," D. J. Zaffarano, W. W. Lozier and D. B. Joy, National Carbon Company; "A New 13.6-mm. High Intensity Projector Carbon," W. W. Lozier and D. B. Joy; "Notes on the Mechanism of Disk Recording and Playback," O. Kornei, Brush Development Company.

The convention adjourned after the session Thursday afternoon.

The annual autumn meeting will be held in New York at the Hotel Pennsylvania and next year the spring convention will be held in Hollywood, the board of directors voted.

At the board meeting in July plans for a special form of membership for students planning to specialize in motion picture engineering upon their graduation will be considered.

SMPE MEETS WITH ACOUSTIC SOCIETY

The Society of Motion Picture Engineers, assembled this week in Rochester for the semi-annual convention, held a joint session on Wednesday with the members of the Acoustical Society of America which also was in convention in Rochester.

The morning session was held in the Eastman theatre and the afternoon at the Sagamore Hotel. In the evening the two groups, along with students of the Eastman School of Music and the Rochester Musical Society, assembled in the Eastman theatre for a demonstration of the stereophonic sound system developed by the Bell Telephone Laboratories.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Major Barbara

(United Artists-Pascal)

Satire and Substance from G. B. Shaw

For his second film from the files of George Bernard Shaw Gabriel Pascal has utilized, with collaboration by the playwright, a work of 1905 performed on the stage, new and in revival, under many circumstances and conditions, doubtless including the period of World War I as well as peaceful interludes before and since. In that the film as prepared and presented has much to do with a munitions manufacturer and his cannon works, winding up with the observation that although munitions cause wars they constitute also the sole means of banishing war, this longevity of the stage version would seem to bear upon the fitness of the film for the purposes of today's showmen. The degree of that fitness is, for many reasons, a thing for experience and test to determine, by no means a thing to forecast.

Apart from its utterances regarding munitions, war and related matters, as apart also from its utterances on a great many other subjects, the film is a story about a girl and a man who fall in love. He, a professor steeped in the religions of the ages, joins the Salvation Army because she is a major in it, abandons it when she abandons it, enters the munitions business because her father is czar of the industry and finds her, at picture's end, as ready to marry him as at any time theretofore. It is to this love story, carried along as more or less secondary material in the current of comment from the Shaw pen uttered by his characters, that the rank and file of the screen public may or may not devote first attention. It is not in itself much different from many that have given long service, but the adornments are.

Conveyed to the audience via the dialogue in which his characters engage are Shaw's opinions—and in most cases two or more of them, giving support to both sides of each issue—on a variety of topics. Jotted down in the dark of the theatre as the picture ran its course, a list of the matters dealt with by Shaw's speakers includes religion, government, the practice of law, war, finance, liquor, education, art, journalism, politics and love. A specimen of the manner in which the playwright gets his saying done might be the line in which the munitions magnate, defending whiskey as a boon to civilization, points out that "it enables Parliament to do at 11 o'clock at night what no sane man would think of doing at 11 o'clock in the morning." Opposed to which are some lines by a Salvation Army miss indicting whiskey as chief cause of the poverty and misery which she works to overcome. The script bristles with pronouncements as forthright as this and more so, brilliantly phrased, challenging any and all comers but, nevertheless, interesting the listener at all times.

The two subjects disposed of most positively by the playwright are religion and war. Religion is represented in the film by the Salvation Army, in which the heroine, daughter of a munitions maker and despising his wealth and calling, is an officer and prime mover during the early part of the film. When her commanding officer accepts donations from the munitions maker and a distiller, over her protest, she quits the organization, action and dialogue combining to convey the impression that the Salvation Army is, if not a racket, an institution willing to sell out to the forces it professes to combat. This handling of the matter is one for showmen to inspect before exhibition.

In his treatment of the munitions industry the playwright begins by presenting the cannon manufacturer as a character frankly devoid of the common virtues, outspoken in criticism of civilization and everything in it, including himself, continuing through steady stages of change to depict him as an all-wise benefactor keeping civilization extant by sheer force. Toward the end the picture tours a munitions works, the owner pointing out the blessings which he says are by-products of his cannon-making, the railroad rails, the company community, happy workers, flowers nurtured by nitrates, his argument to this effect bringing all hands into congenial agreement and the threshold of what promises to be happiness. (There is no specific mention of the current war).

As a job of producing, directing and acting, the film is of the best. Wendy Hiller's portrayal of the girl who turns from the Salvation Army to munitions is something for the customers to talk about for long and tell their friends. Rex Harrison as the young man in love with her, Robert Morley as the munitions king and Robert Newton as a Limehouse character turn in striking performances. There are many fine bits and no weak spots in the casting.

Viewed simply from the standpoint of proficiency in picture-making, the film ranks high among its contemporaries. Viewed as a document for exhibition to a specific audience, it is a film for the showman who's to do the exhibiting to examine at first hand. Viewed as propaganda, and it may be viewed as many kinds of the same, it is a document in favour of armaments and the use of armaments in the interests of peace.

(Also available for exhibition, and exhibited at close of the film in the instance of the Hollywood preview, is a seven-minute address to Americans by George Bernard Shaw. Possibly more suitable for exhibition in advance of the film, although not mandatorially a part of the show, the trailer—whether fore or aft—shows Shaw at his desk and speaking into the camera. He points out that he is sending America "some of his old plays," just as America is sending Britain "some of its old destroyers," mixing humour with his remarks on the benefits of that trade to Britain and, finally, uttering what he calls his farewell to Americans. He does not ask for donations for any of the organizations that are doing so and his remarks are quite amusing for the most part.)

Previewed at the Four Star theatre, Los Angeles, to a press audience which, perhaps with some additions from studio ranks, manifested deep interest and, in some spots, admiration expressed in applause. There appears to be no question that an audience as film-wise as this one will find the picture well worth while. Whether it will fare as well when submitted to the public at large was a question the professionals were asking each other in the foyer afterward.—WILLIAM R. WEAVER.

Produced and directed by Gabriel Pascal. Distributed by United Artists. Play and screen play by George Bernard Shaw. Photographed by Ronald Neame. Edited by Marjorie Deans. P.C.A. Certificate No. 03074. Release date, not set. Running time, when seen in Los Angeles, 115 minutes, plus 7 minutes, optionally—as Shaw trailer is included Gencral audience classification.

CAST

Major Barbara Undershaft.....Wendy Hiller
Adolphus Cusins.....Rex Harrison
Andrew Undershaft.....Robert Morley
Bill Walker.....Robert Newton
Snobby Price.....Emlyn Williams
Mrs. Baines.....Sybil Thorndike
Jenny Hill.....Deborah Kerr
Lomax.....David Tree
Sarah.....Penelope Dudley-Ward
Lady Britomart.....Marie Lohr
Stephen.....Walter Hudd
Rummy Mitchens.....Marie Ault
Peter Shirley.....Donald Calthrop
Morrison.....Miles Malleson

A Woman's Face

(M-G-M)

Horror Film DeLuxe

This is perhaps the most magnificent horror film ever produced, a triumph of production and direction, but a horror film for all that and subject therefore to the limitations of its kind. The title pertains to the face of the principal character, a woman, which is disfigured to such an extent that she has concealed it from view for most of her life, the while its influence upon her mind and character has resulted in a life of crime. The technical excellence of the production intensifies the effect of the close-ups of this face. The film is morbid, introspective, and contains no comedy relief. It has, in correspondingly great measure, the power to fascinate the type of person who extracts satisfaction from a viewing of the physically and spiritually distorted.

The psychological effect of the mutilation upon the woman afflicted, and through her upon her associates, is the point dealt with for plot purposes. She is, at start of the picture, a successful blackmailer. She meets a maniacal wastrel, who, through ignoring her affliction and thus winning her love, forms a partnership with her for criminal purposes. A doctor whose wife she is blackmailing performs an operation which removes her scars and she takes a new name, hiring out to her partner's uncle as governess of a child whom she has agreed to murder so that her partner will inherit an estate. How she reacts to the attentions paid her, after her facial blemish has been removed, ultimately killing her partner and falling in love with the doctor, makes up a sombre and often depressing story. The tale is told by means of flashbacks as witnesses in a murder trial testify.

Joan Crawford plays the heroine scarred in body and soul, Conrad Veidt the maniacal partner and Melvyn Douglas the surgeon. A large number of supporting players contribute excellently contrasted portrayals.

Production by Victor Saville is opulent and yet seemingly authentic to the smallest detail in its presentation of settings and customs of Sweden, the story taking place in Stockholm and the country north of that city. George Cukor's direction emphasizes the dark side throughout, attaining some telling effects and holding suspense steadily until the ending.

It is hardly a picture to recommend to the very young, due to the sombreness of the subject matter and, on the psychological side, the probability that persons under high school age would not know what it is all about.

Previewed at the Four Star theatre, Los Angeles, to a press audience which gave the film rapt attention—there is nothing in it to provoke

laughter and no highlights to induce applause—and seemed agreed that a first rate technical job had been done with the subject matter.—W. R. W.

Produced and distributed by Metro-Goldwyn-Mayer. Producer, Victor Saville. Director, George Cukor. Play by Francis De Croisset. Photographed by Robert Planck. Edited by Frank Sullivan. Release date, not set. Running time, when seen in Los Angeles, 105 minutes. Adult audience classification.

CAST

Anna Holm.....Joan Crawford
Dr. Gustaf Segert.....Melvyn Douglas
Torsten Barring.....Conrad Veidt
Vera Segert.....Osa Massen
Bernard Dalvik.....Reginald Owen
Consul Magnus Barring.....Albert Bassermann
Emma Kristiansdotter.....Marjorie Main
Hermann Rundvik.....Donald Meek
Christina Dalvik.....Connie Gilchrist
Lars-Erik.....Richard Nichols
Eric.....Charles Quigley
Gusta.....Gwili Andre
Wickman.....Clifford Brooke
Defense Attorney.....George Zucco
Judge.....Henry Kolker
Associate Judge.....Robert Warwick
Associate Judge.....Gilbert Emery
Public Prosecutor.....Henry Daniell
Police Matron.....Sarah Padden
Court Attendant.....William Farnum

Affectionately Yours

(Warner Brothers)

Matrimony vs. The Press

For his final contribution to the Warner folio of product Mark Hellinger offers comedy familiar in theme since "The Front Page" pioneered it, but festooned, in the Hellinger version, with situations and gag sequences which, ranging from the subtle to the slapstick, attain the effect of freshness for the whole. Also on the side of merit and accountable for much that is accomplished in the way of entertainment is speed of narration and enactment that keeps the observer's mind off of such matters as world affairs, his personal troubles and the familiarity of the theme.

On the plus side for showmen exploiting the film are the names of Merle Oberon, Rita Hayworth and Ralph Bellamy, who are the principals grouped about the oncoming Dennis Morgan in a casting that gives the young man the sort of breaks that make stars. An asset, too, is the name of Lloyd Bacon, identified with an impressive array of successes, whose direction extracts a maximum of humour from the material supplied him.

The story, synopsized in detail on page 97 of the Product Digest, opens in Lisbon and moves to New York, centering around the efforts of a newspaper reporter to win back a wife who has divorced him because his work keeps him away from home and the conflicting efforts of his editor, aided by a girl reporter, to keep him on payroll by keeping him unmarried. Incidents appended to that state of affairs provide the amusement the film relies upon for success.

Previewed at the Studio City Theatre, Los Angeles, to a midweek audience lightly sprinkled with press people. There were many laughs increasing in frequency and volume as the picture neared its end, and no restiveness. —W. R. W.

Produced and distributed by Warner Bros. Director, Lloyd Bacon. From the story by Fanya Foss and Aleen Leslie. Director of photography, Tony Gaudio. Art director, Anton Grot. Dialogue director, Robert Foulk. Soundman, C. A. Riggs. Film editor, Owen Marks. Makeup artist, Perc Westmore. Dance director, Matty King. Gowns, Orry-Kelly. Music by H. Roemheld. Orchestra arrangements, Ray Heindorf. Musical director, Leo F. Forbstein. P. C. A. Certificate No. 7009. Release date, May 10, 1941. Running time, 88 minutes. General audience classification.

CAST

Sue Mayberry.....Merle Oberon
Richard "Rickey" Mayberry.....Dennis Morgan
Irene Malcolm.....Rita Hayworth
Owen Wright.....Ralph Bellamy
Pasha.....George Tobias
Chester Phillips.....James Gleason
Cynthia.....Hattie McDaniel
Cullen.....Jerome Cowan
Butterfly.....Butterfly McQueen
Mrs. Snell.....Renie Riano
Tom.....Frank Wilcox
Miss Anderson.....Grace Stafford
Anita.....Carmen Morales
Blair.....Murray Alper
Matthews.....William Haade

Her First Beau

(Columbia)

Romance at 15

Co-starred with Jackie Cooper in this Columbia picture, Jane Withers makes the transition from childhood to adolescence with a skill and in a manner to satisfy the most exacting. It is a circumstance for exhibitors to note that the young lady makes the same transition in the Twentieth Century-Fox picture, "A Very Young Lady," likewise in a manner to satisfy the most exacting, reviewed in this space in the April 26th edition. Release date of the Columbia picture is May 8, the film for Miss Withers' home studio being dated for June 13. Both films attend adequately to the important matter of elevating the star from moppet to miss.

Columbia's contribution to the young star's advancement is a B.B. Kahane production directed by Theodore Reed and it surrounds her with a wealth of talent, mostly young, balanced by capable adult players. The scene is a typical American small town and the time is now, most pointedly now in its use of the slang phrases of today's young. What happens, however, is what has always happened when a girl in her teens first fancies herself in love, Miss Withers depicting the emotions of first love, the disappointments, exaltations and thrills, with the artistry of the actress born.

Standouts in support are William Tracy, as a college youth, Edith Fellows as the home town girl enamoured of him, Kenneth Howell as a young collegian who has not only been to Europe but also plays the accordian, and Josephine Hutchinson as the love-stricken girl's mother.

Previewed at the Alexander theatre, Glendale, to a midweek audience which did not win any money in the Prosperity Club exercises which immediately preceded the screening, the film pleased everybody on the premises to the extent of making the gathering laugh in unison, cry perhaps just a little, and exit chattering as only satisfied customers do.—W. R. W.

Produced and distributed by Columbia. Producer, B. B. Kahane. Director, Theodore Reed. Photographed by George Meehan. Edited by Charles Nelson. P. C. A. Certificate No. 7222. Release date, May 8, 1941. Running time, when seen in Glendale, 77 minutes. General audience classification.

CAST

Chuck Harris.....Jackie Cooper
Penny Wood.....Jane Withers
Milly Lou.....Edith Fellows
Mrs. Wood.....Josephine Hutchinson
Mervyn Roberts.....William Tracy
Julie Harris.....Martha O'Driscoll
Elmer Tuttle.....Edgar Buchanan
Effie.....Una O'Connor
Mr. Harris.....Jonathan Hale
Roger Van Vleck.....Kenneth Howell
Dr. Wood.....Addison Richards

Sheriff of Tombstone

(Republic)

Roy Rogers Roundup

The riding, hard-shooting, fast team of Roy Rogers and George "Gabby" Hayes is again working collectively and effectively to render a good western account for the credit side of the pair's over-hill-over-dale activity. Besides the saddle and holster chores, Roy contributes two tuneful and pleasant vocalizations and "Gabby" serves up his quaint, picturesque brand of humor. Two additional songs are delivered by Sally Payne in the role of a bar entertainer and one of the numbers, "Yo Should 'A Seen Pete," is the hit tune of the film. In addition to these principals, further acting personnel includes Elyse Knox, publicized as one of those model goddesses of the John Powers' Olympus, whose assignment as the nebulous heroine angle smothers her in a welter of floor length costuming; Zeffie Tilbury as a spunky septuagenarian, Addison Richards, Harry Woods and Jay Novello, the last three being to the forefront on the menace line. Joseph Kane, in the position of associate producer-director, has allowed the initial reels to lag in action but once the preliminary business of setting the scene and story have been itemized, the pace works up with some fancy horse and gun play, particularly in a pair of sequences depicting stagecoach holdups. Oddly enough, for such a brand of extroverted entertainment, fisticuffs are absent. The photography, as is the case with all of this company's western product, is particularly good.

Roy on his arrival at the lawless town site of Tombstone is mistaken for two-gun character, "Shotgun Cassidy," who is being imported as a stooge sheriff to the district by the neighborhood's crooked mayor and his business agent for breaking the spirit of "Granny Carson" and grabbing her property for non-payment of taxes. The old lady is owner of a rich mine but has been unable to ship her wares successfully due to a series of stagecoach robberies. At first Roy plays ball with the crooks in order to study the dirty underhand work but he soon changes sides when the real "Shotgun Cassidy" shows up to claim his peace officer position. With the aid of the U. S. Government and a group of local high spirited citizens, Roy proceeds to corral the pressure boys, thus opening the stagecoach route for "Granny's" ore and the romantic acceptance of him by the old lady's granddaughter.

Seen at a private showing in the company's projection room in New York, where a gathering of trade reviewers and lady appraisers from educational and social uplift organizations took the film in mute and professionally accustomed stride.—Joseph F. Coughlin

Produced and distributed by Republic Pictures. Associate producer-director, Joseph Kane. Original story, James Webb. Production manager, Al Wilson. Musical score by Jule Styne and Sol Meyer. Peter Tinturin and Bob Nolan. Cameraman, William Nobles. Film editor, Tony Martinelli. Musical score, Cy Feuer. P.C.A. Certificate No. 7250. Release date, May 7, 1941. Running time, 56 minutes. General audience classification.

CAST

Bret Starr.....Roy Rogers
"Gabby".....George "Gabby" Hayes
Mary Carson.....Elyse Knox
Mayor Keeler.....Addison Richards
Queenie.....Sally Payne
Shotgun Cassidy.....Harry Woods
Granny Carson.....Zeffie Tilbury
Slade.....Hal Taliaferro
Joe Martinez / John Anderson.....Jay Novello
Bill Starr.....Jack Ingram

I'll Wait For You

(MGM)

Farm Reforms Gangster

Utilizing materials and situations found effective in past uses, the basic idea going back as far as "Turn to the Right," Producer Edwin Knopf and Director Robert B. Sinclair have bundled into this moderately cast comedy drama a screen-worthy item in the medium bracket for the family trade. It is competently acted and its point—that a criminal from the city is likely to be redeemed through contact with life on a farm, including an attractive farmer's daughter—has been a favorite for years.

The story (see Product Digest, page 122) opens in New York, where gangster control of restaurants via laundry check-up is depicted, and moves to the Connecticut country side, where a gangster hiding out meets a girl and is redeemed. It is filmed in such fashion as to place the burden of entertainment upon the shoulders of Robert Sterling, a young man being groomed for stardom by MGM, and Marsha Hunt, playing the girl in the case, both of whom do well.

Virginia Weidler, Fay Holden, Paul Kelly and Henry Travers supply the quality of support to be expected of their long experience.

Previewed in studio projection room to a press audience which seemed to warm up to the offering in its latter stretches and proceeded, at close, to compare notes as to the origin of the situations and plot twists used.—W. R. W.

Produced and distributed by Metro-Goldwyn-Mayer. Producer, Edwin Knopf. Director, Robert B. Sinclair. Based on a tsory by Mauri Grashin. Director of photography, Sidney Wagner. Song by Al Siegel and Ralph Freed. Musical score, Bronislau Kaper. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associate, Harry McAfee. Set decorations, Edwin B. Willis. Gowns, Kalloch. Film edi-

(Continued from preceding page)

tor, Elmo Veron. P.C.A. Certificate No. 7285. Release date, May 16, 1941. Running time, when secn in Hollywood, 71 minutes. General audience classification.

CAST

"Lucky" Wilson.....Robert Sterling
Pauline Miller.....Marsha Hunt
Lieutenant McFarley.....Paul Kelly
Mrs. Miller.....Fay Holden
Lizzie Miller.....Virginia Weidler
Mr. Miller.....Henry Travers

Federal Fugitives

(Producers Releasing Corp.)

Espionage Melodrama

Concurrent with the Government's national defense plans director William Beaudine brings to the audience another of the many films of espionage and sabotage activities in this country by foreign powers. Starring Neil Hamilton and Doris Day the film revelation is an interesting expose of the work and methods of the spies in the United States.

The story concerns a Secret Service officer as portrayed by Mr. Hamilton, who, with the cooperation of an aircraft plant executive, negotiates with the foreign agents for the acquisition of newly designed airplane plans. His adventures in trapping the representatives of foreign governments and his romance with a female member of the spy ring who is innocently involved brings to the audience an intresting story.

Supporting Mr. Hamilton and Miss Day, as the ring member who later aids the government agent, are Victor Varconi as the leader of the ring who dies in an attempt to escape, Lyle Latell, as assistant to the Secret Service agent, and Charles Wilson as the crooked politician aiding the spies.

Reviewed at the Brooklyn Strand theatre where the audience watched with interest.—GEORGE SPIRES.

Produced by John T. Coyle and released by Producers Releasing Corporation. Directed by William Beaudine. Running time, 66 minutes. Release date, March 29th, 1941. P.C.A. Certificate No. 7141. General audience classification.

CAST

Madison .....Neil Hamilton
Rita .....Doris Day
Haskell .....Victor Varconi
Lane .....Charles Wilson
Gregory .....Emmett Vogan
Hobbs .....Gerald Oliver Smith

Law of the Wolf

(Arthur Ziehm)

Canine Melodrama

Reminiscent of the days when Rin Tin Tin was a box-office attraction Arthur Ziehm in presenting "Law of the Wolf" with Rin Tin Tin, Jr., billed as the grandson of the famous dog, gives canine fanciers and juveniles a somewhat similar although more limited story.

Directed by Raymond K. Johnson the plot and theme of the picture have been built around the adventures of the dog, while romance, action, comedy and other elements which make for enjoyable outdoor melodramas are lacking. A cast, with the exception of Dennis Moore comprised for the most part of unknowns, labor through the scenes in trying to purvey to the audience a rather weak story. Overacted melodramatic scenes and trite and insufficient dialogue further hamper the production.

The story concerns a dog whose master is jailed for a crime he did not commit. The dog, "Rinty," is left in charge and it is here that he displays his canine intelligence in rescuing a child in a drifting canoe, saving the life of a boy about to drown, and leading police away from his master who has since broken jail to prove his innocence with the aid of the dog.

Supporting Dennis Moore as the innocent convict and master of the dog, are Luana Walters as the girl, James Aubrey as the law officer, and Martin Spellman and Bobby Gordon as the children whose lives are saved by the dog.

Reviewed at the New York theatre attended by an afternoon audience who sat restlessly through the picture.—G. S.

Released by Arthur Ziehm, Inc. Directed by Raymond K. Johnson. Photographed by Edward A. Kull. Assistant director, Adrian Weiss. Technical advisor, Raymond V. LeVay. Production manager. Harry Gordon. Sound technician, Thomas Lambert. Editor, Frederick Bain. Musical direction, Lange and Porter, A.S.C.A.P. Running time, 55 minutes. P.C.A. Certificate No. 6727. Release date, May, 1941. General audience classification.

CAST

Carl Pearson.....Dennis Moore
Ruth Adams.....Luana Walters
Duke Williams.....George Chesebro
John Andrew.....Stephen Clark
Roger Morgan.....Jack Ingram
Lieut. Franklin.....Robert Frazer
Uncle Jim.....James Aubrey
Johnny .....Martin Spellman
Bobby .....Bobby Gordon

King of the Zombies

(Monogram)

Shudder Comedy

Highlighted and made amusing by the comedy of dusky Mantan Moreland, this Lindsley Parsons production, predicated on the legend that the dead are resurrected and made slaves in certain tropical regions rates better than the producer's average in point of entertainment. Although the story is treated seriously save to the extent that the comedian dominates it, it is as a comedy rather than as a thriller that it succeeds.

Setting for the tale is an island near Puerto Rico on which American army flyers land in an emergency to be given hospitality of a sort that keeps them up nights by a doctor who turns out to ba a master of Zombies, a hypnotist, and an agent for a foreign government willing to kill to obtain U. S. military information.

He is killed by an American whom he has made a Zombie after killing him, who leads the other Zombies against him and then returns to life.

Dick Purcell, Joan Woodbury, John Archer and the others play the story straight, but Moreland is given free rein, an arrangement profitable on both sides. Direction by Jean Yarbrough lacks nothing save acceleration, which would have helped.

Previewed in studio projection room to an audicnce of press and personnel which found much to laugh at in the Moreland performance. —W. R. W.

Produced and distributed by Monogram Pictures. Producer, Lindsley Parsons. Director, Jean Yarbrough. Assistant director, Mack Wright. Settings, Dave Milton. Film editor, Richard Currier. Cameraman, Mack Stengler. Technical director, Charles Clague. Soundman, Glenn Rominger. P.C.A. Certificate No. 7290. Release date, May 14, 1941. Running time, when seen in Hollywood, 67 minutes. General audience classification.

CAST

Mac .....Dick Purcell
Jeff .....Mantan Moreland
Bill .....John Archer
Dr. Sangre.....Henry Victor
Barbara .....Joan Woodbury
Alyce Sangre.....Patricia Stacy
Samantha .....Margrette Whitten
Tahama .....Madame Sul-Te-Wan
Momba .....Leigh Whippen
Lazarus .....Jimmy Davis

Shadows on the Stairs

(Warner-First National)

Murder Mystery

Originally titled "Murder on the Second Floor," director D. Ross Lederman here has unwound an interesting tale of murder and presented it in a novel fashion. Based on a play by Frank Vosper the cast of the film story are seen as members of an English boarding house who are used by an author for the characters in a mystery story he is writing. This, of course, is not revealed until the end.

In search of new plots and characters "Hugh Bromilow" (Bruce Lester) takes a room in a boarding house run by "Stella Armitage" (Frieda Inescort). A romance develops between the young author and the landlady's daughter but murder interferes with the smooth progress of the romance and it is revealed that there is a plot underway to overthrow the British government. All members of the household are under suspicion until "Bromilow" and the police solve the case.

Though the audience is left wondering at some of the minor points in the story and the surprise ending further complicates the situation momentarily, nevertheless the film treatment allows the audience to match its collective wits against those of Scotland Yard and the young author-detective.

Reviewed at the Brooklyn Strand theatre late Monday afternoon where only a handful of people watched with interest the developments of this picture and accompanying feature, "Federal Fugitives," also reviewed in adjoining columns.—GEORGE SPIRES.

A Warner Brothers-First National Picture. Directed by D. Ross Lederman. Based on a play by Frank Vosper. Release date, March 1st, 1941. Running time, 63 minutes. P.C.A. Certificate No. 7004. General audience classification.

CAST

Stella Armitage.....Frieda Inescort
Joseph Reynolds.....Paul Cavanagh
Sylvia .....Heather Angel
Hugh Bromilow.....Bruce Lester
Tom Armitage.....Miles Mander
Inspector Gregg.....Lumsden Hare
Ram Singh.....Turhan Bey
Constable .....Charles Irwin
Lucy .....Phyllis Barry

This Man Is Dangerous

(John Argyle-Pathe Pictures)

Crook Melodrama

There would not seem to be any evidence of a world market bid in this modest crook thriller. It traces a familiar pattern, boasts no outstanding personalities, aims obviously at the established if unexacting public who call for crooks and crime without overmuch regard for ultra-refinement in the handling thereof.

Based on David Hume's novel "They Called Him Death" it presents the pretty picture of a private enquiry agent and his police detective father, working on the same case—the disappearance of a peer's daughter and attendant ransom racketing. A doctor, kidnapped and impersonated by a crooked foreigner, a sinister Harley Street "phoney," a thug with a pseudo American accent, torture, poison gas and murder all find their way into the pattern. The boy of course gets his man and his girl—and ceases ultimately to get his father's goat.

Huntington's direction is of the elementary variety but the thrill thirsty patron will not worry about that. James Mason is the boy wonder and Margaret Vyner the girl.

Seen cold in a London projection theatre.—AUBREY FLANAGAN.

A Rialto Production. Distributed by Pathe Pictures, Ltd. Produced by John Argyle. Directed by Lawrence Huntington. Screen adaptation, John Argyle. Screenplay, Edward Dryhurst. Running time, 83 minutes. Cameraman, Brian Langley. "Adult audience" classification.

CAST

Mick Cardby.....James Mason
The Matron.....Mary Clare
Mollie Bennett.....Margaret Vyner
Det.-Inspector Cardby.....Gordon McLeod
Doctor Moger.....Frederick Valk

Crisis in the Atlantic

(RKO Radio)

March of Time—Vol. 7, No. 10

This latest issue of March of Time reflects the headlines of the daily newspapers as they concern Britain's effort to keep open the sea lanes over which war material and vital food stuffs must safely and quickly be carried to England. Canada's participtation and this country's ever increasing aid are depicted as as the United States' "protectorate" over Greenland. There does not seem to be much in the subject that has not already been covered in recent newsreels. There are, however, scenes aboard a British tanker in convoy from Canada to England filmed by March of Time cameramen, which have a good deal of dramatic impact. Other aspects of the subject include sequences showing the U. S. Navy and ex-Colonel Lindbergh speaking against U. S. participation in the war. Running time, 18 minutes.

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Associate Producer Robert T. Kane • Screen Play by Jo Swerling

20th CENTURY FOX

Printed in U.S.A.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

SOME RATHER STARTLING disclosures are commencing to seep through from Mexico City about the "inside" handling by minor officials, of Hollywood stars and press at the Mexican Government's recent Cinema Fiesta, to which they had invited Hollywood and U. S. officials, as part of the new "good-will" buildup between the Latin countries and our's.

Some Mexican police knocked around reporters and press cameramen, and used the special police cars for their own special pleasure. The Association of Mexican Picture Producers, which spent a large sum to treat the guests from Hollywood at a large public gathering, caused the ousting of some police officials when they reported to Police Chief General Miguel Z. Martinez that the policemen, assigned to protect the crowds, charged $3 per person, or any part thereof, for admission to the event.

One ardent fan, a young married woman, attempted suicide by poison when disappointed at not being able to even get near a Hollywood star for at least one autograph.

Mauricio de la Serna, operating the swanky Teatro Alemeda, a big first run in the Mexican Capital, set up a feast of champagne and food for the Hollywood stars to follow their personal appearances on the stage of his theatre. When the players finished entertaining overflowing audiences and moved to Senor Serna's big supper room, they found that the cops assigned to watch things had helped themselves to the repast, but completely.

▽

Sticking close to the track of "over-there" reports, Advertising Age comes through with this London letter, to a person in the U. S., unnamed:

DEAR AUNTIE:

One of my last few pleasures left is to pore over American magazines whenever we can get hold of them, reading them from cover to cover, but what we linger over almost longer than anything is the large colored ads of luscious chocolate layer cakes, ice puddings, and "Spam" and eggs and corn on the cob. . . . Eggs! I've almost forgotten what they look like. On the cinema today in an American film we saw a conjurer nonchalantly breaking eggs into a bowler hat. We could hardly bear to look, it was so painful to see the waste! . . .

▽

MGM says the "allure" of its new Ziegfeld Girl" has penetrated the iron bars of Michigan State Prison, explaining it had received a letter from an inmate who said he had been "completely captivated" by the beauty of the Ziegfeld Girls whose photos he had seen in a movie fan magazine. "Such beauty," he wrote, "inspires me to follow a career of art."

▽

Waiting to see which way the wind blew, the ballplayers of New York film home offices and circuits, in announcing the beginning of their 1941 baseball season, on the eve of the capitulation of Greece, disclosed tentative plans for a special charity ball game, for the benefit of Greek or British relief.

PETE HARRISON HAS A NURSING AID

Our colleague and contemporary exponent of motion picture trade publishing, P. S. (Pete) Harrison, has a sideline: Furnishing nursing aids for busy mothers.

Gadgeteer Harrison has invented (U. S. Patent No. 2183332) and is marketing from his publishing headquarters at Rockefeller Center, New York, a little item which he calls "Nursette—the Handy Nurse." It fits snugly around the baby's milk bottle and fastens on to crib or carriage, a sort of flexible arm, which, Pete says, "frees mothers from the tedium of holding bottle in position."

Lacquered in either pale pink or baby blue, Mr. Harrison guarantees that, with his Nursette, there'll be "No More Broken Bottles . . . No More Bottle Holding . . . No More Bottle Throwing." Wanna Bet?

Band Leader Raymond Scott arrived at a temporary solution of the ASCAP-BMI imbroglio, weeks ago, making at the same time a signal contribution to musical art. He has been experimenting with silent music—more correctly called an "aural illusion." The members of the band go through all of the motions of performance, puffing out their cheeks and distending their neck arteries. Scott, after leading them through their vociferous silence, takes a bow and then announces the next number, which may or may not be audible. Many composers throughout the ages have striven to write silent music. What once would have been an artistic triumph, has today become almost a necessity. Neither BMI nor ASCAP can claim that Raymond Scott's silence infringes any copyright or is plagiarized from any previously-written silence. Also, its much better on the ears.

▽

Coca Cola emerges as No. 1 in the fine art of advertising cost evaluating, reporting that all of the millions it spends on ads represents only the cost of ten drops per bottle.

▽

The morning mail held a new type of fan letter this week for John Hesse, manager of the Roger Sherman Theatre, in New Haven, as follows:

"Dear Sir: This is to express my appreciation of the kindness your entire staff extended to me on Wednesday night of this week. Your assistant, Mr. Hughes, Mr. DeLise and numerous other handsome ushers whom I cannot name, gave me as much attention as Mrs. Roosevelt would get from King George of England. Thanks again. I'll be in to faint another time as soon as possible. Very truly yours . . . "

CANADA'S soldiery will soon be marching to "canned-music," film recorded martial airs, played by sound tracks.

Brass bands, the military variety, employed to inspire the heavily-shod feet of marching troops are scarce in Canada, in proportion to the number of training units who have need of music on parade. Many bands have left for overseas duty with regiments on active service in the British Isles.

The need for martial music for marching purposes, recognized by military heads, unearthed many specimens of disc-recorded march tunes. These it was found, were designed primarily for concert purposes, the time of which was not strictly in accord with the specifications of the monotonous "left-right, left-right."

Original idea was to mount the turntables on trucks with speaker units. The idea was good, but not practical over rough terrain of route marches. Some other medium then, had to be found, and technicians at Associated Screen News in Montreal are satisfied with progress made thus far, in equipping military units with sound trucks, employing film-recorded sound.

▽

The motion picture's large contributions of manpower to the United States Army in these days of war preparations, or whatever, warrants interest in that fountain pen merchandising campaign to furnish first-class fountain pens to the soldier boys who may forget the girls they left behind them. The sales drive to equip the lonesome soldiers with writing stick recalls the classic advice of Luke McCluke: "Do right, and fear no man; don't write and fear no woman."

▽

Reminiscing a bit, the other afternoon, Walter Scanlon, oldtime Brooklyn recording balladeer, who does the "Songs of Ireland" show on New York radio station WOR, remembered how he made recordings for the late Thomas Alva Edison's recording company for 30 years, during which the great discoverer in science also discovered many a song hit which is still heard today. It was Edison who turned up "I'll Take You Back Kathleen," a song that is still quite popular. Thomas Edison requested that "I'll Take You Back Kathleen" be played at his funeral.

▽

Motion picture executives, the greatest tablecloth scribblers in the country, should be interested in the pads which a Detroit brewery is supplying for lunchtime scribbling. This, of course, will please the restaurant men, but it may seriously interfere with the education of the waitresses on the country's Film Row.

▽

Opening of Orson Welles' "Citizen Kane" at the RKO Palace last Thursday and the subsequent two-a-day policy has caused unhappiness among the out-of-work acrobats, emcees, and vaudeville folk who spend their disengaged time "resting" in front of the once famous Broadway home of the headline vaudeville acts. Police, RKO, or someone has shooed them from under the Palace marquee. The showfolk now are strung in forlorn knots along the curb in front of the Newsreel Theatre and at the 46th and 47th Street corners of Broadway. Overheard: "I tell ya, we can't wait for him in fronta the Palace, they'll give us the bum's rush."

THE HOLLYWOOD SCENE

Steady

Production remained steady this week, with the number of pictures started and finished almost the reverse of last week's totals. This week, eight were completed and 14 begun, last week 13 were completed and eight started. Forty-six were before cameras, six more than during the preceding period.

Being prepared were 25, and 80 were being edited, respectively four less and one more than last week.

The week's tabulation:

COMPLETED

COLUMBIA
Blondie in Society
MGM
Bargain Basement
PARAMOUNT
Forced Landing
The Parson of Panamint
World Premiere
REPUBLIC
Angels with Broken Wings
20TH-FOX
Man Hunt
UNIVERSAL
Law of the Range

STARTED

COLUMBIA
Tillie the Toiler
GOLDWYN (UA)
The Little Foxes
MGM
The Yearling
PRODUCERS RELEASING
The Texas Marshal
REPUBLIC
Puddin' Head
SMALL (UA)
International Lady
20TH-FOX
Dance Hall
Dressed to Kill
Yank in the RAF
Last of the Duanes
Private Nurse
UNIVERSAL
Moonlight in Hawaii
Rawhide Rangers
WARNERS
Bullets for O'Hara

SHOOTING

COLUMBIA
Our Wife
Heaven Can Wait
KORDA (UA)
Illusions
MGM
Unholy Partners
Get-Away
Barnacle Bill
MONOGRAM
Wrangler's Roost
The Gang's All Here
PARAMOUNT
Hold Back the Dawn
Aloma of the South Seas
Nothing But the Truth
Birth of the Blues
Henry Aldrich for President
RKO
Before the Fact
Tom, Dick and Harry
The Devil and Daniel Webster
Parachute Battalion
Father Takes a Wife
Lady Scarface
Dude Cowboy
REPUBLIC
Nevada City
20TH-FOX
Sun Valley
Belle Starr
UNIVERSAL
Abbott and Costello and Dick Powell in the Navy
Big House Blues
WARNERS
Sergeant York
Dive Bomber
Manpower
Bad Men of Missouri
Flight Patrol
Navy Blues

One short subject was completed, though none were started.

▽

The team of Frank Capra and Robert Riskin will continue their association with Warner Brothers, where they recently made "Meet John Doe," and will follow that picture with a sequel, tentatively titled "The Further Adventures of John," it has been announced. Gary Cooper is expected to again play the title role if he can be borrowed from Samuel Goldwyn. Barbara Stanwyck and Walter Brennan, both in featured roles in "Meet John Doe," will also be in the cast.

▽

"Love in Gloom," a musical short subject, has been completed at the West Coast Service Studios, under the direction of Ben K. Blake. Jack Schaindlin supervised the musical synchronization. The short will be released by Columbia.

MORE GRIST FOR THE MILL

Adding almost daily to the already huge store of material purchased for use in this forthcoming season, first to fall within the Consent Decree's selling terms, Hollywood bought another eight properties during the last 10 days.

Paramount and Warners, already well in the vanguard so far as story buys are concerned, accounted for three and two apiece, respectively. The former studio acquired film rights to "Mr. and Mrs. Cugat," best selling novel by Isabel S. Rorick on the subject of a young married couple. Fred Kohlmar will be the associate producer. Paramount also bought "Channel Port," an original by Leonard Lee, which is a spy story set against the background of the English channel invasion ports, and "The Silver Queen," by Forrest Halsey and William Allen Johnston, to be produced by Harry Sherman and star Ellen Drew.

As a starring vehicle for Edward G. Robinson, Warners acquired "A Night Before Christmas," stage play by Laura and S. J. Perelman. It also bought "Manhattan Fury," original dealing with taxi drivers, written by Daniel Fuchs.

"Sis, Boom, Bah!" a revue written by its college student cast members, was bought by Monogram and will be presented as a stage attraction before filming. Republic bought a Roger Williams original, "Strange Bedfellows," and Producers Releasing purchased "The Warden's Daughter," original by Martin Mooney, scheduled for a July 6th starting date.

Ridin' the Trail

Now before cameras on the Columbia studio ranch is "Texas," large scale western of the cattle drives to Abilene in the 1860's, which George Marshall is directing and which, while not yet designated, will probably be a leading candidate for extended time and preferred playdates on that studio's 1941-42 schedule.

A free lance director because he feels it provides "more freedom to pick the subjects I like," Mr. Marshall is next slated to go down Gower Street to RKO, where he will handle "Valley of the Sun," from the Clarence Buddington Kelland tale.

Directing westerns is not a novelty so far as Marshall is concerned. "Destry Rides Again" and "When the Daltons Rode" are his products, as was, among many another, "Committee On Credentials," made 23 years ago with Harry Carey. From then to now, they've all borne the Marshall hallmark, reflecting the director's belief that the hard ridin' and shootin' subjects have been life savers for the industry. As illustration, he cites the late Carl Laemmle's remark that it was Universal's westerns and serials which made the "big" pictures possible.

It was some 25 years ago that Marshall first went to work for "Uncle Carl," after having landed in Hollywood with a background ranging from attendance at the University of Chicago to a brief career as a semi-pro baseball pitcher. This last eased the way, for Universal City had a baseball team, on which, incidentally, Frank Lloyd played first base. The pitcher soon enough demonstrated his ability both off and on the mound, and moved up from his first job in the industry, that of portraying the Indians who were forever biting the Hollywood dust.

Those early chores may have influenced Marshall in regarding the western subject as highly as he does, but limit him it did not. Returning to the film fold after serving in World War I, he made Ruth Roland serials for Pathe, then went over to Fox and in 1925 became supervising director for all short subjects units at the studio. Since, his long list of directorial credits includes such non-western material as "Love Under Fire," "The Goldwyn Follies," "You Can't Cheat an Honest Man," "The Ghost Breakers" and "Pot O' Gold."

But, for Marshall, there remains nothing like a good western. They've slumped in the past, as in 1914, before Bill Hart rode to the rescue, and again in the early 1920's, but only to return stronger than ever.

Today, there's great improvement in western story content. Not only plot, but situation and characterization have more plausibility than ever before. Yet the appeal to the audience remains basically the same because it's primarily visual. And westerns are in the saddle again!

PARAMOUNT, PATHE, UNIVERSAL, RCA, EASTMAN PROFITS REPORTED

First Quarter Reports Indicate Profit Rise in Distribution, Theatres, Equipment, Radio; Defense Work Aids Upswing

Paramount Pictures, Inc., this week estimated earnings for the quarter ended April 5, 1941, at $2,475,000 after deducting interest and all charges, including provision for Federal income tax computed at 30 per cent. This amount includes $650,000 from Paramount's direct and indirect net interest as a stockholder in the combined undistributed earnings for the quarter of partially owned, non-consolidated subsidiaries. Earnings for the corresponding quarter in 1940 were $1,606,000 including $716,000 from Paramount's interest in subsidiaries.

Last week the annual Paramount financial report showed earnings of $6,304,064 for the fiscal year ended January 4, 1941 (see MOTION PICTFURE HERALD, May 3rd, page 35). A profit of $1,231,000 on the undistributed earnings of partly owned subsidiaries increased the Paramount net last year to $7,633,130 an increase of more than 100 per cent over 1939 when the company reported a net of $2,737,533.

Dividends Increase

Outstanding as of April 5, 1941, were 127,489 shares of cumulative, convertible $100 par value 6 per cent First Preferred stock and 531,700 shares of cumulative, convertible $10 par value 6 per cent Second Preferred stock. After deducting $270,988 of dividends accrued for the quarter on these preferred shares, the remaining profit of $2,204,012 for the quarter represented 89 cents per share on the 2,466,620 shares of Common Stock outstanding on April 5, 1941. This compares with 53 cents per share for the quarter ended March 30, 1940.

During the quarter Paramount acquired 6,700 shares of its First Preferred stock at a discount of approximately $8,400. Also 770 shares of Second Preferred stock were converted, during the quarter, into 693 shares of Common stock.

Kodak Sales Show 24 Per Cent Rise

Sales totalling $30,936,409 during the first 12 weeks of 1941 by Eastman Kodak Company registered an increase of 24 per cent over the company's gross for the same period last year, Thomas J. Hargrave, vice-president, declared at the annual meeting in Jersey City this week. A defense order backlog of $36,000,000 is responsible for a large proportion of the increase. Capital expenditure for the year will be $18,430,000 as compared with $16,730,000 last year Mr. Hargrave predicted.

The depreciation reserve will supply $8,500,000 of the increase, with about $4,850,000 drawn from 1940 earnings in excess of dividends and $5,080,000 from cash surplus.

Pathe Film Corp. Lists Quarter Net

Pathe Film Corp. in report for the quarter ended March 31, 1941, shows a net profit of $28,633 after charges and federal income taxes. It is equal after preferred dividend requirements, to three cents a share on 577,051 shares of common stock. This compares with $29,633 or three cents a common share in March quarter of 1940.

The report states that du Pont Film Manufacturing Corp. (the common stock of which Pathe Film Corp. owns 35 per cent) had a net profit of $439,258 for first quarter of 1941, as compared with $452,939 in corresponding period of 1940. The portion of these earnings which accrued to Pathe Film Corp.'s 35 per cent common stock interest amounted to $153,740 in 1941 as compared with $158,528 in 1940. Of these earnings, $118,740 were undistributed in 1941 and $123,528 in 1940, which undistributed amounts are not reflected in the income account of the company.

1,000 *EXPECTED AT MPTOA CONVENTION*

Attendance of more than 1000 theatre owners at the MPTOA national convention and Pacific Coast Conference ITO meeting at Los Angeles on June 9th to 11th was predicted by Ed Kuykendall, MPTOA president who arrived in Los Angeles on Wednesday to complete arrangements for the meeting at the Ambassador Hotel. He said 560 reservations had already been received from the Pacific area alone.

Mr. Kuykendall repeated his recent statement that he was not a candidate for office, but made no comment on his action if the meeting drafted him for another term as president of the MPTOA. He has held the post for seven years. No alternate candidate has been named as yet. Mr. Kuykendall will appoint convention committees during his stay on the Coast.

Estimate Universal Half-Year Profits

Wall Street sources estimate the earnings of Universal Pictures for the first half of the current fiscal year ended April 30th, at approximately $1,700,000 before allowance for taxes and charges. Last year, on the same basis, Universal reported a net of $1,381,000. The estimate calculated the second quarter Universal profit at almost $1,000,000, before provision for taxes. Universal reported a profit of $703,795 for the first quarter.

RCA Gross Income Rises 21 Per Cent

David Sarnoff, president of Radio Corporation of America, reported a first quarter profit of $2,734,572 at the annual stockholders' meeting on Tuesday. After preferred dividends, it equals 14 cents a share on common stock compared with an 11 cent per share dividend, or profit of $2,313,893 last year. Consolidated gross income for the quarter was $34,303,324, an increase of 21 per cent. The profit increased 18 per cent during the period.

Defense orders received by RCA amounted to approximately $36,500,000 up to the end of the quarter, Mr. Sarnoff told the stockholders. He said the products on order range from confidential communication and electronic devices for the Army and Navy to motion picture equipment for installation in draft cantonments, and aboard new naval vessels. The company plants at Camden, Harrison and Indianapolis are concentrating on defense work, he said, and hinted that other activities may have to be curtailed during the war emergency. As many as 100 sub-contractors in 16 states are handling RCA work.

The company, Mr. Sarnoff said, is currently studying television in the light of the recent FCC order approving commercial operation (see story on page 30). Mr. Sarnoff also reported that RCA is examining the FCC order requiring its subsidiary, National Broadcasting Company to drop its blue network (see story on page 31).

Only One F. P. Canadian Bond Issue Outstanding

Famous Players Canadian Corp. at Toronto on May 1st reported that with a notice of redemption on June 1st for outstanding 1941 series A bonds worth $350,000 the company will have only one issue of bonds outstanding. The 1942 issue will be redeemed at $101 for each $100 par value plus accrued interest.

After the issue has been redeemed, Famous Players will have outstanding only one issue, the 4½ per cent bonds which are scheduled to mature in 1951, amounting to $5,192,000. It is further stated that mortgages on theatre properties having more than one year to run have been reduced to $296,614 from $451,000 during the past 12 months.

Heywood-Wakefield Seating Profit Up

The Heywood-Wakefield Company, manufacturer of theatre chairs and other seating equipment reported a net profit for the first quarter of 1941 at $60,368. The figure equals a 43 cent dividend on each share of Series B preferred stock. Arrears on the issue total $2.50. The net for the first quarter in 1940 was $4,880. Richard N. Greenwood, president told stockholders that sales were 9 per cent above last year and said that current orders were 15 per cent ahead of the end of the first quarter of 1940.

Warner Brothers Pictures, Inc., this week announced a dividend on preferred stock of 96¼ cents per share payable June 2nd. A similar payment, the first dividend since 1932 was made at the end of the first quarter on March 1st. Both dividends were current. Arrears on the preferred shares, dating from 1932, amount to $33.68¾.

The board of directors of Roxy Theatre, Inc., at its meeting on May 1st declared a quarterly dividend of 37½ cents per share on the outstanding Preferred stock of the Corporation, payable on May 31, 1941, to stockholders of record at the close of business on May 17th, 1941.

The RKO board of directors on May 1st elected Hugh Robertson executive manager of Rockefeller Center, Inc., to the board succeeding John Parson, resigned. Kenneth B. Umbreit was named assistant secretary to the corporation. Mr. Umbreit is a member of the home office legal staff. The board ratified distribution contracts with Samuel Goldwyn but took no action on a reported $9,500,000 refinancing for Keith Albee Orpheum Corp. It was said plans for the loan did not require RKO directors' ratification.

U.S. HEARS COMPLAINTS OF CIRCUIT EXPANSION

Arnold Reported Studying New Theatre Acquisitions by Five Companies Signing Decree

Continuing expansion of theatre circuits affiliated with the "Big Five" consent decree signatories has brought exhibitor complaints to the Department of Justice from many sections of the country, Washington sources indicated this week. It is reported that the Government is weighing action to curb the alleged extension of theatre holdings by the consenting distributors.

Under the provisions of the consent decree, distributors must report acquisition of new theatre holdings to the Government, but the latter will not restrain such expansion unless it results in specific injuries to competing theatres. No word was forthcoming from the Department of Justice on whether it would seek a judicial curb on the theatre activities as a supplement to the New York decree, or would seek legislative action. The anti-trust division headed by Thurman W. Arnold, assistant attorney general, was known to be studying the question of theatre operation, however.

The Government has registered no specific complaints with the Big Five against their entry further into the field of exhibition. Government officials are said to feel, however, that the regulation of theatre holdings is one of the weak spots of the New York decree.

A hint on possible lines of Government action against the recent Minnesota anti-decree law was contained in a semi-official observation in Washington this week that the bill, sponsored by Northwest Allied, which requires that distributors offer an entire season's product, is unconstitutional. It was held the law restricted interstate commerce and through the arbitrary 20 per cent cancellation clause deprived distributors of property without due process of law.

Crescent Answers Nashville Queries

Crescent Amusement Company, four of its officers and stockholders and seven associated defendant theatre companies in the Government anti-trust suit at Nashville filed answers on April 30th to federal interrogatories seeking definition of corporate holdings. The case is scheduled for trial on July 7th.

Outstanding Crescent stock was listed at 10,000 one class shares, each with one vote, of an aggregate par value of $1,000,000 dollars. It is currently quoted at 160 bid and 170 asked on the Nashville market. The company said it owned financial interest in four of the seven other companies filing answers and in other corporations which are not defendants, but in no case owns more than 50 per cent of the capital stock. Tony Sudekum, president of Crescent, listed his holdings at 1,857 shares, and loans without interest to Rockwood Amusement, Inc., a co-defendant.

Answers were also filed by Mrs. Nettie Sudekum; R. E. Baulch, Secretary of Crescent; Kermit C. Stengel, president of Rockwood Amusements (Baulch and Stengel are sons-in-law of Mr. Sudekum), and by the following companies, representing theatre ownership in Tennessee, Kentucky, Mississippi, Arkansas and Alabama: Cumberland Amusement Company, Cherokee Amusements, Inc., Kentucky Amusement Co., Inc., Lyric Amustment Co., Inc., Nu-Strand Corporation, Rockwood Amusements, Inc., and Strand Enterprises, Inc.

Allen A. Doby, special assistant to the Attorney General has assumed charge of the trial preparations. George H. Armistead and William Waller, defense counsel, will file two more answers to interrogatories before the reply deadline on May 26th, they said this week.

Pickwick Defense Gets Delay for Responses

Seven distributor defendants named in the $5,452,575 anti-trust suit filed in U. S. District Court at New Haven by the Pickwick Theatre Greenwich, Conn. have received an extension until May 19th of the time in which they must reply to the suit. Federal judge Carroll C. Hincks granted the postponement of pleas. Loews, Inc., RKO, Vitagraph, Paramount, Universal, Columbia, and United Artists were represented by Charles M. Lyman in filing replies. Skouras theatres and Fox Metropolitan Playhouses, Inc. also defendants have not entered pleas. The plaintiffs, Perfect Theatres, Inc., Fairfield Holding Corp., and Greenfield, Inc. owners of the Pickwick are represented by Cummings and Lockwood, of New Haven.

Quiz Executives Before Hillside Trust Trial

Pretrial examination of officers of the eight major companies named as defendants in the $900,000 anti-trust suit of the Hillside Amusement Company was authorized in an order signed by Judge Samuel Mandlebaum on Wednesday. The Hillside company, operator of the Mayfair theatre at Hillside, N. J., charges the denfendants with conspiracy to restrict product despite. It was the first anti-trust suit instituted after signing of the consent decree.

Theatre Granted Picket Injunction

In a lengthy opinion handed down by President Judge Will Leach of the Lackawanna County Court, R. A. Lesaius, owner of Bulls Head Theatre in Scranton, Pa., was granted an injunction restraining Local 329, IATSE and MPO from "picketing, violence, disorder or interference" with the plaintiff's business until October 1, 1941, date on which the contract between Mr. Lesaius and Local 997, United Theatrical Alliance, CIO, expires.

Once before Judge Leach ruled in a dispute involving the rival theatrical unions when he granted an injunction restraining the CIO union from picketing the Comerford Theatres in Scranton on the grounds the AFL union had a valid contract with the Comerford organization. The judge ruled the present case is clearly a case of a dispute between rival unions and not a labor dispute existing between employer and employe.

Answering the AFL local's contention that the CIO dissolved Local 997 which had the contract with Mr. Lesaius, Judge Leach opined "evidence was taken to show that an 'administrator' was appointed by the CIO to dissolve the union. There is nothing to show the plaintiff (Lesaius) is not entitled to the peaceful performance of his contract."

Cuban Exhibitors Plan Convention

by RAMON PEON
in Havana

Arrangements are being completed in Havana for the first annual exhibitors' convention which will be held the end of this month. The plan has received the enthusiastic support of the National Union of Exhibitors. Antonio Villazon, editor of The Exhibitor, Cuban trade paper, is in charge of the program. Headquarters of the convention will be at the Sevilla Biltmore hotel.

▽

Production is set to start this month on the first film involving both Cuban and American interests and capital. The picture. tentatively titled "Flower of Cuba" is from a screen play by Angel Lazaro, Spanish author, and will be directed by Max Nosek, on leave from Columbia pictures. Production will be at the Peliculas Cubanas Studios in Havana. N. L. Prieto of Zenith Films and Ludwig Iandy are now in New York to make arrangements for laboratory and technical facilities.

▽

Cuban technicians have formed a union "for the defense of their mutual interests." They have been joined by 20th Century-Fox technicians now filming exteriors in Technicolor for "Caribbean Cruise."

▽

The America theatre, new first run in Havana, opened April 29th with an audience of social and civic notables attending. Warner's "All This and Heaven Too" was selected for the opening feature.

Hinchy, Fellman Honored

Ed Hinchy, who has become booker and buyer for the Philadelphia zone, and Nat. D. Fellman, who goes to Cleveland in the same job, this weekend, were given a dinner by the Warner Brothers home office staff at Toots Shor's restaurant, New York, on Tuesday evening.

Van To Produce Four

Wally Van, president of Royal Poinciana Productions, Inc., will start the production of four streamlined comedies in Miami, Fla., at once. Mr. Van's company has offices in the DuPont Building.

RKO Acquires Property

RKO has acquired property at Queens Boulevard and 71st Road, Forest Hills, New York, for the purpose of erecting a 2,000-seat theatre. The architects are Thomas W. Lamb of New York and Charles Lee of Los Angeles.

Thrasher Joins Disney

James Q. Thrasher, dramatic and music critic of the Scripps-Howard Indianapolis *Times* for the past five years, has joined the exploitation staff of Disney's "Fantasia."

Pizor, Egnal Elected

Lewen Pizor and Michael H. Egnal, Philadelphia exhibitors, have been elected delegates to the district convention of the B'nai B'rith in Atlantic City next month.



WHAT A BUSINESS SHE'S DOING!

She played to 650,000 people in four weeks at **RADIO CITY MUSIC HALL, NEW YORK CITY!**

She did 278% of average in 4 days at the **BOYD, PHILADELPHIA** and was held over 2nd week!

She equalled average week's gross in three days at **LOEW'S GRAND, ATLANTA!**

She smashed records at **LOEW'S STATE, CLEVELAND** and was moved over to **STILLMAN** for a second week!

She's set indefinitely at the **UNITED ARTISTS, CHICAGO,** where second week is tremendous!

She more than doubled the house average in three days at **LOEW'S CENTURY, BALTIMORE!**

She's in for an indefinite run at **FAMOUS PLAYERS UPTOWN, TORONTO,** after setting new 1941 high!

She shattered records at the **COMERFORD, WILKES BARRE** and the **STRAND, SCRANTON!**

She topped previous week's gross in first four days at **LOEW'S STATE** in **PROVIDENCE** and now she's moved over to the **CARLTON** for second week!

She drew record crowds for seven weeks at the **FOUR STAR, LOS ANGELES!**

She's doing sensationally at **LOEW THEATRES** in **DAYTON, HOUSTON, NEW ORLEANS, ROCHESTER, SYRACUSE, WILMINGTON, HARRISBURG** and **READING!**

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MUTUAL DEFERS ASCAP PACT UNTIL NAB REPORTS

NAB Will Examine Network, Per Program Licenses at St. Louis Meeting Next Week

Peace in the radio music war appeared at hand between the American Society of Composers, Authors and Publishers and the broadcasters with MBS being first to break the four-month-old stalemate. The Mutual Broadcasting System's board of directors this week approved a blanket network contract with the Society and submitted the proposal to 175 member stations for ratification. At midweek votes were still coming in from the broadcasters, with opinion about evenly divided on whether the network should make peace with the songwriters.

ASCAP music will return to the Mutual network immediately, under the terms of the agreement approved by the Mutual directors, if a majority of the member stations ratify the pact. Although a number of the largest Mutual affiliates announced they would approve the contract opposition developed from the strong Mutual chains operated in New England by John Shephard, III, and in Ohio by Hulbert Taft, Jr. Various independent stations also voted against the Mutual pact leading most observers to concede that ratification would be postponed until after the National Association of Broadcasters Convention at St. Louis on May 12th.

"Interference" Scored

Neville Miller, president of the NAB, last weekend wired Mutual members not to ratify the ASCAP pact until they had attended the St. Louis meeting. Fred Weber, general manager of Mutual and Gene Buck, ASCAP head, scored "NAB interference," but there were numerous indications, particularly from smaller affiliates, that even though they favored the peace plan they would delay their vote until they had heard debate at St. Louis. A majority of 88 stations must approve the pact.

Endorsing the peace plan and urging an immediate resumption of ASCAP music were such key stations as WOR, New York; WGN, Chicago; the Don Lee network in California; and WGR, Buffalo, WCAE, Pittsburgh, and WFBR, Baltimore. They, and other stations, were expected to approve the network pact and also conclude individual agreements with ASCAP for both per program and blanket licensing of local programs.

Terms of the network licensing agreement set a 3 per cent royalty on all network programs for four years; thereafter a 3½ per cent royalty until the expiration of the contract on January 1, 1950. Stations will pay 3 per cent of payments for broadcasting facilities (less discounts and agency commissions) for four years and thereafter 3½ per cent until 1950. Monthly sustaining fees will equal the highest rate paid for an hour's time on the local outlet. Payments are not to exceed one and a half times the station's 1940 sustaining fee and small stations grossing less than $50,000 a year will pay a nominal $1 a year network fee.

ASCAP officials estimate that the new network formula, which is also the basis of proposals to the National Broadcasting Company and the Columbia Broadcasting Company will bring $4,200,000 a year to Society members. Sustaining fees will account for approximately $600,000 of the amount. In previous years ASCAP collections from radio have averaged in the neighborhood of four million dollars.

Per program arrangements are offered to Mutual stations under the agreement, and may be for shorter periods than the blanket contract. Stations would be required however to account for all compositions used on musical programs.

Payment under the per program formula provides for 10 per cent of net receipts from musical programs; 3 per cent from programs with theme song or incidental music; and 1½ per cent for music used in connection with football games. No fee is required from other sports events. On sustaining programs the fee is one per cent of the station rate for sponsored programs. Sustaining programs under religious, patriotic or civic auspices are exempted.

An option provision permits ASCAP to change the per program basis to a blanket deal if payments are less than 2 per cent of net receipts during any year. Stations may change to a blanket basis if per program payments are in excess of 5 per cent of the annual net.

NAB Promises "Factual Analysis"

Mr. Miller's wire to the Mutual members said a "factual analysis" of the terms of the proposed settlement with ASCAP would be presented at the St. Louis meeting next week. There was no indication of the stand which the NAB would take, but it was recalled in New York that the Association vigorously objected to the networks undertaking separate negotiations with ASCAP.

The split between Mutual officials and a considerable portion of the radio industry appeared to grow wide Wednesday after an indecisive meeting in New York of the NAB executive committee attended by NBC CBS and NBS. They were unable to reach unanimity on the ASCAP situation it was indicated, and will so report to the NAB at St. Louis.

Negotiations with NBC and CBS meanwhile were reported continuing this week and spokesmen for ASCAP expressed hope that they would reach the signing stage next week at the conclusion of the St. Louis meeting. ASCAP is reported preparing new song issues for the return to radio.

Niles Trammell, executive vice-president of the National Broadcasting Co., Inc., at the meeting of Radio Corporation of America stockholders on Tuesday informed them that "negotiations with a committee representing the American Society of Composers, Authors and Publishers were under way in a sincere effort to reach a satisfactory and fair arrangement." NBC arrangements with BMI will be continued, however, he added.

Supreme Court Weighs ASCAP Suit

Arguments before the United States Supreme Court over the validity of Florida's music regulation statute were concluded last Wednesday. The court is expected to deliver a decision in about four weeks. It also has under advisement arguments testing the validity of Nebraska's similar anti-ASCAP legislation.

At the hearings on the Florida law the state's counsel Lucien H. Boggs told the court that the music society was seeking to use the courts to continue "monopolistic practices in violation of the common law" and contrary to the Sherman anti-trust act and the recent federal consent decree with ASCAP. Chief Justice Hughes restricted arguments to the question of constitutionality of the Florida law which permits public performance of copyright music whenever the purchase price has been paid.

Army Producers Discuss Plans

Officers commissioned in the Signal Corps Reserve from the motion picture industry attended a meeting at Twentieth Century-Fox Studio Monday, May 5th, to complete preliminary plans for the organization of the Signal Corps GHQ Motion Picture Unit, to which a number of Reserve Officers from the industry have recently been assigned.

The officers were the guests of Lieutenant Colonel Darryl F. Zanuck, and were addressed by Colonel Nathan Levinson of the Signal Corps Reserve.

The meeting was in the nature of a reception for Lieutenant Colonel Richard T. Schlosberg of the Signal Corps and Lieutenant Colonel Herbert T. Perrin of the War Department General Staff, both of whom are in Hollywood in connection with the Academy Research Council's training film production program.

Among the motion picture Reserve Officers attending the dinner, in addition to Colonel Levinson and Colonel Zanuck, were Major S. J. Briskin, Major John Aalberg, Captain Gordon S. Mitchell, Captain Robert Lord, Captain Leonard Hammon, Captain Herbert L. Bergstein, 1st Lieutenant Lloyd T. Goldsmith, 1st Lieutenant J. E. Grainger, 1st Lieutenant Winton Hoch, 2nd Lieutenant Jules Buck, 2nd Lieutenant Edwin D. Levinson, 2nd Lieutenant M. M. Sperling, and 2nd Lieutenant Jack M. Warner.

Major Charles S. Stodter and Captain Robert H. Bungay, regular Army Signal Corps Officers on duty with the Research Council, also attended.

Army Film Production Started

A few days previous Mr. Zanuck as chairman of the Research Council announced the start of production of four additional Army Signal Corps training films to be produced by the Research Council.

A training film on instruction of the individual infantry soldier will be made at Metro-Goldwyn-Mayer, using military equipment to be sent to the studio from Fort Ord, Cal.

David Miller will direct, assisted by Film Editor Al Akst and Director of Photography Paul Vogel. Jack Chertok will supervise, and Lieut. Colonel Gordon P. Savage, Infantry U.S.A., has been assigned by the War Department to assist as military technical adviser.

A training film on the 240mm Howitzer, showing the proper technique of operating and firing this field artillery gun, will be made at Paramount Studio. B. F. McEveety will direct this picture, assisted by Unit Manager Harry Caplan; Director of Photography Archie Stout; Film Editor Ellsworth Hoagland; and Sound Technician George Dutton. The location sequences for this picture will be made at Fort Bragg, North Carolina, with the production crew now on location. A field artillery technical adviser will be furnished from the staff at Fort Bragg to assist in the production of this film.

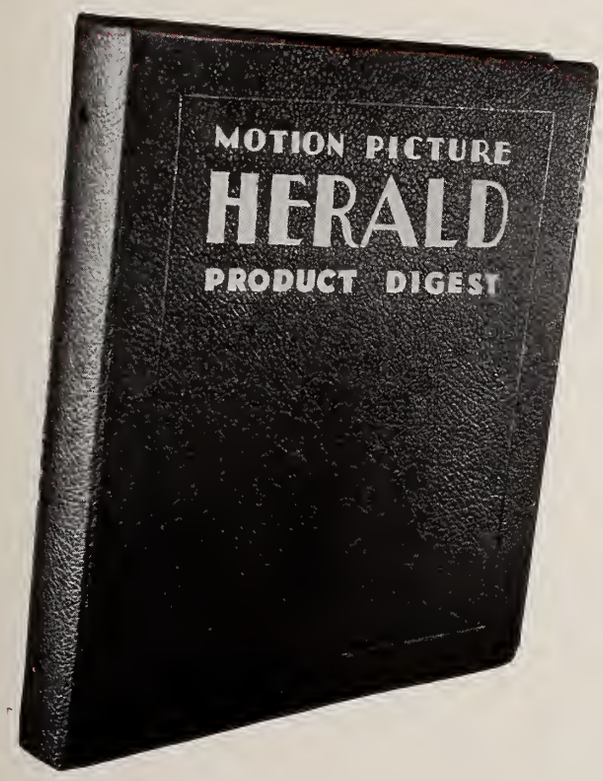
A picture on the 60mm Mortar is being made by Republic using mortars sent to Hollywood from Fort Ord. The director on this picture will be William Morgan, assisted by unit manager Rudy Abel, with a technical crew to be assigned within the next few days.

Twentieth Century-Fox is making a film on the basic principles of skiing at Sun Valley under the direction of Otto Lang assisted by Unit Manager Duke Goux; Director of Photography James Van Trees; and Film Editor Watson Webb. 1st Lieut. John B. Woodward, Infantry, U.S.A., has been assigned by the War Department as technical adviser on this film.

Thousands of Theatres are using

PRODUCT DIGEST

PRODUCT DIGEST is MOTION PICTURE HERALD'S new and valuable exhibitor service section. It is a master index to all information available to date on 1940-41 product and provides synopses, casts, release dates, review dates, audience classification, Legion of Decency ratings, running time, production numbers and other information of inestimable value.



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Army Called to Reveille By 'Juke-Box' Bugles

Exhibitor-Soldier Reports on Streamlined Showmanship

by PRIVATE JACK C. CLELAND

(*As a Civilian, Director of Advertising and Publicity for* 11 *Glendale Theatres, Glendale, Cal., formerly with Fox West Coast Theatres and for the past five years a member of* Motion Picture Herald's *Managers' Round Table*)

UNCLE Sam's 1941 Army has been streamlined for showmanship.

As the horse has been replaced by the zephyr automobile, so has the "Boogie Woogie Bugle Boy of Company B." The customary reveille and retreat calls, ordinarily beat out in cadence by a bleary-eyed bugler, formerly a member of a local swing band—are now offered via electrical transcription, like in "jute-boxes."

All the Army does is change a needle, and out blows a hearty "Rah-ta-ta-ta," at six each morning, and again at night. Even the good old Star Spangled Banner now is cymbaled out of a tin can record.

It's all a part of the streamlined 1941 Army program at Camp Callan in California Coast Artillery Replacement Center and in the scores of other new-army camps throughout the country, where the axioms and means of entertainment and showmanship have found their way into a new and exciting phase of American life.

Entertainment Has Priority

Entertainment and showmanship have already found an important place at the top of Uncle Sam's list of required "musts" in the recently released training program arranged for the nation's first peacetime conscription. Here at Camp Callan, located 125 miles from Los Angeles and 13 miles from San Diego, atop Torrey Pines mesa on a picturesque site overlooking the Pacific Ocean, there are 6,000 men undergoing a 13 weeks' preliminary training program.

Of these men, many are from the Hollywood studios, employed as studio technicians, carpenters, painters, receptionists, film extras, publicity men, and cartoon animators. Others come from all walks of life—newspaper editors, cub reporters, chefs, chauffers, retail store managers, window trimmers, factory workers, garagemen, WPA workers, and "the idle rich"—all of whom have been placed in the same "soup bowl" during a most critical time in our nation's history.

And for these men there must be entertainment! Realizing this fact in all seriousness, Camp Callan—as well as the hundreds of other camps throughout the country—has opened a War Department Theatre on the post, seating 2,000.

Here major film productions are nightly screened on a single feature basis. There is no elaborate marquee outside, just a one-sheet announcing "tonight's attraction" and the "coming attraction." The "foyer" is modernized to the extent that fluorescent lighting is used for illumination.

Seats are wooden benches, thank you, each seating twenty men. There is no elaborate stage decoration, either, as in the civilian life theatre—just the essential screen, sans the curtain.

Admission is but 20c, with non-selectees and enlisted men visiting the theatre being required to pay the San Diego "minimum" of 35c for admission. This is a protection to the civilian theatre man, and shows Uncle Sam's willingness to cooperate with private enterprise.

An interesting note is that "checks" must be retained by "patrons" in the event of a fire or "special duty" when the show must be stopped for activities more urgent to the nation's defense. In this case, the show is repeated either the next night or at a later hour.

Theatre manager is the theatre officer, who now is planning a gala event for the forthcoming showing of Universal's "Buck Privates," starring Abbott and Costello. Exploitation "gags" for the film will include the singing of "hit tunes" from the film on extended marches to and from camp by selectees in advance of the post screening. (The boys of the 55th Battalion having already learned "The Boogie Woogie Bugle Boy From Company B.")

Selectees, too, are in hopes that Paramount will afford them an opportunity to pre-screen "Caught in the Draft," scheduled for a world-premiere screening the first week in May at Camp Ord, near Monterery, another Selectee camp.

In addition to the War Department Theatre, each Battalion (1,000 men) has its own recreation hall, serving as a lecture hall during the day and as a stage for amateur shows during the evening.

Each evening, men of the Battalion arrange, write, direct, and enact their own "stageshows." Music, skits, dances, and novelties comprise the programs, most of which are impromptu.

Franklin Day, an MGM front officer worker, has arranged a number of the shows in cooperation with Jack Steffenson, special events announcer for a number of coast radio stations. Both are selectee privates.

Mr. Day is a brilliant satirist, offering numerous imitations of Hollywood personalities, including that of Fletcher Christian being reprimanded by Captain Bligh of the Good Ship Bounty for forcibly taking from him his ship. The skit, of course, is from Metro's script of the memorable "Mutiny on the Bounty."

Actual scripts from the studios and radio broadcast stations are used, with all shows taking on a professional air. Sound effects are improvised, with musical background provided for by fellow-recruits possessing their own instruments.

Stock Company Formed

James Daggett of Indianapolis and Martin Burton of New York plan to open a new stock company in B. F. Keith's theatre in Indianapolis, May 5th, for performances through the spring and summer. Mr. Burton formerly was a player and staff member of Warners, Paramount and MGM. Keith's theatre has been dark since the WPA Federal theatre project was terminated.

Theatre Reduces Admission

The Palomar theatre in Seattle, Wash., owned and operated by John Danz, has reduced the price of admission. Matinees are now 21 cents until 5 p.m., instead of 30 cents as heretofore. Evening prices have been dropped from 50 to 40 cents. The same policy of double features plus five acts of vaudeville and a number of short film subjects still prevails.

Film Workers Continue Trek to the Army

Film workers in every field of motion pictures continue to march into the Army, Navy, Marines and other defense services. William W. Sullivan, manager for Twentieth Century-Fox in the Panama Canal Zone, has been ordered to report for active naval duty, as a public relations officer. Bert Kulick, treasurer and New York franchise holder of Producers Releasing has been ordered to the Naval Air Station at Lakehurst, N. J. He is a lieutenant. Captain James Roosevelt, motion picture producer, eldest son of the President has returned to duty as a captain in the Marine Corps at San Francisco. He is now on official duty in foreign countries.

Douglas Fairbanks, Jr., has been sworn in as a lieutenant, junior grade in the Naval Reserve.

Roxy's Son in Camp

Arthur L. Rothafel, son of the late S. L. Rothafel, has arrived at Dodd Field, Texas, to begin a year's training. He was active in radio and motion picture script writing.

Ed Lewitz, treasurer of the Fox theatre in St. Louis, has reported at Jefferson Barracks in that city for military training. Hayden D. Hickok, film critic for the Syracuse, N. Y., *Herald-Journal*, has also reported for training. Dick Dowdell, of the Warner poster department, Cleveland, and son of Lester Dowdell, head booker at United Artists in that city has joined the Army. Albert O. Fenyvessy, owner and operator of the Arnett theatre, Rochester, N. Y., is the first theatre manager of that city to be called for Army service. Lieutenant J. Roth, son of I. Roth, operator of the Penn Avenue theatre in Pittsburgh, is now stationed at Camp Lee, Virginia. Ralph Miller, assistant manager of the Garden theatre in Portsmouth has been called for Army duty. James A. Fisher, manager of the American theatre in East Liverpool, O., has reported for Army Service. Charles Dixon, of the Warner theatres, of Chicago, is now stationed at Fort Bliss, Tex.

John L. Mulhall, Warner Theatres suburban district manager in Philadelphia, has been called to the Army with the rank of Captain, at Fort Bragg, N. C. William Maloney, contact man for Warner Brothers in Pittsburgh has entered for training. Louis J. (Bud) Alleman, 2nd, of S. Barret McCormick's publicity department at the home office of RKO, is in Troop C, 101st Cavalry, at Camp Devens, Mass.

Milton Golden, assistant manager of Warners' Squirrel Hill theatre in Pittsburgh, has received his appointment as a cadet pilot in the Army.

Robert Johnson, son of Adolph Johnson, operator of the Strand theatre in Hamden, Conn., has enlisted in the air service. John Babbitt has joined the United States Motion Picture Service, resigning from the RKO branch office in Albany to become assistant to John Martell.

Bruce Young of the Ritz theatre in Russellville, Ark., has been given a leave of absence for a year of Army training. Benjamin Seigel, assistant to George Miller at the Whalley, was feted by 50 friends in New Haven, Conn., before leaving with the National Guard. Jack A. Smith, son of Edward Smith, manager of the Paramount theatre in Springfield, Mass., has joined the Army Air Corps. Morris Parfray, manager of the Vogue theatre in Chicago, is now at Fort Bragg, N. C.

FUTURE OF NATHANSON IN FAMOUS PLAYERS NO. 1 PROBLEM IN CANADA

Postponement of Board Meeting Rouses Speculation on New Moves; Steel Priorities Bar New Theatre Construction

by PAT DONOVAN
in Montreal

Undisturbed for years, during which its 300 theatres held control over the buying and selling of motion pictures from the U. S., and elsewhere, potential changes in management or ownership of Famous Players Canadian Corporation, Ltd., today is the big item of conversation and speculation in the Dominion, for they might well alter the entire bargaining picture of Canada's exhibition structure composed of a total of 1,186 houses.

Famous Players Canadian circuit's employment contract with N. L. Nathanson, as head, and J. J. Fitzgibbon, director of theatre operations, expire on July 1st. What their positions will be in the Canadian picture after that date is the big trade item.

Lets Option Lapse

In Montreal, late Monday, it became known that Famous Players Canadian had advised the Montreal Stock Exchange that Mr. Nathanson did not exercise his option to purchase 11,000 shares of the company's capital stock. The option expired April 30th after having been extended twice.

Failure to exercise the option aroused considerable interest here in view of the uncertainty over a renewal of Nathanson's contract.

Repeated adjournment of the Famous Players Canadian annual meeting has particularly left Dominion exhibitors in the air over what agreements will be reached between the Canadian circuit corporation and Paramount Pictures. Last week the meeting was convened and thrice adjourned without announcements. May 17th is the date set for what is expected to be the final caucus, at which negotiations between FPC and Paramount for the latter's interest in FPC is expected to be completed. Montreal film circles, familiar with the ways of the Foreign Exchange Control Board, doubt, however, that the Board would provide U. S. dollars for an outright purchase at present.

Oscar R. Hanson, president of the Hanson Theatres Corp., of Toronto, operating 24 houses in Ontario, resigned last week at the expiration of his five-year contract with the parent Roy-Tor Corp., now said to be controlled by N. L. Nathanson. The Hanson units probably will form the nucleus for an eastern Odeon chain headed by Paul Nathanson, who has organized fifteen theatres in British Columbia and others in the midwest for Odeon. Mr. Hanson will continue as head of Empire-Universal-Films, Sovereign Film Distributors, Sterling Films, Ltd., and Associated Theatres, Ltd., of Toronto. The last named is expected to expand as a booking company to buy for Odeon and independent houses.

N. A. Taylor, head of Twentieth Century theatres, independent group, has become vice-preisdent of the Odeon parent company which is headed by Paul Nathanson, it is reliably reported. N. L. Nathanson is reputedly behind the Universal, Sovereign, Sterling and Associated Theatres empire and a rumored backer of 20th Century, which has expanded widely in Ontario this year.

PULITZER COMMITTEE AWARDS 1941 PRIZES

Robert Sherwood's play, "There Shall Be No Night," which ran for six months on Broadway during 1940, *on Monday was voted the* $1,000 *Pulitzer Prize for the best American play of the year. The committee made no awards for a novel.*

The trustees of Columbia University School of Journalism also made the following awards, for the period April 1, 1940, *to April,* 1941: *Best biography, "Jonathan Edwards," by Ola Elizabeth Winslow; outstanding history, "The Atlantic Migration," by by Marcus Lee Hansen; poetry, "Sunderland Capture," Leonard Bacon; most meritorious public service by a newspaper,* St. Louis Post-Dispatch; *editorials, Reuben Maury, New York* Daily News; *reporting, Westbrook Pegler,* New York World-Telegram, *for his articles on scandals in the ranks of organized labor; cartoon work, Jacob Burck,* Chicago Times. *The* New York Times *was given a special citation for its foreign news.*

The main Canadian film industry attraction now holding the spotlight in Toronto, which Dominion exhibitors are eyeing with interest, is described as follows.

Paramount Publix Corporation, predecessor to Paramount Pictures, acquired about 94 per cent of the outstanding common shares of Famous Players in 1930 through an exchange of stock on the basis of four shares of Paramount Publix for each five shares of Famous Players. Since then Paramount was reorganized in 1935 following a period of bankruptcy, and holders of the old company's common shares received one-quarter share of the new common for each old share plus a warrant entitling the holder to subscribe up to August 30, 1935, to a unit consisting of one-quarter common share and one-fifth of a share of second preferred for $2.

Along with the management contract already mentioned there was granted by Famous Players five options, dating from April 15, 1936, whereby certain executives and directors could buy a total of 50,000 common shares over a five-year period. This was later amended to make the total 55,000 shares in five blocks of 11,000 shares each. To date a total of 33,000 shares has been taken up under these options at $13 a share for the first block, $13.65 a share for the second and $15 a share for the third. The fourth block was not taken up, having matured April 30th, with the final block due July 15th.

20% Tax in Canada Starts June 1st

Canada's 20 per cent tax on admissions will go into effect June 1st, it is reported in film circles at Toronto, although the Government has not disclosed the starting date.

It is officially stated that the levy will apply to juvenile tickets, but not to pass holders who do not contribute to theatre revenue. Small theatres in Toronto's East End have increased the children's matinee price from five to 10 cents, apparently anticipating the tax. It is expected that the levy will be passed to the public generally. Another $7,000,000 is expected to be raised by the new 20 per cent levy.

In Ottawa, Canadian Finance Minister Ilsley has received a telegram from the Quebec Allied Theatres, an association which represents every theatre in the province, asking for a hearing on the provisions of the new Dominion budget affecting theatre operations.

Quebec theatre owners contend that in their province the new 20 per cent Dominion tax on admissions is a "tax on a tax," since theatre tickets are supplied by the Government for tax record purposes, and this is expected to throw out the calculations on which the present provincial amusement tax is based.

Steel Restrictions Hit New Theatre Building

by VICTOR SERVICE
in St. John, N. B.

Definite stipulations for steel and concrete in the construction of new theatres in Nova Scotia under the provincial theatre regulations are barriers to establishment of more new picture houses in the province. Steel is scarce and high in cost. War needs have prior right. Although business in Nova Scotian theatres all through the province is probably the best in picture exhibiting history, theatre construction is limited to one project, because of the steel stipulation, chiefly, plus the high labor costs, and advanced prices of all materials.

The Sunday night picture shows at the Capitol in Halifax, N. S., instituted last winter for soldiers, sailors, airforcemen and merchant seamen, with each allowed one adult civilian guest, male or female, have been discontinued for the summer. The programs had been available for a voluntary collection at the door, and had not started until after the close of local church services.

A. A. Fielding, of East Riverside, N. B., has opened an office in St. John, N. B., to direct his theatre operations. Until recently, he was general manager of the Spencer theatres. He starts as a picture exhibitor on his own account with the Capitols at Digby and Bridgewater, coastal towns in Nova Scotia, with indications of several more being added this year. The Strand, Truro, N. S., continues in the Spencer lineup, and it is understood Mr. Fielding, for 28 years with Spencer and for 16 years general manager, has sold his stock holding in the company.

In gratitude for his work in helping the New Glasgow, N. S., branch of the Canadian Legion, raise money for their war work, the Legion summoned N. W. Mason, veteran picture exhibitor, to the front of the stage of his Academy for presentation of a gold-headed and engraved walking stick. Mr. Mason, proprietor and manager of the Roseland and Academy for 40 years, donated his theatre and his services as actor, producer and director for a revival of The Old Homestead. He has been playing the leading role, that of Uncle Josiah, in the old rural epic for 43 years, first with professionals on the road and in recent years with amateurs. All the receipts of the three performances were for the Legion, in the most recent production.

There will be no competing this year for Moncton, N. B., theatres from traveling carnivals which presented formidable opposition to picture theatres of Moncton for many years. The city council passed unanimously a motion to grant no carnival license this year, on the ground the carnivals have become "a nuisance."

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN

Askey Again

Britain's pint sized No. 1 radio comedian, "Big Hearted" Arthur Askey, again adopts female garb in his new comedy at Shepherd's Bush, "Ay Thang Yow," which Marcel Varnel is directing for release by General Film Distributors. In the film Askey repeats the formula used by him in "Charley's Aunt," dresses as a woman, poses as a butler's wife, seeks to persuade a wealthy widow to invest money in a show run by himself and his buddy, Richard "Stinker" Murdoch. Murdoch has been temporarily released from the R.A.F., in which he is an intelligence officer, to play in the film.

Also in the cast are the American comedy team, Forsythe, Seaman and Farrell, who, after a successful passage on the London vaudeville stage, have now built themselves into radio favourites.

Likewise supporting Askey are Kathleen Harrison, Jewish raconteur Issy Bonn, Felix Aylmer and Cockney artist Wally Patch.

Leading woman in the film is Roberta Huby, who earned metropolitan fame over here recently by singing "My Heart Belongs to Daddy" in the Vic Oliver show "Black Velvet."

▽

"Call Me Lucky" has been selected by producer John Corfield as title for the film he will make with Vic Oliver and Sarah Churchill, daughter of Britain's Prime Minister, and which is based on Monica Ewer's novel "Ring O' Roses." Shooting is due to start on April 28, with John Paddy Carstairs directing and Tony Nelson Keys as unit manager.

▽

Donat Role Set

The threat of invasion in the time of William Pitt will be the dominating theme in a forthcoming Twentieth Century picture to be produced here by Francis Harley. Robert Donat is to play the role of "Pitt, The Younger," which will be the title of the film. Shooting starts May 31 at Shepherd's Bush studios.

Carol Reed, to whose credit are "Stars Look Down," "Night Train to Munich" and "Kipps," will direct Robert Donat for the first time.

The picture, which is to be made on spectacular lines, will be ready for showing, it is hoped, by early Autumn. It tells mainly of the life of Britain's youngest Premier at a time when the country was under threat of invasion from an earlier dictator, Napoleon Bonaparte.

This will be one of the films in the production programme of 20th Century-Fox, on which it is intended to spend at least half a million pounds.

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Another radio favourite in wartime Britain, American commentator Gerry Willmot, has been persuaded into a British film. Willmot, who comperes numerous vaudeville and band programmes and is heard in various Canadian news programmes of the B.B.C., went to Denham recently and, without previous warning, played in "49th Parallel," which Michael Powell is directing as an Ortus production with Ministry of Information collaboration.

▽

"You Can't Escape For Ever" is said to be the title of the third film to be produced at Teddington by Max Milder, chief of Warner Bros. in this country. It is a comedy drama, set in Paris before, during and after the German occupation of that city.

Work is now concluded at Teddington on "Atlantic Ferry," production sequences ending with a storm passage, directed by Walter Forde and in which stars Michael Redgrave and Valerie Hobson played. These represented the crash of the steamship "Brittania," when Griffith Jones as David MacIver and Milton Rosmer as the shipowner, Burns, set out to warn the vessel that the Egremont lifebuoy is adrift and to lead her into the safety of port.

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"Penn" Completed

At the Denham Studios interiors have now been completed on "Penn of Pennsylvania" and, with but a few exteriors to be shot, the film should be completed by the time this reaches the mail.

Following the Penn picture, George Parrish's company, British National, who are responsible for the film, will take a production holiday, going back to work on May 21 at the Rock Studios, Elstree, on "The Common Touch." This John Baxter film is due to have many vaudeville and radio acts in its cast.

Lucan & McShane, of "Old Mother Riley" fame, are appearing in vaudeville, so that a few weeks are likely to elapse before they can start work on another of their comedies. Meanwhile John Baxter is considering the pros and cons of setting Old Mother Riley against either a farm, or a barge on one of Britain's canals.

The Rock Studios, however, will not be vacant as meanwhile independent producer F. W. Baker will set Director Maclean-Rogers to work on a subject, name of which is as yet undisclosed.

▽

"This Man Is Dangerous" was directed by Lawrence Huntington and is a thriller based on David Hume's novel "They Called Him Death".

"Ships With Wings" has started work at Ealing with Sergei Nolbandov directing. This epic of the Fleet Air Arm includes in the cast John Clements, Leslie Banks, John Baxter, Gerald Chapman and Moreland Graham.

The story of the film concerns a pilot who, dismissed for breach of discipline, runs a one man air line on a Greek island and gets back on his feet during the war.

ATP May Join United Artists

London film circles reported on Tuesday that Associated Talking Pictures, Ltd., would join United Artists as a producer under a distribution deal arranged between George Archibald, UA managing director for Great Britain, and officers of ATP. Mr. Archibald is en route to United States reportedly to discuss terms of the deal with Maurice Silverstone, chief of United Artists' operations.

Associated Talking Pictures produces at the Ealing studios near London. Stephen L. Courtauld is chairman of the board and R. P. Baker is managing director. Gordon W. G. Rayner is secretary. Michael Balcon has directed many of the ATP productions.

Edward Small, United Artists producer, recently acquired "Sailors Three," produced at Ealing by Balcon, for American distribution through UA. Title was changed to "Three Cockeyed Sailors." The United Artists' home office reported it had no confirmation of a distribution deal with ATP, but admitted the company was considering various English deals.

National Decency Legion Classifies Sixteen Films

Of the 16 motion pictures classified by the National Legion of Decency in its listing for the current week six were found unobjectionable for general patronage, eight were classified as unobjectionable for adults, and two were found to be objectionable in part. The pictures and their classification follow:

Class A-1, Unobjectionable for General Patronage: "Drums of the Desert," "The Haunted House," "Ole Swimmin' Hole," "Pals of the Pecos," "The People vs. Dr. Kildare" and "Ridin' the Cherokee Trail." Class A-2. Unobjectionable for Adults: "Affectionately Yours," "Citizen Kane," "Dead Man's Shoes," "The Great American Broadcast," "Invisible Ghost," "Roar of the Press," "Rookies on Parade" and "Strange Alibi.' Class B, Objectionable in Part: "The Ape" and "Under Age."

Dissolution Papers Filed

Papers of dissolution have been filed with the Secretary of State in Albany, N. Y., by Control Amusements, Inc., and Halcyon Amusements, Inc., originally filed by Harry Bloom, 205 East 42nd Street, New York. Dissolution has also been announced by Ninth Avenue Amusement Co., Inc., and Tenth Avenue Amusement Co., Inc., of Brooklyn, N. Y., originally filed by Pinto to Marcantonio of New York City.

Altec Signs Ten More

Ten additional theatres have been added to the 72 Minnesota Amusement Company's houses in Minnesota, Wisconsin and the Dakotas now serviced by Altec. A renewal contract was negotiated by C. W. Perrine and R. Schmid for Minnesota, and R. Hilton for Altec.

Reinhardt Joins KMBC

Eileen Reinhardt, formerly with the Topeka (Kan.) *State Journal*. has joined the staff of station KMBC in Kansas City, Mo.

MEXICO REGULATING ALL OUTSIDE PRODUCT, INCLUDING HOLLYWOOD'S

Congress Studies Measure to Force Showing of Domestic Product, Ban Block Booking, Advance Deals on Pictures

by LUIS BECERRA CELIS
in Mexico City

Measures that are intended to regulate the exhibition and distribution of foreign pictures, the great majority of which are American, for Hollywood now dominates the Mexican market 98 per cent, and to protect the national film industry, have been presented to congress for incorporation into a federal law by Congressman Luis Ordorica Cerda. Congress is expected to pass the bill soon.

Provisions include the following: Exhibitors throughout Mexico must screen for three consecutive days each month, including one Sunday, the biggest day for theatres in this country, Mexican made pictures; all films exhibited during this period must be of at least five reels each and no long foreign picture can be screened during these three days; all contracts between distributors and exhibitors must allow the exhibitors the right to choose the three days each month and during this time these contracts shall be suspended, without any obligation to the exhibitors.

Block Booking Prohibited

Also prohibited are block booking, contracting films in advance of their production, contracting pictures without giving the exhibitors the opportunity of knowing at least their plots, refusal of distributors to permit exhibitors to have pictures or to directly or indirectly infringe the prohibitions of these measures and the imposing of fines or other penalties by distributors against exhibitors. When films are supplied on a percentage basis, distributors are obligated to defray part of the costs of advertising and exploiting the pictures.

These regulations do not apply to shorts of four or less reels. The ministry of national economy will have charge of enforcing and supervising these regulations; theatres, cinemas and the offices of producers and distributors can only be inspected when such examination is ordered by the ministry but under no circumstance can there be automatic periodical inspections, and the soliciting, offering, promising or accepting of invitations or passes to cinemas by officials or employees of the ministry or anybody else connected with the enforcement and supervision is strictly forbidden and those who violate this rule will be punished according to the code.

Distributors are mostly responsible for the high costs of cinemagoing here, it was found by the congressional committee, which Congressman Luis Velasco heads, that is investigating alleged profiteering by the exhibitors. The distributors, the committee asserted, are charging prices that are out of all proportion to values and conditions. There was an anti-foreign hint in the committee's findings: they declared that aliens practically control film distribution in Mexico and that most of their profits go abroad.

The committee urged congress to pass a law to regulate prices of theatre admissions. This action is expected to be taken by Congress soon.

President Manuel Avila Camacho's law which gives the ministry of the interior exclusive jurisdiction over picture supervision and censorship has just become effective and is proving popular with the industry. It obliges the ministry to approve all films that do not harm the technical, moral and economic interests of Mexico, the principles of social justice as prescribed by the Mexican laws, nor those of decency and good taste, and those that do not tend to disturb public order. The ministry is required to render a decision on each picture within three days after it has been presented and those who disagree with the rulings may protest in writing to the ministry which must order a new inspection, free of cost, as a check up and promptly advise those interested in the result. Once a picture has been approved it can be shown anywhere in Mexico without additional examination or payment of fees.

Two Theatres Opened

Exhibition facilities here have been increased with the reopening after a long period of remodeling along modern lines of two of the oldest theatres, the Olimpia and the Bucareli. These theatres closed last year and underwent renovations at a cost of several million pesos. Reopening of these theatres now gives this city 65 cinemas in operation.

The Olimpia, managed by Edmund B. Noonan, the only American theatre operator here and brother of Sally O'Neil, and built in 1920 by William E. Jennings,, wealthy Los Angeles who prospered in Mexican copper mining, is now a de luxe theatre seating 2,800. It is keeping to its first run policy.

The Bucareli, long a subsequent run theatre, was acquired last year by the Emilio Azcarraga Co. which conducts the select Cine Alameda, one of the leading local first run theatres, and local radio stations XEW and XEQ. The Bucareli, claims the management, shares with the Hawaii Theatre, Los Angeles, the distinction of being the only theatres in America to have the "black light" illumination service. The debut picture of the Bucareli surprised the industry. It was "Gone With the Wind" (MGM) which scored an outstanding hit when exhibited recently at the Alameda, grossing in the six weeks run there $84,000 and $12,150 in the three weeks that it ran at the Cine Iris here, simultaneously with the Alameda exhibition. The surprise for the industry about "GWTW" at the Bucareli was the announcement when this film was first shown here that it would not be exhibited anywhere in this city until a year after its presentation at the Alameda and Iris.

Prices for "GWTW" at the Bucareli are the same as they were at the Alameda and Iris—65 cts. week day and 75 cts. Sundays and holidays.

A special tax of one to two cents, depending upon the price, on all theatre tickets throughout Mexico was put into effect during the week of April 19 to raise $14,250 for the national fund that is being collected to establish a hospital here for incurables. This tax was added to the price of the tickets.

Sra. Soledad Avila Camacho, wife of the President, is the chairwoman of the committee in charge of the fund drive to aid the hospital.

A rather heavy toll of theatres was taken by the earthquakes of April 15 and 16. Six theatres were totally destroyed in the regions the quakes shook the hardest, Colima, Jalisco and Michoacan states. Among 90 per cent of the buildings that were destroyed in Colima City, capital of Colima state, were two theatres. The other four were in other cities and towns of the temblor zone.

Theatres in Mexico, D. F., suffered no important damage. Even one that is under construction while badly shaken was not seriously damaged. The earthquake was much earlier than the afternoon openings of the theatres, so there were no casualties among patrons or attaches. All the razed theatres are to be rebuilt in the general reconstruction program the federal government is backing and which is already underway, by orders of President Comacho.

Production Resumes

After a let down that varied from a complete standstill to just marking time, Mexican film production has resumed and gives promise of soon attaining par. General business improvement and greater confidence, thanks to what the government of President Manuel Avila Camacho has already accomplished, are the principal factors in this production pickup. Many of the producers have either obtained a considerable amount of money outright or gotten good credit. Labor difficulties that were a bugbear and which had become so bad that picture making was completely stopped for several weeks last summer and again early this year, have been largely ironed out, and, for the present, at least, the bosses and the help are on very good terms.

The resumption of production has revived one of the pioneer studios here, that of Jorge Stahl which had not operated in nearly two years. The Stahl plant has been taken over for an indefinite period by Vicente Oroná, the producer and director, who has started making a series of full length features there, the first of which is to be ready about June 1 or shortly thereafter.

A test case regarding the complete authority of the new federal film censorship and supervising department is being made by Manuel de G. Osio, distributor of the religious picture, "El Divino Rostro o La Corona de Espinas" ("The Divine Rostrum of The Crown of Thorns"). This film was approved by the department, but some municipal authorities forebade its exhibition.

Sr. Osio obtained from a local court a temporary injunction against this and was permitted to show the picture.

ARGENTINE TARIFF REDUCTION SOUGHT

Efforts are being made by Mexican producers to arrange reciprocal and reduced customs tariffs on Mexican and Argentine films. The Mexican producers contend it is unfair that the Argentine duty on Mexican films should be $170 each while that of Mexico on Argentine productions is only $22.50. Jorge Velez, young Mexican actor who is soon to make a goodwill tour of the Argentine, has been named to discuss the question while he is in that country.

15th COUNTRY LOST BY HOLLYWOOD TO NAZIS

Conquest of Greece Adds 175 Theatres to Hitler Circuit; Radio and Press Controlled

The screens of some 11,184 theatres in 15 countries in Europe with a combined approximate population of 125,732,835 have been all but cutoff from Hollywood product by Nazi domination, since Hitler and his armies "blitzkrieged" across the Continent and into the Balkan countries and occupied Athens in recent weeks.

The occupation of the 15 countries—Austria, Belgium,. Bulgaria, Czechoslovakia, Danzig, Denmark, France, Greece, Holland, Hungary, Luxembourg, Norway, Poland, Rumania and Yugoslavia—was followed quickly by the subjugation of "foreign" and domestic media of public expression: radio, films and the press. And it was followed, too, just as quickly, by stern impositions of Nazi propaganda on the air, the screen, and the printed page.

The Axis sphere also is directly responsible for the virtually complete abolition of Hollywood motion pictures in Germany and Italy, once U. S. film customers to the extent of some 3,000 theatres in Italy and an unknown number in Germany. Italy became a lost market for Hollywood two years ago; Germany started the descendancy of U. S. product with the ascendancy of Hitler.

The Axis partnership was responsible, too, for substantial losses in Japan. Hollywood lost out to Russia and international politics years ago.

In those other countries where, under ordinary conditions Hollywood could count on markets for its films, the war has all but stopped U. S. film commerce, because of shipping conditions; in others, monetary restrictions make for burdensome marketing.

Moving at first from exercising perfunctory control over the screens of dominated countries, the Nazis, in many cases, have extended their influence to effect a complete ban on Hollywood films, such as in Hungary, last week. And in France, earlier in April, the Nazis actually took physical possession of the French branches of American distributors, stationing police within the offices.

The 15 countries whose screen, press and radio have come under Nazi influence, to the exclusion of all other outside sources, since Hitler occupied Czechoslovakia, include the following (theatre totals are from last available U. S. Commerce Department reports; populations are from the N. Y. World Almanac):

Austria, 779 theatres; population, 7,009,014.

Belgium, 1,000 theatres; population, 8,386,553. Sixty per cent of film imports were American, 40 per cent French.

Bulgaria, 144 theatres; population, 6,549,664. Forty-one per cent of film imports were American, 34 per cent German, and 12 per cent French.

Czechoslovakia, 1,305 theatres; population, 9,807,000.

Danzig, 24 theatres; population 415,000.

Denmark, 346 theatres; population, 3,805,000.

France, 4,650 theatres; population, 42,014,594.

WAR HAMPERS FILM SHIPPING

Shipments of all materials, including films, from England to India have fallen off almost to zero, and even shipments from the United States have been considerably hampered by war conditions, Carlos Moore, general manager for United Artists in India, said last week in New York.

He explained the Indian Government had been much less inclined to impose monetary restrictions since the passage of the U. S. lease-lend bill. Mr. Moore said business in India was holding up well despite the war. He pointed out that a number of film prints had been lost in the sinking of cargo ships by the Axis powers, necessitating a certain amount of shifting in bookings.

One of the effects of the war in the larger Indian cities, Mr. Moore said, was the blackouts, which has affected theatre attendance evenings.

Greece, 175 theatres; population, 7,196,900. Fifty-seven per cent of film imports were American, 22.7 per cent were French, and ten per cent German.

Holland, 335 theatres; population, 8,728,569.

Hungary, 524 theatres; population, 13,507,993.

Luxemburg, 30 theatres; population 301,000. Forty per cent of film imports were American, 30 per cent German, and 28 per cent French.

Norway, 270 theatres; population, 2,937,000. Sixty-two per cent of film imports were American, 12 per cent, German and the remainder Swedish and French.

Poland, 834 theatres; population, 34,775,698.

Rumania, 372 theatres; population, 14,098,850.

Yugoslavia, 396 theatres, population, 16,200,000. Sixty-six per cent of film imports were American, 15 per cent German, 13 per cent French and 2.5 per cent British.

Guatemala, Peru Unaffected by War

The war in Europe has had little or no effect on the motion picture business in Guatemala and Peru according to reports from American vice-consuls in those countries to the United States Department of Commerce. Guatemala was never a large market for European films, so that difficulty in obtaining German and other European motion pictures has made little difference, while Peru exhibits for the most part English dialogue films and some Spanish productions.

It is estimated that nearly 350 feature films are required annually to supply the Guatemalan market in normal times. Under present conditions, when the general purchasing power of the public has suffered from the drop in world prices of coffee, the country's leading source of income, not more than 325 features will be brought in during the year.

It is also estimated that 70 per cent of the films shown during 1940 were American, 13 per cent Argentine, 10 per cent Mexican, five per cent French and two per cent of other origin. There is no domestic film industry in Guatemala, and so far as is known, no plans are under way for the development of such an industry, either with or without German assistance.

No changes were made in the taxation of the motion picture industry in 1940. Operators of motion picture theatres pay the regular business-profits tax, and the "Beneficencia Publica" tax of 15 per cent on gross theatre receipts. Motion picture distributors pay the regular business-profits tax on their share of the business. Customs duties on films going into Guatemala amount to 1 quetzal per gross kilogram; and in addition, shipments of films must pay the four per cent ad valorem consular invoice fee and other miscellaneous import charges.

No important changes have taken place in the number of theatres in Guatemala during 1940. There are 38 theatres or halls where motion pictures are shown either regularly or on an occasional basis. Of these, 21 are theatres, showing motion pictures on a daily or semi-weekly basis, and having an estimated total seating capacity of 15,000; 12 are halls, with an unknown seating capacity and with portable sound equipment for showing motion pictures from time to time; while the other cases do not even have seats for spectators, who frequently bring their own chairs or boxes to sit on. The theatres are seldom filled more than twice a week and during 1940 capacity audiences have been rare. Due to the declining attendance there has been little new equipment installed.

During the motion picture fiscal year ending July 31, 1940, the number of feature films released in the Peruvian market, according to distributors amounted to 430; of this number 318 were English dialogue productions; 12 Spanish dialogue films distributed by American companies; and some 100 other consisting principally of French, Argentine and Mexican films. During the same fiscal year approximately 239 short subjects and 189 news reels were released.

A total of 21 films were produced locally during the first eleven months of 1940, including one feature and 20 newsreels. "Los Conflictos de Cordero" produced by Amauta Films was the title of the feature films.

There are approximately 220 theatres in Peru, with a seating capacity estimated at 119,000. This number includes small theatres in mining camps and plantations. During the year several theatres in the Lima-Callao district were rebuilt because of the structural damage resulting from the earthquake of May 24th, 1940.

The native audience of Peru is attracted by good musical comedies, thrillers and melodramas featuring well-known stars. Serials are very popular in the neighborhood houses and provinces.

Turkey Shows 180 U. S. Motion Pictures in Year

According to a report by the United States Department of Commerce from Washington, D. C., of the 256 features exhibited in Turkey during 1940, 180 were from the United States, 50 were French, seven Italian, five German, four Egyptian, four Turkish, three English, two Russian and one Spanish.

The early part of the war had little effect on the Turkish film market, according to the departments' report, but subsequent to the entrance of Italy into the conflict and the defeat of France, supplies were cut off to a large extent. However, it was estimated sufficient films were on hand to last through the greater part of the 1940-41 season. Partial mobilization has served to cut theatre receipts to a certain extent as compared to 1939. With more severe censorship restrictions last year, 15 films were banned and many were subject to severe cutting. There are only about 155 theatres in Turkey.

OBITUARIES

B. E. Fay, Providence Exhibitor, Dies

Funeral services were held Tuesday morning for Bernard E. Fay, 58, an exhibitor in Providence, R. I., who died in his sleep Saturday, May 3rd, after a brief illness. Solemn high mass was said at the Church of the Assumption. He is survived by his widow, Henrietta M. Keenan Fay, his brother, Edward M. Fay, also a Providence exhibitor, and three sisters.

Bernard Fay, originally a professional musician, had been associated with his brother in the theatre business since 1920. At the time of his death he was assistant treasurer of the C. & F. Theatre Co. Formerly he managed the Rialto and Majestic theatres in Providence.

Pallbearers at the funeral services included Edward L. Reed, William S. Baker, George F. Clarke, John F. Toohey, William A. McCabe and John Carroll. Ushers were Martin R. Toohey and Harold H. Price.

Oliver T. Marsh Dies, Griffith Cameraman

Oliver T. Marsh, 49, who started as a cameraman with D. W. Griffith in 1911, and who has been with Metro-Goldwyn-Mayer in that capacity since 1924, died Monday, May 5th, at his home in Hollywood, Cal., after being stricken on the MGM set where he was filming tests of Jeanette MacDonald for her role in "Smilin' Thru." He was the brother of film actress Mae Marsh and is survived by a widow and three children.

Mr. Marsh was born in Kansas City, Mo., and was educated at the University of Missouri. During his early film career he filmed such early film stars as Blanche Sweet, Mabel Normand, Lillian Gish and Geraldine Farrar. Two statues by the Academy of Motion Picture Arts and Sciences were awarded to him for his camera work. In recent years he has filmed such pictures as "The Merry Widow," "David Copperfield," "A Tale of Two Cities," "San Francisco," "Maytime," "The Firefly," "Rosalie," "Girl of the Golden West," "The Toy Wife," "Sweethearts," and many others.

Howard E. Johnson

Howard E. Johnson, author of the lyrics of "When the Moon Comes Over the Mountain" and other hit numbers, died at his home in New York, Thursday, May 1st. He was 53 years old. Mr. Johnson for a time was employed by Metro-Goldwyn-Mayer in Hollywood, and for more than 20 years had been a member of the American Society of Composers, Authors and Publishers. During his song-writing career he composed such numbers as "There's a Broken Heart for Every Light on Broadway," "What Do You Want to Make Those Eyes at Me For?" "If You Want Another War, Keep It Over There," and many others.

Max Levin

Max Levin, projectionist at the Twentieth Century-Fox exchange in Chicago, Ill., for the past 15 years, died of a heart attack, Thursday, May 1st.

Albert F. Forster, Sr.

Albert F. Forster, Sr., former vaudeville singer and dancer of the 1880's, died April 29th at the home of his daughter in Pitman, N. J. He was 85 years old.

John Schnack

John Schnack, who operated the Electric theatre in Larned, Kan., died there May 2nd. Mr. Schnack was one of the oldest exhibitors in the state.

Arthur W. Miller

Funeral services for Arthur W. Miller, 50, former Pathe laboratory executive, who died at his home in Cranford, N. J., Saturday, May 3rd, were held in Elizabeth, N. J., Tuesday. Mr. Miller, who is survived by his widow and two children, resigned from Pathe last December. He had long been head of the laboratory and vice-president and director of the company.

J. C. H. Wink

J. C. H. Wink, 54, co-owner and operator of the Manning-Wink circuit in North Georgia and Tennessee, died in Atlanta, Friday, May 2nd. He is survived by his wife and two daughters.

Mrs. Mary A. Adams

Funeral services were held Tuesday at St. Anne's Church, Stewart Manor, L. I., N. Y., for Mrs. Mary A. Adams, 79, mother of Al Adams of the RKO advertising department. Mrs. Adams died Saturday, May 3rd.

Sergeant John V. Dickson

Sergeant John V. Dickson, connected with the motion picture industry for many years and best remembered for his acting parts in the Inceville productions, died May 1st of a heart ailment in Trenton, N. J. He was 65 years old.

J. W. Swain

Services were held Monday for J. W. Swain, former operator of the Pastime, Hippodrome and Knickerbocker theatres in Columbus, Ohio, who died Saturday, May 3rd, in that city. He is survived by his widow, two daughters and a son.

Frank Jerome

Frank Jerome, 57, actor and clown for many years, died in Minneapolis May 4th of a heart attack suffered after the final performance there of the road show company of "Hellzapoppin." His home was in New York.

IN COURTS

C.B.S. Retrial Ordered

The appellate Division of the New York supreme court has ordered a new trial of the $250,000 libel suit brought against the Columbia Broadcasting System, Edwin C. Hill and the American Tobacco Co., by Moses Polakoff, reversing a previous dismissal. Mr. Polakoff had claimed he was libeled by Mr. Hill in a WABC broadcast August 12, 1937, in comment on the trial of Lucky Luciano, for whom Mr. Polakoff was attorney.

Fairbanks Tests Inheritance

Douglas Fairbanks, Jr., and five other heirs to the $2,627,937 estate of the late Douglas Fairbanks have asked the court to allow Lady Ashley, the actor's widow, only $1,000 a month instead of the present $3,000. The objection said $3,000 was in excess of her needs.

Countess Sues Warners

A $250,000 damage suit has been filed in Brooklyn Federal court by Countess Bronislava du Brissac, lecturer, against Warner Brothers and the Normandie Amusement Corp., owner of the Normandie theatre. She alleges she was injured by a portrayal in "'Till We Meet Again."

Paramount Files Suit

Paramount Pictures, Inc., has filed a breach of contract suit in the municipal court in Chicago against James Plodna's Palace theatre. Spitz & Adcock represent Paramount.

Westchester Judge Joins Casanave, N.S.S. Actions

Actions of National Screen Service, Herman Robbins, Toby Gruen et al. against Charles L. Casanave at New York, and Mr. Casanave's counter action at White Plains were consolidated on Tuesday by an order signed by Supreme Court Justice Mortimer B. Patterson at White Plains stating that the cases involved similar issues and should be tried jointly. National Screen Service earlier won approval of two preliminary moitons at New York and Mr. Casanave had one motion granted in White Plains.

Justice Cohalan ordered Mr. Casanave to appear for examination before trial on Thursday and at the same time denied his motion for an examination of Mr. Robbins, Mr. Gruen and Elliott Pearlman, National Screen Service assistant treasurer. The court, however, said that it would permit the Casanave motion at a later date. A motion by Mr. Casanave for a bill of 190 items was consented to for 154 items and the court sustained all objections to the remaining 36. In White Plains, where Mr. Casanave's counter suit is pending, Justice Patterson denied a defense motion to dismiss the complaint.

Seitz Theatre Ruling

The court of appeals in a 12-page opinion written by Judge A. W. Overmyer, filed in common pleas court in Sandusky, Ohio, April 28th, upheld Judge E. H. Savord's ruling in favor of the Seitz Theatre Co. in its action against the General Theatre Co. for $162,100 plus interest.

Jolson Sued by Brother

Harry Jolson, brother of Al Jolson, on Monday brought suit in the New York supreme court for $25,000 which he claimed was due him under an agreement made by the brothers in 1934. Harry said that Al agreed to pay him $150 weekly for the exclusive use of the name Jolson in the theatrical world. Since 1937, however, Harry claimed, he has not been paid.

Suit Intervention Granted

Justice Carroll G. Walter of the New York supreme court has granted permission to Rene B. Meyer, holder of 100 shares of Universal Pictures common stock, to intervene as a plaintiff in the directors' suit of Samuel I. Posen against Universal and others.

Sues for Commissions

A suit for $20,000 has been filed in the New York supreme court by Emil Neugebauer against Nate J. Blumberg and Lawrence Waterman, Mr. Blumberg's secretary. Mr. Neugebauer claims that he discovered Gloria Jean, and that in October, 1938, he made a deal to turn her over to Universal for a commission.

"Doe" Suit Brought

Robert Shurr and Pat A. Leonard have filed a damage suit in federal court in New York against Warners, Jacob Wilk, Richard Counell, Robert Presenell and Robert Riskin, charging infringement of their play, "The Stuffed Shirt," by the film "Meet John Doe."

U.A. Sued on Song

A suit for $5,000 damages for alleged unauthorized use of a song has been filed against United Artists in the New York supreme court by Serge Adelheim as assignee of A. Beresovsky, Russian composer. The song, "Be Still My Love, Be Still," was allegedly played in the film "We Live Again."

Marks Fined on Tax

Louis and Meyer Marks were fined $1,000 each by Judge Charles Woodward in the Federal court in Chicago in an income tax case relating to Marks sale of the Marbro, Granada and Broadway Strand theatres.

Variety Chiefs All Set for Next Week's Meeting

With the national convention of the Variety Clubs of America at Atlantic City from May 15th to 17th less than a week away, officers and convention committeemen predict the event will bring more showmen together at one time than ever before. Registrations, and the number of clubs sending mass delegations are reported to have already exceeded all previous Variety attendance figures.

Films will be heavily represented at the convention with exhibitors comprising by far the largest portion of the attendance. Hollywood, and the home offices of major distributors in New York will be represented by sizeable delegations however. The Motion Picture Producers and Distributors of America have cooperated with Walter Wanger and Paul Short, Variety committeemen, in arranging for the attendance of film stars at the Atlantic City meeting. Mr. Wanger and Clifford Lewis will lead the delegation, which includes representatives of every major studio, to Atlantic City.

Stars To Attend

Among the film names listed on the convention roster to date are: Myrna Loy and her husband Arthur Hornblow, Joan Crawford, James Cagney, Hedy Lamarr, Walter Wanger and wife, Joan Bennett, Henry Fonda, Dorothy Lamour, Ray Milland, Charles Boyer, Claudette Colbert, Jon Hall, Frances Langford, Phil Reagan, Bob Burns, Errol Flynn, Simon Simone, Jeanette McDonald, Charles Laughton, Ronald Colman, Jane Withers, Anna Neagle, Herbert Wilcox and Jean Hersholt.

Home office participation in the Variety convention will include the world premiere of RKO's "Sunny" starring Anna Neagle and Ray Bolger at Atlantic City on May 16th, an MGM "Ziegfield Girl" float in the Variety boardwalk parade and a cocktail party for Variety members sponsored by United Artists on May 17th. RKO will also sponsor a broadcast by the Kate Smith radio hour from the Warner theatre in Atlantic City on May 16th. Radio networks will cover the annual banquet and presentation of the Humanitarian Award on May 17th and the boardwalk parade on the same afternoon.

Largest tent registration to date is reported from Atlanta

Variety Clubs in the Field

Opening of the new community health center erected by the Oklahoma City Variety Club will herald a city wide drive for health betterment L. C. Griffith, chief barker, reported this week. The $45,000 center for the county tuberculosis and health associations, clinics, and welfare agencies is expected to be ready by May 10th. Tent 22 raised the entire cost of the new Oklahoma health center.

Dr. Leon Levy, chief barker of the Philadelphia Variety unit reported that contributions of $26,000 to date for the club's charities will insure that it tops its pledges by a substantial margin by year's end. Dr. Levy along with Isaac D. Levy, Frank L. McNamee, Charles Goldfine and Jay Emanuel were named from the local Variety club to the executive committee of the local Infantile Paralysis Foundation to supervise distribution of funds collected for paralysis welfare work.

The Twin City Variety Club will hold its annual ball for the benefit of the Milk Fund at the Hotel Niccolet, Minneapolis on May 10th Ben Blotcky, chief barker and Merle Potter. Cedric Adams, Robert E. Murphy, A. A. Kaplan, Max Torodor, and Charles Rubenstein are on the Milk Fund committee.

Boston Variety members will sponsor their second annual Charity Bazaar and Ball on June 24th. The committee in charge includes Martin J. Mullin, E. Harold Stoneham, Edward S. Callahan. Maurice Wolf, Herman Rifkin, Ted Fleischer, Edward Morey and John Dervin.

Detroit projectionists this week elected new officers to their Screen Craft Club. The new officers are: president, Russell Ruben, Amusement Supply Co.; vice president, Nat Goldstaff. Graystone theatre; secretary-treasurer, Sol Goldberg, Esquire theatre; recording secretary, Manny M. Schare; board member, Gus Cohen, Ambassador theatre.

Motion Picture Associates of Philadelphia will elect new officers on June 7th. The group will also supply smoking needs and reading material for drafted members.

Philadelphia's new Showmen's Club sponsored its first social event, a May Hop, at its clubrooms on May 3rd to aid its welfare fund. Bennie Biben was chairman.

The Metro Pep club, New Haven, will hold a dinner dance on May 13th. Rose Mary Patterson, president and George Weber are in charge.

IN NEWSREELS

MOVIETONE NEWS—No. 68, Vol. 23.—Nazis again bomb London..Crystal Palace demolished....England conscripts women....Trained airmen for RAF....New Niagara bridge....Orang-outan in St. Louis....Air Corps over Mt. Shasta....Fashions....Sports.

MOVIETONE NEWS—No. 69, Col. 23.—FDR dedicates Wilson shrine....Anti-aircraft practice....Bronx Zoo transformed....New Orleans fashion show....Wilkie at Vultee plant....Kentucky Derby.

NEWS OF THE DAY—No. 266, Vol. 12.—Defense bond sale....Nazis raid London....RAF reinforcements....Air Corps over Mt. Shasta....Police honor hero....Sports.

NEWS OF THE DAY—No. 267, Vol. 12.—FDR at Wilson shrine....U. S. mercy ship....Fire destroys Spanish town....La Guardia accepts painting....Bronx Zoo goes native....Kentucky Derby....Sheep Derby.

PARAMOUNT NEWS—No. 71.—San Francisco yacht parade....South American news items....Wooden ships boom....Airmen for Britain....Coast defense drill....Army life....Nazis raid London....Defense bond sale.

PARAMOUNT NEWS—No. 72.—Midshipmen on parade....LaGuardia accepts painting....Greenwich Village art show....Welcome Mercy ship....Byrd ship returns....FDR speaks again....Kentucky Derby.

RKO PATHE NEWS—No. 71, Vol. 12.—FDR buys defense bond....Nazis raid London....Crystal Tower demolished....Marines on hike....Engineers learn railroading....Coast defense....Forest fires....Army recreation day....Australian surf carnival....Tryon horse and hound show.

RKO PATHE NEWS—No. 72, Vol. 12.—FDR dedicates Wilson's birthplace....Vultee plant opens....American day poster awarded....“Citizen Kane” opens....'Chutists train....Byrd ship returns....Lamb Derby in California....Sponge fleet aids Greeks....Kentucky Derby.

UNIVERSAL NEWSREEL—No. 976, Vol. 13.—FDR buys Bond....Battle of Britain....RAF recruits....Planes fly mountain....Coast defense....Draftees at play....“Four-Eyed” beauties compete....California rodeo....Girl wrestlers.

UNIVERSAL NEWSREEL—No. 976, Vol. 13.—FDR ready to fight....Kentucky Derby....New plane plant opens....Air corps practice....Czechs in Britain....Lions playground opens....Elephants celebrate May day....May Day parade....Machines moulds shape.

Two Receive MGM Awards

Metro - Goldwyn - Mayer has awarded Honor Roll Buttons to S. L. Morris of the Palace theatre in Lockport, N. Y., and Bernard Zelenko, manager of Loew's Valencia in Jamaica, L. I., N. Y., for their campaigns on “Land of Liberty” and “Gone With the Wind,” respectively. Mr. Zelenko is the first Loew manager of the metropolitan New York circuit to have a campaign reproduced in MGM's cooperative service sheet.

Wisconsin Houses Vary Admissions

Throughout the state of Wisconsin theatre admissions continue to fluctuate. In Superior, Oshkosh, Kenosha and other spots reduced spring and summer prices have been announced, while in Milwaukee, Fox has raised the price three and four cents at its Wisconsin, Palace and Strand theatres, first run houses. Also in Janesville, the circuit has increased evening admissions at the Myers five cents in the balcony and 10 cents in the orchestra.

In Superior, lowered prices have been announced at the Palace and People theatres; in Oshkosh, the Strand has announced new spring and summer admissions, while in Kenosha, the Gateway has lowered its prices in the 2 to 6 P. M. and after 6 P. M. brackets 10 cents to 30 and 40 cents, including tax.

Fox's Strand, Palace and Wisconsin in Milwaukee have been charging 27 cents, plus three cents tax, to 1 P. M.; 36 cents, plus four cents tax, to 6 P. M., and 50 cents, plus five cents tax, after 6 P. M. Now the houses are charging 30 cents, plus three cents tax, in the first bracket and 40 cents, plus four cents tax, in the second with the third remaining the same. The Warner still continues its 30-40-55-cent prices, including tax.

Cougland Named Film Editor

Willard Cougland, former Seattle newspaper sports writer and more recently manager of a suburban theatre in Portland, Ore., has returned to Seattle and has been named motion picture editor of the Seattle *Star,* an evening daily. He will also supervise radio news for the paper.

Boucher Supervises 13 More

Frank M. Boucher, Western New York zone manager for Schine Enterprises, Inc., will supervise Schine's 13 theatres in Rochester, New York, it was announced this week. Mr. Boucher has been associated with the theatre business for the past 20 years, the last three of which have been with Schine.

New Michigan Directory

Two local film books are in preparation by the Allied Theatres of Michigan, a new edition of its booking book, which will appear with the addition of dates and holidays this year, and a new edition of the directory listing location, size and owner of every Michigan theatre.

Van Leer Transferred

Arnold Van Leer, former exploitation head for Paramount in the Philadelphia area, has taken over the same position for the New England territory. Mr. Van Leer will work out of the Paramount office in Boston. Before joining Paramount he operated his own publicity agency.

Schines Collect $7,000

J. Meyer Schine, president of the Schine circuit, has forwarded to the Greek Relief Fund headquarters in New York $7,000, collected in the circuit's 175 theatres. The Schines' home city, Gloversville, N. Y., raised $200 at the Glove and Hippodrome theatres.

Dallas Variety Appoints Committees, Holds Tournament

On Monday, Paul Short, chief Barker of Variety Club of Texas, Tent No. 17, in Dallas appointed various committeemen for the year. The committees and chairmen include:

Robert J. O'Donnell, in charge of the outdoor festival; John Adams, national convention; James O. Cherry, membership; Meyer Rachofsky, dues; L. M. Rice, legal; Ray Beall, publicity; Wallace Walthall, parties; Fred Jack, finance; Charles Meeker, speakers and entertainment at the Monday luncheons; Joe Estes, Hallowe'en party; Lynn Stocker, Christmas carnival; Walter Henshel, Atlantic City convention arrangements; Duke Evans and Burt King, golf tournaments; William F. O'Donnell, general entertainment; Elmer Zrenner, purchasing and maintenance.

Previously, barkers from every section of Texas gathered in Dallas April 19th, 20th and 21st to participate in the Dallas Variety Club sixth annual spring get-together and golf tournament which netted more than $6,000, and which was turned over to charity. The three-day affair included the tournament, buffet suppers, parties and various forms of entertainment.

Hauck Opens 43rd Theatre

Joe Hauck opens his 43rd theatre in Shreveport, La., this week with W. A. Prewitt of New Orleans as co-operator. The theatre seats 750 and cost approximately $100,000.

New Altec Contracts

New business activity in the south, as reported by the Atlanta district office of Altec Service, includes new contracts with the following theatres: booth and sound service for the Drake theatre, Pearson, Ga.; sound and repair-replacement service for the new Caldwell house in Ruston, La., and the Lincoln theatre, Raleigh, N. C.; sound service for Bert Ram's Lakeview, Augusta, Ga., and all theatres operated by Col. Thomas E. Orr in Northern Alabama and Georgia; for the Savannah theatre, Savannah, Ga., the Bibb theatre, Macon, Ga., and the Roxy in Savannah; and for the Tankersley and Hampton houses at Ellijay and Chatsworth, Ga., and the Royal at Summerville, Ga.

Rossheim with Loft

Irving D. Rossheim, former president of First National Pictures and at one time a director of Warner Brothers Pictures, has been elected secretary of the Loft Candy Company. A Philadelphia attorney, retired recently from partnership in a securities firm, Mr. Rossheim was also, during his film career, president of the Stanley Company of America, a theatre circuit absorbed by the Warner theatre chain.

Harman Joins Soundies

Public relations and publicity for the Soundies Distributing Corp., in Hollywood, will be handled in the future by Dick Harman, according to a contract signed with Mr. Harman by N. H. Brower, general manager of the company.

Photophone Signs 350 For Sound Servicing

W. L. Jones, RCA sound service manager, reported Monday that two circuits, totalling 25 theatres, and a number of independents had been added to RCA service roster, and that many circuit and independent houses signed renewal pacts.

Circuits signed for the first time are Alliance Theatre Corp., Chicago, 12 houses, and Y. and W. Management Corp., Indianapolis, 13 theatres.

Service contracts signed for renewal by circuits included Tri-States Theatres, Des Moines; Century Circuit, New York; Southern Amusement, Lake Charles, La.; Saenger and United theatres, New Orleans; Watts-Keasler, Rodessa, La.; Sterling, Seattle, and several theatres in the Wometco Circuit, Miami, and Wilmer and Vincent, New York. More than 270 theatres were involved in those deals.

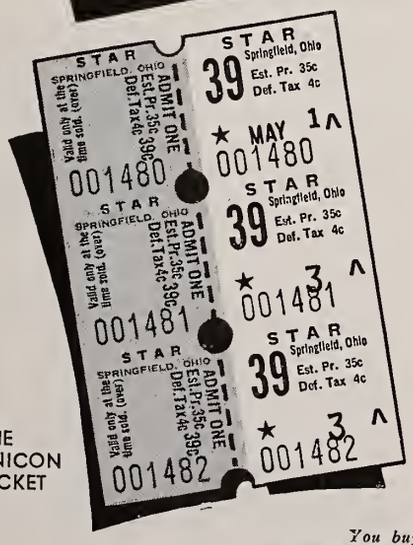
Guild-Goodman Column Set

Leo Guild and Ezra Goodman have been signed to do a regular monthly movie and theatrical column, entitled "The Hollywood and Broadway Show," for *Show Magazine*, a national Hillman-Curl periodical. The first column will appear in the forthcoming May issue.

Republic Gets Saenger

Republic signed its first large circuit for 1941-42 product, is the Paramount-Richards-Saenger Theatres Corporation, New Orleans.

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BLONDIE GOES LATIN: Penny Singleton, Arthur Lake, Larry Simms—Best "Blondie" picture to date. Enjoyed by all. We let all blondes in free that night. Little did we realize there were so many blondes. Did not do business anticipated.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

FACE BEHIND THE MASK, THE: Peter Lorre, Evelyn Keyes—Played on late show to a grand crowd. Very pleasing picture for an occasion like this. Played March 15.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

GIRLS UNDER 21: Rochelle Hudson, Paul Kelly, Bruce Cabot—A so-so programmer that was played on a twin bill. The cast does a fair job with their story material and patrons seemed to enjoy it.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

GIRLS UNDER 21: Paul Kelly, Rochelle Hudson—This pelased and the box office said O.K., which is not very often with Columbia pictures, especially those in the A and B brackets. Running time, 64 minutes. Played March 31-April 1.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. Neighborhood patronage.

GREAT PLANE ROBBERY, THE: Jack Holt, Vicki Lester— Why, oh, why, do they continue to hang on to Jack Holt? Didn't do express expenses and never do on Jack Holt. Played March 1.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

HOWARDS OF VIRGINIA, THE: Cary Grant, Martha Scott, Sir Cedric Hardwicke, Richard Carlson —Well acted and the few who came enjoyed the feature. Billed as an A feature but not worth a nickle more than a cheap western as far as the box office is concerned. The public will not go for this type and that's that. Running time, 117 minutes. Played April 21-22.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. Neighborhood patronage.

LADY IN QUESTION, THE: Brian Aherne, Rita Hayworth—Double billed and pleased. Imagine Columbia setting this in as an A feature and had to be double billed to attract enough people to pay film rentals. Let us say that Brian Aherne's acting is superb and many stayed to see the feature twice and when an audience will stop and praise a star on their way out he must be good. Running time, 81 minutes. Played April 23-24.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. Neighborhood patronage.

NOBODY'S CHILDREN: Edith Fellows, Billy Lane —A good little tear jerker that pleased the ladies on "ladies night." Billy Lee and Edith Fellows do a very good job with their acting chores and the women came out with tears in their eyes.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

THIS THING CALLED LOVE: Rosalind Russell, Melvyn Douglas—Played with "Victory," which in my mind was O.K., for it gave change from comedy to drama. Had good business second day with opening day a little better than my usual Thursdays. Picture should do well anywhere. Running time, 98 minutes. Played April 24-25.—George O. Wiggin, Maplewood Theatre, Malden, Mass. Neighborhood and transient patronage.

First National

EAST OF THE RIVER: John Garfield, Brenda Marshall, Marjorie Rambeau—John Garfield too stiff in this one but will do all right where Garfield is a favorite. Garfield all washed up here. Business poor. Played April 1.—John C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

KNOCKOUT: Arthur Kennedy, Olympe Bradna—No star power and no business. They just won't come in and look at it. Would look at the lithos and walk on but those who came in stayed. If you never play it, you have missed nothing. Running time, 73 minutes. Played April 26.—E. M. Freiburger, Dewey, Okla. Small town patronage.

SANTA FE TRAIL: Errol Flynn, Olivia de Havilland, Raymond Massey, Ronald Reagan, Alan Hale —Excellent from all standpoints. Play it up in the schools. Should do extra business. With us business was above average. Played April 3-4.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

TORRID ZONE: James Cagney, Ann Sheridan, Pat O'Brien, Andy Devine—Right up our alley and pleased both patrons and the box office. Cagney sure is dynamite, and Sheridan is easy on the eyes. Running time, 88 minutes. Played April 17-18.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. Neighborhood patronage.

Metro-Goldwyn-Mayer

BAD MAN, THE: Wallace Beery, Lionel Barrymore, Laraine Day—Good picture and good business. Good show for a small town. Running time, 70 minutes. Played April 23-24.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FLIGHT COMMAND: Robert Taylor, Ruth Hussey, Walter Pidgeon—Excellent picture and well done by Taylor, Miss Hussey, Walter Pidgeon and cast. Business the best in month with exception of "Kitty Foyle." Patrons liked this film very much. Comment fine. Running time, 113 minutes. Played April 27-28.—George O. Wiggin, Maplewood Theatre, Malden, Mass. Neighborhood and transient.

FLORIAN: Robert Young, Helen Gilbert—This is a very good feature for a small town audience. It has most everything that is entertaining. I played this late but my audience enjoyed it very much, especially the trained horses and the dancing. I can recommend this one to suit a rural audience. Running time, 90 minutes. Played April 26.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

NEW MOON: Nelson Eddy, Jeanette MacDonald—Well acted and liked by the few who came out to see it. Loss heavy with this. Not a small town picture. Metro lost on this and the Casino went plenty red on the ledger. Running time, 104 minutes. Played April 16-17.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. Neighborhood patronage.

RAGE IN HEAVEN: Robert Montgomery, Ingrid Bergman, George Sanders—Some liked it and some didn't. A little too arty for small town. Is similar to "Night Must Fall." Running time, 85 minutes. Played April 22.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

STRIKE UP THE BAND: Mickey Rooney, Judy Garland, Paul Whiteman and His Orchestra—Very, very good. Box office receipts poor but not the fault of the picture. Another feature that MGM sold on percentage and lost the expense of a checker. How can any exhibitor make money when such features don't go in a small town? Running time, 120 minutes. Played April 9-10.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. Neighborhood patronage.

Monogram

GENTLEMAN FROM ARIZONA: Craig Reynolds, John King—Very good color picture. Deserves a good playdate. Different from the usual outdoor picture. Played April 2.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

YUKON FLIGHT: James Newill, Louise Stanley—Beware. Did poor business even on "Bargain Day." Not as good as former "Renfrew" pictures.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

Paramount

CHEROKEE STRIP: Richard Dix, Florence Rice—This pleased and drew one of the largest crowds for many months. So pleased with this that we have placed "The Round-Up" featuring R. Dix on our best dates. Running time, 84 minutes. Played March 28-29. —George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. Neighborhood patronage.

CHRISTMAS IN JULY: Dick Powell, Joan Blondell —Double billed with "Girls Under 21" and did good business. Credit must go for the latter for the drawing power, although "Christmas in July" pleased. Running time, 72 minutes. Played March 31-April 1.— George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. Neighborhood patronage.

CHRISTMAS IN JULY: Dick Powell, Ellen Drew—Above average programme picture. Did nicely on a double bill. Should be suitable for any situation.— Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

LAS VEGAS NIGHTS: Tommy Dorsey nd His Orchestra, Phil Regan, Bert Wheeler, Constance Moore, Lilian Cornell, Virginia Dale—Fair picture, fair business. Not a big show but an entertaining one if your customers are not hard to please. Running time, 89 minutes. Played April 27-28.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

STAGECOACH WAR: William Boyd, Russell Hayden—The regular "Cassidy" picture that didn't do much business for us. Played Apirl 5.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

VICTORY: Fredric March, Betty Field, Sir Cedric Hardwicke—Played with "This Thing Called Love," which in my mind was O.K. for it gave change from comedy to drama. Had good business second day with opening day a little better than my usual Thursdays. Played April 24-25.—George O. Wiggin, Maplewood Theatre, Malden, Mass. Neighborhood and transient patronage.

Republic

BARNYARD FOLLIES: Mary Lee, Rufe Davis, Carl "Alfalfa" Switzer—A swell little down-on-the-farm picture. Nice musical numbers, lots of comedy and good direction keep the picture moving along at a rapid pace. This is swell small town film fare!— Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

BEHIND THE NEWS: Lloyd Nolan, Doris Davenport—Just a fair newspaper picture that got by without any adverse criticism. My patrons did not laud it but I did not hear any severe complaints.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

BOWERY BOY: Dennis O'Keefe, Jimmy Lydon, Louise Campbell — A good little programmer that seemed to provide our patrons with fair entertainment. Again Republic gives us an entertaining film but nothing outstanding.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

MELODY RANCH: Gene Autry, Jimmy Durante, Ann Miller, George "Gabby" Hayes, Mary Lee—Audience disappointed. Picture not up to par.—E. H. Malone, Alma Theatre, Alma, Wis. General patronage.

UNDER TEXAS SKIES: Three Mesquiteers (Robert Livingston, Bob Steele, Rufe Davis)—This series of westerns seems to satisfy the western lovers.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

RKO Radio

CONVOY: Clive Brook, John Clements, Judy Campbell—Played on Sunday midnight in the interest of our war drive to gratifying business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

KITTY FOYLE: Ginger Rogers, Dennis Morgan, James Craig—Second run, Malden, but business was exceptionally good. Used heralds, extra newspaper space with large mats in local papers. Advertised Ginger Rogers as "Kitty Foyle," the role that won her the Motion Picture Academy Award for year's best performance. Can't miss. Running time, 108 minutes. Played April 17-18.—George O. Wiggin, Maplewood Theatre, Malden, Mass. Neighborhood and transient patronage.

MEXICAN SPITFIRE OUT WEST: Lupe Velez, Leon Errol—Fair comedy. Running time, 76 minutes. Played April 25-26.—Harry Tishkoff, Empress Theatre, Rochester, N. Y. Neighborhood patronage.

SAINT IN PALM SPRINGS: George Sanders, Wendy Barrie—Very warm days; business slow. Played with "Kit Carson" and is a fair picture. Played April 20-21.—George O. Wiggen, Maplewood Theatre, Malden, Mass. Neighborhood and transient patronage.

WAGON TRAIN: Tim Holt, Ray Whitley—This is the first of the Tim Holt's pictures we have played, and it is a fairly good western. Running time, 58 minutes. Played April 25-26.—Harry Tishkoff, Empress Theatre, Rochester, N. Y. Neighborhood patronage.

Twentieth Century-Fox

CHAD HANNA: Henry Fonda, Dorothy Lamour, Linda Darnell—A very good color picture except the title. Running time, 88 minutes. Played April 27-29.—Harry Tishkoff, Empress Theatre, Rochester, N. Y. Neighborhood patronage.

SLEEPERS WEST: Lloyd Nolan, Lynn Bari, Mary Beth Hughes—Just another picture which pleased but did not draw any extra business. Running time, 74 minutes. Played April 25.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

United Artists

KIT CARSON: Jon Hall, Lynn Bari—Very warm days; business slow. Played with "Saint in Palm Springs." Rather disappointed in "Kit Carson" drawing power, as usually pictures of that type go over well in this section. Running time, 97 minutes. Played April 20-21.—George O. Wiggin, Maplewood Theatre, Malden, Mass. Neighborhood and transient patronage.

SAPS AT SEA: Laurel and Hardy—Another Laurel and Hardy hit which we bought late but still enjoyed nice box office returns.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Universal

BOYS FROM SYRACUSE, THE: Rosemary Lane, Allan Jones, Joe Penner, Martha Raye—Played this one on cash night and they all liked it very much. Just the right kind of show to make the people forget their troubles in these trying times. Good recording and photography good. Joe and Martha have quite a time as well as Allan Jones and Rosemary Lane as they being twin slaves and masters. Some nice songs and music as well as lots of comedy and laughs. Running time, 80 minutes. Played April 9.—H. D. Furnice, Casey Theatre, Casey, Iowa. Rural and small town patronage.

DEVIL'S PIPELINE, THE: Richard Arlen, Andy Devine—Nothing to brag about in this picture. Just a fair programmer that sneaked by. Not much comment from the patrons.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

I CAN'T GIVE YOU ANYTHING BUT LOVE, BABY: Broderick Crawford, Peggy Moran, Johnny Downs—Not bad for a small show; was really surprised with it. Although I did fair business with it, it was not bad for the price. Running time, 60 minutes. Played April 5-6.—H. D. Furnice, Casey Theatre, Casey, Iowa. Rural and small town patronage.

LEGION OF LOST FLYERS: Richard Arlen, Andy Devine—I booked this with "Riders of Pasco Basin". They made an excellent combination. Liked by everybody. Running time, 63 minutes.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

LITTLE BIT OF HEAVEN, A: Gloria Jean, Nan Grey, Robert Stack, Hugh Herbert, Stuart Erwin—Played in the middle of the week to just ordinary grosses. No reaction from the audience or comments. Accepted as fair entertainment for the masses and worth about half the film rental charge. Running time, 86 minutes. Played April 16-17.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

MEET THE CHUMP: Hugh Herbert, Anne Nagel—Just a silly bunch of mush with about one laugh in every 15 attempts. Better shelve it. Played April 15. Burris and Henley Smith, Imperial Theatre, Pocahontas, Ark. Rural patronage.

ONE NIGHT IN THE TROPICS: Abbott and Costello, Allan Jones, Nancy Kelly, Robert Cummings—This is a swell little picture. Abbott and Costello were really great! The musical numbers weren't very much; the comedy is the redeeming feature of this picture. Plenty happening all the time to keep one thoroughly entertained.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

SPRING PARADE: Deanna Durbin, Robert Cummings—These Durbin pictures ain't made for small town audiences. Very good picture but didn't do much over film rental. Played March 6-7.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

TRAIL OF THE VIGILANTES: Franchot Tone, Warren William, Broderick Crawford, Andy Devine, Mischa Auer—Very good western with lots of comedy, action and thrills. Running time, 75 minutes. Played April 27-29.—Harry Tishkoff, Empress Theatre, Rochester, N. Y. Neighborhood patronage.

UNDER-PUP, THE: Gloria Jean, Nan Grey, Robert Cummings, Virginia Weidler, Ann Gillis—Played late but did a good business. Very pleasing heart tugging picture. Played March 3.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

WHEN THE DALTONS RODE: Randolph Scott, Kay Francis—Action-excitement-romance, every ingredient that could possibly be contained in one picture were put into this one. Deserves your best playdate. Played March 13-14.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

Warner Brothers

CALLING ALL HUSBANDS: Ernest Truex, Lucile Fairbanks—Played with "Lady in Question" and must say "Calling All Husbands" had the house in an uproar. Double billed with another good feature, this should pack almost any house. It's what the ladies want and will go for in a big way. Cheaply produced and well acted. Played rather late and this hurt the box office some. Running time, 64 minutes. Played April 23-24.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. Neighborhood patronage.

FOOTSTEPS IN THE DARK: Errol Flynn, Brenda Marshall, Ralph Bellamy—Slow to start, but ends up a swell picture but nothing real big. Somehow Warners have missed for us all year. We can't seem to make them pay off at the box office. Played April 13-14.—Burris and Henley Smith, Imperial Theatre, Pocahontas, Ark. Rural patronage.

KNUTE ROCKNE—ALL AMERICAN: Pat O'Brien, Gale Page—Swell picture with lots of heart appeal but failed to draw here, although brought some few in that were unaccustomed to attending. Played February 27.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

LADY WITH RED HAIR, THE: Miriam Hopkins, Claude Rains—Pleased only the women patrons which wasn't too many. Business poor. Played March 18.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

Short Features

Columbia

CUCKOO CAVALIERS: Three Stooges—Leave it up to Columbia and the Three Stooges to deliver the best in slapstick every time. Funny. Running time, 19 minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

FARMER TOM THUMB: Fables—Rather cute.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

FRESH AS A FRESHMAN: All-Star Comedies—This is a very outstanding comedy. Many enjoyed it more than the feature and stayed to see it twice. On leaving the theatre told us we had two fine features.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HIS EX MARKS THE SPOT: Buster Keaton—Funny. Slapstick. Pleases our customers. Running time, 19 minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

NEW YORK PARADE: No. 1—Good filler.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SCHOOLBOY DREAMS: Phantasies Cartoons—Just fair. Running time, nine minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

SCREEN SNAPSHOTS: No. 4—Very good. Well received.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Metro-Goldwyn-Mayer

MENDELSSOHN'S WEDDING MARCH: MGM Miniatures—Very good colored single reel. Music much enjoyed by my patrons. Running time, eight minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

QUIZ BIZ: Pete Smith Specialties—A good, entertaining reel with some comedy. The kids enjoyed it. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Paramount

CONSTABLE, THE: Gabby Color Cartoons—Fair. Running time, eight minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

(Reports continued on following page)

ANOTHER REPUBLIC FAN MAGAZINE AD

JOYOUS JOTTINGS on a BIG PICTURE



GET SET for a laugh, AMERICA! Here come those "ROOKIES ON PARADE"... REPUBLIC'S riot of fun ABOUT the boys in the ARMY comps and the GIRLS who refuse to be LEFT behind! You could TAKE out laughter-INSURANCE on the MERRY lood of FUNSTERS in its ALL-STAR singing CAST...For instonce, THERE'S thot genius AMONG hep cats, BOB CROSBY...lovely RUTH TERRY... AND sultry-singing GERTRUDE NIESEN, UPROARIOUS EDDIE FOY, Jr., AND amusing MARIE WILSON, not to mention SUPER-HILARIOUS CLIFF NAZARRO, the original rib-TICKLING double-talker, and a HOST of others! And that's not all.. THERE ore song-nits galore... TWO heart-tingling romances and DAZZLING SETTINGS FOR both SPECTACLE AND fun! SO for the TIME of your LIFE...be one OF THE happy throng that's HEADED for laughter... SONG and romance with "ROOKIES ON PARADE"







IT'S...

A REPUBLIC PICTURE

(Continued from preceding page)

DIVING DEMONS: Sportlights — Good Sportlight. Very interesting. Same as usual. Running time, nine minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

SACRED GANGES: Fascinating Journeys—Here is a decidedly different color scenic. Instead of trying to take in a whole country or city, this concentrates on a half mile stretch of the Ganges River. It turned out to be very well received. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

SNEAK, SNOOP AND SNITCH IN TRIPLE TROUBLE: Animated Antics—Good enough black and white cartoon. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SPRINGTIME IN THE ROCKAGE: Stone Age Cartoons—Usual Stone Age cartoon. Very good. Running time, nine minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

TWINKLETOES GETS THE BIRD: Animated Antics—Will do. Fair cartoon fare.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

VILLAGE IN INDIA, A: Fascinating Journeys—Just so-so. Don't think so much of these cruise reels. Running time, nine minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

WEDDING BELTS: Stone Age Cartoons — Very amusing. Something different. Running time, nine minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

RKO Radio

ARMS AND THE MEN—U. S. A.: March of Time, No. 4, Vol. 7—The pick of the short subjects. Entertaining and educational. Running time, 20 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

Twentieth Century-Fox

BATTLE OF THE ATLANTIC: The World Today—Timely and interesting war subject, showing convoys. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Universal

BULLETS AND BALLADS: Two Reel Musicals—Very good musical short. Should please. Running time, 19 minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

RECRUITING DAZE: Color Cartoons — Funny. These Lantz cartoons get better by the cartoon.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

Vitaphone

BEDTIME FOR SNIFFLES: Merrie Melodies—Very funny. Good animation. Excellent color. The best. Running time, nine minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

FREDDIE MARTIN AND HIS ORCHESTRA: Melody Masters—Good musical reel. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GOOFY GROCERIES: Merrie Melodies—Very good cartoon in color. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

JUST A CUTE KID: Broadway Brevities—Very mediocre.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MEET THE FLEET: Technicolor Specials—Another excellent patriotic featurette from Vitaphone. It still amazes me how much they can get into a short time. You can't go wrong on any of this series. Running time, 20 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

PONY EXPRESS DAYS: Broadway Brevities—A very fine featurette.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PORKY'S BEAR FACTS: Looney Tunes — Fine. Vitaphone is our best bet for good cartoon fare. Running time, nine minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

PORKY'S BEAR FACTS: Looney Tunes—Average black and white cartoon. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PORKY'S HIRED HAND: Looney Tunes—Excellent. "Porky" at his best. Running time, nine minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

SHOP, LOOK AND LISTEN: Merrie Melodies—Excellent.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

SHOP TALK: Bob Hope Re-issues—Not as good as Columbia two reelers but will do. But not on your best day. Running time, 19 minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

SNIFFLES BELLS THE CAT: Merrie Melodies—Unusually good. Running time, nine minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

SOUR PUSS: Looney Tunes—Good. Running time, nine minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

WACKY WILDLIFE: Merrie Melodies—Here is a cute and novel cartoon that is certain to please. Keep it up, Vitaphone; we like them. Running time, nine minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

WILD BOAR HUNT: Hollywood Novelties—Entertaining subject showing Howard Hill, bow and arrow expert, hunting a wild boar. Men will like it. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WILD BOAR HUNT: Hollywood Novelties—Very exciting. Be sure to play this.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Serials

Republic

ADVENTURES OF RED RYDER: Don "Red" Barry—A letdown from Republic. Nothing like 'Fu Manchu" serial. Most of the kids went for this but not the adults.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

LONE RANGER SERIAL: "I've had enough. No more for me.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

NEW AND PRODIGAL CONTRIBUTORS

One new contributor sends reports to the What the Picture Did for Me Department and another exhibitor, whose reports have been missing for some months, resumes. The new member is:

JERRY L. THAYER, Leddy's Theatre, Raymond, N. H.

The prodigal, who has resumed after a lapse of some time, is:

GEORGE KHATTAR, Casino Theatre, Whitney Pier, Sydney, N. S.

Read the reports from these and other exhibitors in the adjoining columns.

New Comerford Theatre

According to an announcement by J. J. O'Leary, general manager of the Comerford Theatres, the circuit has acquired property for construction on the north side of Lebanon, Pa., in the heart of the business district. Plans call for a theatre of approximately 1,000 seats equipped with the latest in sound, air conditioning and other modern conveniences. Construction is expected to start immediately and opening is set for this fall.

Projectionists Hear Lecture

Over 300 members of the I. A. Local No. 143 in St. Louis, and other locals in that territory attended a lecture on the Simplex E-7 Mechanism given by John Krulish of the International Projector Corp., on April 29th. The general purpose of this and other meetings which are being held by the various I. A. Locals is to enable the projectionists to become more familiar with the new E-7 mechanism when installed.

Group Pledges Aid To Film Industry

The Indiana Indorsers of Photoplays resolved to cooperate with exhibitors "to instill interest in better pictures and to give widespread publicity to all patriotic motion pictures" in action taken at their annual meeting on April 24th at the Columbia Club, Indianapolis. Irvin E. Deer, representative for the Motion Picture Producers and Distributors of America, told the group about the steps that go into the making of motion pictures and congratulated the Indorsers for promoting the best in motion pictures.

Mr. Deer said: "The MPPDA is a group which assists the industry in the process of self-regulation. The industry is making a mighty effort to avoid the need for government control and censorship in America."

Mrs. W. Robert Fleming of Fort Wayne was elected president. Other officers named are: Mrs. B. J. Roberts of Fort Wayne, first vice-president; Mrs. J. M. Thistlewaite of Sheridan, second vice-president; Mrs. E. L. Burnett of Indianapolis, third vice-president; Mrs. J. E. P. Holland of Bloomington, fourth vice-president; Mrs. J. F. Hauck of Fort Wayne, corresponding secretary; Mrs. H. S. Teitel of Indianapolis, auditor; Mrs. Ferd Lucas of Greencastle, recording secretary, and Mrs. Paul New of Greenfield, treasurer.

Aylesworth Named to Defense Radio Post

Merlin H. Aylesworth, head of the National Broadcasting Company from its inception in 1926 to 1935 and in 1936 and 1937 head of RKO, was appointed this week by Nelson A. Rockefeller, Coordinator of Commercial and Cultural Relations Between the American Republics, to the post of chief of the radio section of the Communications Division of that group.

The former director of radio activities for the committee, Don Francisco, was made head of the Communications Division following the resignation of James W. Young several weeks ago.

Mr. Aylesworth, it was reported in New York, has accepted the $1-a-year post for a period of about 90 days. During this time he plans to organize radio relations between the United States and Latin America.

Since his resignation from the position of publisher of the New York *World-Telegram* on January 1, 1940 Mr. Aylesworth has had his own legal office in New York.

Health Film Booked

The 200 prints of the Department of Health's new newsreel type trailer for the child health week program, which got under way May 5th, in New York, have been completely booked in independent and circuit theatres throughout the state. Nearly all independent exhibitors have contracted to carry the trailer, according to T. C. Stowell, Health Department publicity counsel and director of the film, which was produced in the state's single system sound studio in Albany.

New Shores Theatre Opens

The New Shores theatre, operated by Joseph Thomas, Jr., and R. Roy Shook in St. Clair Shores, Mich., has officially opened to the public following an informal pre-opening on Thursday, May 1st.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

Looking At It From This Corner

THE recent "spade's a spade" speaking-up on this page was a bit effective in the reaction hoped for. Not too many, but more than a few of the long-silent members have since been reporting. From what the boys write, they have no intention of ducking their Round Table duties. It's just run-of-the-mill neglect, they say, in promising to do better.

Before tuning in to another station, let it again be said that the Round Table is as strong as the members want it to be. That strength is to be measured only by the number of men who contribute to this department in maintaining it as the industry's accepted clearing house for proven boxoffice ideas.

* * *

DIFFERENCE between conventional management and skilled showmanship often is a matter of enthusiasm. It's the spark that ignites those boxoffice promotions, that makes a man glow when he turns out something that hits the customers between the eyes.

The newspaper display from Keith's Boston Memorial on the ad page in this issue might bear that out. Put together by Jack Granara and Carlo Vannicola, it's a seller, for sure. Jack writes: "We are quite enthusiastic about the idea."

* * *

THE most loyal following is often to be had among children. In terms of theatre grosses "and profitable" may be added where showmen are smart enough to give due attentions to this fertile source of patronage. Frank Gow and Eddie Zetterman bow to that in noting results at the Famous Players Canadian Broadway, in Vancouver. Games and quiz contests are a regular and important part of the kid matinees. The added units are regularly included because the youngsters want it so. They pack the house in proof of it.

* * *

A COMPLETE editorial on the value of shorts is the comment by Manager Van Roberts in a report to Interstate's Besa Short, on his run of M-G-M's "More About Nostradamus" at the Tyler, in Tyler, Texas. Wrote Roberts: "It was of feature importance to our patrons and created more actual interest than the feature itself."

To be added is, realizing what he had, Van started his campaign well ahead, and plugged the short to a fare-thee-well with screenings, lobby displays, newspaper breaks, and trailers. Another editorial could be written about that.

"Regarding my efforts in the Quigley Awards Competition, I find that the efforts put forth help greatly in training the boys under me. When this theatre receives recognition, they feel they have had something to do with it and consequently are quite proud.

"In other words, although I like the personal recognition that goes along with the Quigley Awards, I believe the real value is in the ambition they tend to create. We're going to try very hard to get this theatre up there where they really pay off."—*From a letter by Francis Gillon, manager, Tri-States LeClaire Theatre, Moline, Ill.*

EXCELLENT showmanship is displayed by the Charles E. McCarthy ad staff, on behalf of 20th Century Fox's "Blood and Sand," in the elaborate brochure mailed to exhibitors and titled "The Biography of a Great Poster." Here is described the development of the idea from the time that Art Director Louis Shanfield flew to Mexico City to commission famed Carlos Ruano Llopis to do six original paintings, reproduced in the brochure, until the posters were completed.

That 63 separate press runs were necessary to reproduce the richness of the paintings in the posters should be a tip-off to theatremen seeking for unusual promotional avenues to publicize the picture.

* * *

JUST before his date on "I Married Adventure" at Schine's Hippodrome, Gloversville, Manager Lou Hart discovered that Osa Johnson had designed a woman's glove called "Congo", manufactured by a local glove factory. The discovery came through a "strange coincidence," reports Hart, who promptly stretched the "coincidence" into a half-column news story, written by himself, plus cut, plus credits, prominently planted in the local press.

A-Mike Vogel

Round Table In Pictures



Screwballery highlighted Louie Charninsky's advance campaign on "Road Show" at the Rialto, in Dallas, with clown and usher distributing balloons and popcorn. Same pair worked audience during breaks, cutting up generally, and selling their wares.



Promoting car from local dealer, Manager Bill Roberts at the Fox California, in San Diego, for "Devil and Miss Jones" dressed a girl in devil's outfit, another in bathing suit, and had them tour main streets riding atop back seat. Appropriate tie-in card was featured.



Top front decoration for "Kane" at the N. Y. Palace, a 70-foot effect sign with various size Neon figures of Welles graduating from six to 25 feet high. Animation is furnished by rising of arms up to copy line, "It's Terrific."



Tying into the auction sequence in the picture, Maurice Crew hooked his date on "Zanzibar" at the Strand, Waterloo, to local college bid for Dorothy Lamour. Comp check signed by the students was mailed to the star and broke local dailies.



To introduce the new "Captain Battle" strip as an added attractor for his date on "Nice Girl" at the RKO Keith, in Flushing, Manager John Heinz availed himself of the personal services of the well-known eight-foot Dave Ballard, to impersonate Battle at a children's party in the theatre.

Woodin Sells Ads On 'Hopkins' Date

Reported by Larry Woodin as the outstander in his campaign for "Sis Hopkins" at the Arcadia, in Wellsboro, Pa., was a special edition of the local daily with whom Woodin made arrangements for a mass space buy somewhat less than the regular rate. The theatremen personally then resold the space to local merchants at regular space charges with a guarantee that the special edition would be sent to every R. D. mailbox out-of-town in addition to the local circulation. All ads carried some mention of the picture, copy tied into the theatre and date. As an added inducement for readers, contest was included wherein those submitting full list of misspelled words in advertisements received guest tickets. Publicity spread the word widely over an extensive area, profit on the newspaper venture paying for all exploitation on the picture which covered other effective angles.

Among these was a "Sis Hopkins" matinee, free admission going to girls wearing hair ribbons and chewing gum admitted at children's prices. Each night of the showing the front was brilliantly lighted, with a "Sis Hopkins" concert given by the local band. Other music was supplied by popular organist in window of prominent music store playing hit tunes from the picture, loud speaker carrying the tunes to the crowds out front.

Lobby display featured "Sis Hopkins" cutouts shown against bales of hay and a street ballyhoo took the form of a hay cart, riders in costume carrying placards spelling out the title. For the girls, another attractor was a contest to find the local beauty whose measurements most closely approximated those of Judy Canova, star of the picture. Winner was given term pass and also acted as hostess at the premiere.

"LET'S HEAR FROM YOU"

Elaborate Campaign Opens Griffith New Tulsa Theatre

For the opening of the Griffith Circuit's new Tulsa, in Tulsa, Oklahoma, an elaborate campaign reported by Lew Chatham, City Manager, was preceded with a dinner and entertainment at the Hotel Tulsa with C. B. Akers, Division Manager, acting as toastmaster. Among the speakers were L. C. Griffith, the Mayor of Tulsa, and other notables. Local papers, of course, played up the opening with lead stories and extensive photo coverage.

As a souvenir for the opening, a de luxe program distinctively bound, was distributed widely, the 40 pages containing material of interest regarding the circuit operation, story on the Griffiths' beginnings and other data. Outside ads were numerous.

"LET'S HEAR FROM YOU"

Gates' "Dictator" Impersonator

Chaplin impersonator was used in advance of "The Great Dictator" by Arnold Gates at Loew's Park, in Cleveland. Appropriately back bannered, ballyhoo covered main streets and wherever crowds gathered, distributing cards with picture copy.

FPC-Men Build Kid Business With Regular Contests, Quizzes

Matinee grosses steadily building, and maintained, because of close attention to juvenile trade is the answer at the Famous Players Canadian New Broadway, in Vancouver, B. C., where Frank H. Gow, managing director and Eddie Zetterman, resident manager, have been putting on a series of contests and quizzes to attract the youngsters. Successfully projected for over a year to audience applause, the events are now a part of the regular matinees. Most of the ideas are oldies, twisted around to suit locally, reports Zetterman, who jots down a few of the stunts proving most popular, and for which the youngsters compete for small cash prizes.

In case of quizzes, total cash awards are determined ahead, with enough questions asked to use up the amount. When contests are put on, for each contest the first prize is 50 cents, second, 25 cents, for both boys and girls, balance of contestants getting 10 or 15 cents depending on how many are chosen. Contestants are selected by lucky numbers. Events, and how they are put on, are here detailed:

BALLOON BREAKING. Each contestant given balloon of equal size and at signal starts blowing. For smaller children, M. C. does the initial blowing. Entrants stop when balloons reach a certain size, then at second signal, continue until balloons break, with prizes awarded accordingly. SHOE LACING: Entrants receive pairs of new laces and at signal remove old laces from shoes and replace with new, and tie up same correctly.

BAG BREAKING: Six paper bags placed in front of each contestant, at signal required to blow up bags, one at a time. Prizes to those blowing up all six first. DONUT EATING: Bags containing one donut given to each contestant. At signal, bags are opened, donut removed and eaten, then bags blown up. Same idea can be tagged to bananas, oranges, apples, etc.

WEINER EATING: Here double-link weiners are used, a link to each contestant, to be eaten until stop signal is sounded when those with the least amount of "doggie" are declared winners. This is made tougher by making kids keep hands behind backs. POP DRINKING: From case of pop, promoted, each youngster's given bottle with straw. Start drinking at signal and stop at signal. Winner is one with least amount of pop in bottle.

AUCTION: Called the best of the contests by Zetterman, who finds this can be used week-after-week, if so desired, at Christmas, Easter, or other seasonal holiday. Each week, the youngsters are instructed on what form the "auction" will take the following week. For instance, if a house is to be built, theatre agrees to bid for various building materials brought by the audience. Different sums are then offered for such materials as a brick, bit of putty, lath, bathtub-stopper, etc., and etc. Eddie also tells about a miscellaneous auction, where the money was distributed for such things, as bottle top, rabbit's foot, bottle opener, street car transfer, nail, tooth brush, button, needle, etc.

QUIZZES: These include a number of child-appeals, such as Funny Paper, Mother Goose, Song, Girls and Boys Names and Nicknames, Trees, Fishes, Flowers, Fowl, and etc. To those interested in more detailed information, Zetterman has kindly offered to supply further data.

Lobby Chance Wheel Aids "Lucky Devils"

For a lobby gag on "Lucky Devils" at the Grove, in Chicago, Manager John Maloney promoted a chance wheel, which was planted in booth erected for the occasion. Background was covered with stills and 11 by 14's, while card overall read: "Can you beat the Lucky Devils? You can if the wheel stops on number seven." Guest tickets went to those scoring.

Since Andy Devine's hobby throughout the picture is whittling, Maloney contacted manual training class at local high school for display of student made articles in the lobby ahead of run. Credit card was conspicuously planted.

Fashion Show Featured by Robertson for "Miss Jones"

Under the direction of J. K. Robertson, 11 local shops, two florists, and two beauty salons recently sponsored a "Fashion Parade" presented at the Cathaum Theatre, State College, Pa., between showings of the picture, "The Devil and Miss Jones."

Clothes-conscious men and women had their heyday as the 30 models, who displayed the newest in Spring and Summer apparel for men and women, walked from the stage down a ramp and up the center aisle of the theatre. Cooperating merchants plugged the show storewide and in their ads, with prominent playdate mention.

Military Hookups Aid 'Wings' Date

Air tieins commanding hearty newspaper and crowd attentions helped much in bringing attention to the three-theatre premiere of "I Wanted Wings" in Miami, the picture shown simultaneously at Paramount Enterprises' Beach, Paramount and Sheridan theatres following an intensive campaign.

Early publicity was had on the fact that Veronica Lake attended high school locally and following was a series of features written by Bob Fredericks, critic of the Miami *Herald*, who was sent to New York on a tiein with Eastern Airlines to see the picture in advance. Eastern further tied in by providing a 1200-horse power airplane engine for display in the Paramount lobby, the line also furnishing a display of model planes showing the history of air development featured at the Beach. Army practice bombs were also displayed in all situations.

Screenings were had both for the army and navy, 12 U. S. Army Air Corps officers flying over from the Army Airport in Tampa and greeted by the Mayor, who with the visitors, attended a luncheon in their honor. Another screening was also put on for the Naval force at the local base. Members of the National Editorial Association conventioning in Miami at the time were also invited.

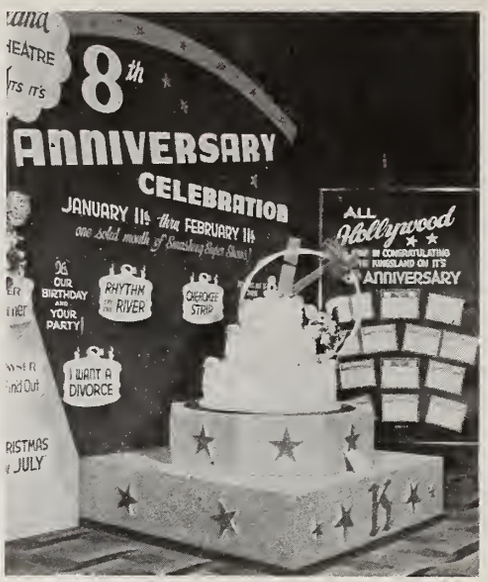
Recruiting drive in cooperation with the Army Air Corps was staged in the lobbies of all three houses for Flying Cadet Week proclaimed by Governor Holland. Proclamation was blown up and displayed in theatre lobbies. The romance angle was not neglected since fashion breaks of Veronica Lake were planted in the local dailies and 40 by 60s of the star with copy stressing the local angle shown at the theatres.

"LET'S HEAR FROM YOU"

"Fantasia" Card Sent to Disney

Joe Ehrlich, press agent for Walt Disney's "Fantasia" in Boston, spotted a giant postcard in the lobby of the Majestic Theatre there during the last week of the show's run. Measuring 40x80 inches, card read "We, the undersigned, wish to congratulate you for your production of "Fantasia." Card was addressed to Disney in Hollywood and patrons were urged to sign the message. Over 1,000 persons signed before the film ended its 14 weeks stay.

Don't Forget....
You Have a Date....
National Convention of
The Variety Clubs
of America
Traymore Hotel
Atlantic City, N. J.
May 15th, 16th & 17th



REID'S ANNIVERSARY LOBBY

"Strawberry Blonde" Model Hired by Callow for Date

So that Philadelphians would be sure to know about the opening of "Strawberry Blonde" at the Fox Theatre, Warner ad man Ev Callow secured the services of a professional model, outfitted her in a reproduction of the dress worn by Rita Hayworth and took her to all activities where she could contact large crowds. Photos were taken of the girl's tour and used for publicity purposes. At local sportsmen's show, wrestling matches, ice hockey, night clubs, etc., the girl distributed small cards carrying picture copy.

Advance screening was held for motion picture editors and critics, which brought editorial and feature stories. One of the city's leading restaurants created a booklet featuring the tunes from the picture which were played by organist during dinner hours two weeks ahead, and leading hotel devoted front cover of its house magazine to the date. Through tieup effected with Public Service, which has a 15-minute program every day over KYW, and a half hour on Friday, announcements were given daily in exchange for 20 passes to be given away on the Friday night show. Callow's "Blonde" was on hand at the station to present the ducats. In addition to girl on the tour of her city visited several radio stations and was interviewed by announcers. Through cooperation of the Arthur Murray dance studios a special "Strawberry Blonde" waltz was arranged and contest held week ahead of playdates during which picture was prominently mentioned.

"LET'S HEAR FROM YOU"

"Citizen Kane" Radio Tieup

Immediately after receiving booking dates for "Citizen Kane" at the RKO Albee, in Providence, Manager George French and Publicist Bill Morton effected tieup with stations WEAN, WPRO and WJAR which was entirely costless. As a news flash each announcer would say: "Station Blank has just received word from a reliable Hollywood news source that the widely discussed RKO Radio picture made by Orson Welles and titled 'Citizen Kane' regardless of its controversial nature is to be released and will be shown locally in the near future."

Ace Drive Marks Theatre Birthday

For the month-long celebration of the theatre's eighth anniversary, Manager Wm. E. Reid, of Fanchon & Marco's Kingsland, a St. Louis neighborhood situation, planned well in advance opening with elaborate decorations of the front. This included pennants from roof to canopy, light streamers of 25-watt colored lamps promoted from the local electric company and canopy hangers. Strung in the lobby were Japanese lanterns and 110-volt lights, colored cellophane streamers, flowers atop boxoffice and birthday cake snipes on all display frames.

All of the above directed attention to the main lobby flash, a three-tiered cake decorated with real icing by local baker. For further emphasis, Reid planted a giant setpiece behind upon which was lettered the anniversary attractions against cake backgrounds. Baskets of fresh flowers were also promoted and two display boards carried wires and letters of congratulations from Hollywood stars. (See cut, next column.)

Sound trailers with pulling copy were used ahead and during the month plus snipes after playdate strips on all feature trailers. Four-unit and eight-unit shows on different days of the month were offered as extra attractions as was a "search-for-talent" contest on the stage for neighborhood amateurs.

Publicity ahead and current was front-paged in all the community papers, Reid also promoting a full-page co-op, shared in by leading neighborhood stores. This was pointed up with a misspelled-word contest, guest tickets given for the best lists gathered from the various advertising. In addition to the newspaper page, the theatreman was able to promote extra copies for distribution by each of the participating merchants. Other advertising via heralds was obtained by the Round Tabler at low cost by selling back-page for enough to pay for almost all printing and distribution.

"LET'S HEAR FROM YOU"

Murdock Plants Contest For "This Thing Called Love"

"This Thing Called Love" received special attention from Joe Murdock, manager of Warners' Stanley Theatre, Camden, N. J., with a young man and girl with fur and top hat in motorcycle touring the city plugging the picture. A contest, with passes for good guessers, was conducted by the "Camden Courier-Post," whereby a still was run with Rosalind Russell asking: "Don't you think I've got good taste—in lipstick?" Readers were invited to suggest Melvyn Douglas' answer.

All South Jersey couples being married during the week of the film showing were invited as guests of the management upon presentation of their marriage certificates. Guest tickets were offered with a radio contest with tri-weekly announcements on WIP and WIBG, listeners asked to define the picture title for passes. A record tie-up was made with music stores on love songs, eight displays in stores with four special drug-store displays. A "Cupid Zombie" and an "Alarm Clock Sundae" brought attention to the film at the five-and-dimes.

Redmond Reports School 'Sneak Day'

"Sneak Day" or "Picnic Day," wherein the senior high school classes celebrate Spring by taking a day off for class festivities, is again being capitalized upon by Manager T. J. Kempkes and Jimmy Redmond, publicist, at the Bonham, in Fairbury, Neb., in inviting students within 100-mile radius to put on the doings in Fairbury. Project worked with the cooperation of the Chamber of Commerce features letters of invitation sent out by the theatre to superintendents of the various schools and the senior class presidents. The Chamber followed through a few days later with mailings of city directory booklets highlighting what the city has to offer in the way of recreation.

In addition to the local facilities, the theatremen offered to reserve one of the city's parks for the exclusive use of the students and as an extra inducement, special theatre parties at the Bonham were offered to the groups at a reduced rate of admission.

Redmond writes that entire expense to the theatre is half the cost of postage, the Chamber paying for the letters and other incidental expenses. Results are already apparent with a number of parties booked.

"LET'S HEAR FROM YOU"

Laufer Stages Novel Campaign For "A Girl, A Guy and A Gob"

Phil Laufer of the Loew's Criterion in New York made use of several novel angles of exploitation in his campaign on "A Girl, a Guy and a Gob," the highlight being a special matinee premiere theatre party day after opening attended by Doodles Weaver of "Meet the People," who does a comedy stretching act in the film. Other features included a street stunt wherein a girl and a gob were hauled along Broadway in a Chinese rickshaw, appropriately placarded, drawn by a man dressed in a top hat and tails; the distribution of 8x14 cards crediting the theatre and attraction and playdate in sixty mid-town hotels. A man stationed in the lobby of the theatre dressed in a gob's uniform tied all forms of sailor's knots and a fifty-piece naval cadet fife, drum and bugle corps supplied music at the opening night.

"LET'S HEAR FROM YOU"

Gillon Features "Laugh Week" On Three-Comedy Bookings

With "Andy Hardy's Private Secretary," "Buck Privates" and "Honeymoon for Three" booked consecutively to play the LeClaire Theatre, in Moline, Ill., in one week, Round Tabler Francis Gillon combined their comedy theme and built his campaign around a "Laugh Week." Special trailer was made carrying the idea "if you don't like to laugh, then you won't enjoy a single program at this theatre next week." Lobby setpiece also incorporated the three programs with accent on the laugh theme.

All newspaper ads carried laughing heads and appropriate copy. Blotters were distributed on "Andy Hardy" and through Station WHBF's man-on-the-street broadcast Saturday afternoons, announcer held a laughing contest and asked questions regarding how folks felt about the all-comedy program.

FORTNIGHT WINNERS

STAN ANDREWS
Capitol, Guelph, Ont., Can.

DAVE BACHNER
Warners, Cleveland, Ohio

FRANK BICKERSTAFF
Palace, Athens, Ga.

H. A. BISHOP
Capitol, Winnipeg, Man., Can.

MEL BLIEDEN
Voge, East Chicago, Ind.

HAROLD BRASON
Diamond, Philadelphia, Pa.

BILL BURKE
Schine's Rialto, Amsterdam, N. Y.

BILL BURKE
Brant, Brantford, Ont., Can.

BOB BUSCH
Jeffery, Chicago, Ill.

JACK CAMPBELL
Capitol, Brampton, Ont., Can.

LESLIE V. CAMPBELL
Strand, Trail, B. C., Can.

IRVING CANTOR
Schine's Palace, Syracuse, N. Y.

LOUIS CHARNINSKY
Capitol, Dallas, Tex.

L. A. COHEN
Loew's Poli, Hartford, Conn.

JACK COTTER
Colonial, Erie, Pa.

MAURICE CREW
Strand, Waterloo, Iowa

GENE CURTIS
Strand, Syracuse, N. Y.

BILL DECKER
Capitol, Steubenville, Ohio

PAUL DODSON
Capitol, Paragould, Ark.

EDWARD DOWLING
Capitol, Pittsfield, Pa.

ROSCOE DRISSEL
Loew's State, Norfolk, Va.

MAURICE DRUKER
Loew's State, Cleveland, Ohio

A. EASSON
Oakwood, Toronto, Ont., Can.

W. H. ELDER
Loew's, Harrisburg, Pa.

HENRY EYTINGE
Grange, Philadelphia, Pa.

ED FITZPATRICK
Loew's Poli, Waterbury, Conn.

HERMANN FLYNN
MEL LAWTON
Prince Edward, Sydney, Australia

ARNOLD GATES
Loew's Park, Cleveland, Ohio

SOL GETZOW
Ogontz, Philadelphia, Pa.

FRANCIS GILLON
Le Claire, Moline, Ill.

BOB GRIFFITH
Gayety, Chicago, Ill.

WALTER HALL
Majestic, Johnstown, Pa.

WILL HARPER
Empress, Kelowna, B. C., Can.

BOB HARRIS
Colony, Winter Park, Fla.

LOU HART
Schine's Hipp, Gloversville, N. Y.

JOHN HEFLINGER
Lafayette, St. Louis, Mo.

R. LEE KLINE
Orpheum, Philadelphia, Pa.

PAUL KLINGLER
Rialto, Lewistown, Pa.

GEORGE LABY
Victory, Holyoke, Mass.

STOCKTON LEIGH
Keith, Syracuse, N. Y.

BERT LEIGHTON
Grand, Lancaster, Pa.

J. H. LUTER
Grand, Fitzgerald, Ga.

JACK LYKES
Loew's Valentine, Toledo, Ohio

JOSEPH D. NEVISON
Bromley, Philadelphia, Pa.

PAT NOTARO
Columbia, Sharon, Pa.

BILL NOVAK
Gaiety, Winnipeg, Man., Can.

E. A. PATCHEN
Mesa, Grand Junction, Colo.

J. P. PITNER
Columbia,
New Westminster, B. C., Can.

J. E. POYNTER
Ramona, Ramona, Calif.

L. PRESTON
Capitol, St. Thomas, Ont., Can.

KEN PRICKETT
El Rancho, Victoria, Tex.

JIMMIE REDMOND
Bonham, Fairbury, Neb.

WILLIAM REID
Kingsland, St. Louis, Mo.

H. W. REISINGER
Poli Bijou, New Haven, Conn.

MATT ROSENBLUTH
Colney, Philadelphia, Pa.

J. G. SAMARTANO
Loew's Palace, Meriden, Conn.

J. A. SANDERS
Junction, Junction City, Kans

F. B. SCHLAX
Kenosha, Kenosha, Wis.

SAM SHAFER
Schine's Dixie, Rochester, N. Y.

CHUCK SHANNON
Whitehall, Pittsburgh, Pa.

H. R. SIMONS
Palace, Antigo, Wis.

CLYDE SMITH
Paramount, Hot Springs, Ark.

BERT SNELLING
BILL TINKLER
State, Melbourne, Australia

ARNOLD STOLTZ
Avon, Utica, N. Y.

HAROLD THOMAS
Fulton, Fulton, N. Y.

CHICK TOMPKINS
Elco, Elkhart, Ind.

LARRY WOODIN
Arcadia, Wellsboro, Pa.

H. M. YUDIN
Circle, Toronto, Ont., Can.

EDDIE ZETTERMAN
Broadway, Vancouver, B. C., Can.

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THE VAGABOND **THE FIREMAN** **THE IMMIGRANT**
THE PAWNSHOP **THE ADVENTURER** **THE RINK**
THE CURE **THE FLOORWALKER** **THE COUNT**
ONE A.M. **EASY STREET** **BEHIND THE SCREEN**

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GUARANTEED PICTURES CO., INC. **M. D. Sikawitt, Pres.**

EXPLOITATION BRIEFS FROM A-FIELD

Effective lobby stunt was constructed by Bob Busch at the Jeffery, in Chicago, for "Buck Privates," consisting of cutout cardboard drums and wheels to simulate a cannon. Inner tubes were painted silver and mouth of the cannon carrying picture title was illuminated by a light inside that was worked by a flasher button.

▽

"Invisible Woman" date at the Garvey, Garvey, Cal., was highlighted by lobby stunt when Manager James Graff planted the usual dummy legs, etc., on chair. Novelty was brought in through concealed small speaker under chair cushion and wires running off side to manager's office nearby. Small peephole permitted girl with earphone to pick up patron conversation, amplifier carrying her gag answers to folks in lobby. An amusing line of chatter was worked out in advance and Graff reports the stunt creating much excitement.

▽

For "Arizona" at the Circle, in Toronto, H. M. Yudin constructed a replica covered wagon for his lobby with title letters across canvas sides. Animation was supplied through wheels which were constantly in slow motion and carried picture plugs. For giveaway, small cards to which a match and nail were attached were distributed, copy reading "Do you know that this cigarette lighter and clothes hanger were modern in the days of," etc.

▽

A beauty revue to select "Miss Jackson" and her two maids to represent the city at the annual Cotton Carnival in Memphis was held on the stage of the Paramount, in Jackson, Tenn., through the efforts of J. R. MacEachron. Sponsored by local Exchange Club and coöperating merchants, revue was advertised well in advance throughout stores and in papers, all of which carried prominent mention of the theatre and dates.

▽

Securing an old fashioned pit piano, which he painted gold, Arthur Strand at the Colonial in Brooklyn, ahead of "Tin Pan Alley," planted it in the lobby together with authentic sheet music of yesteryear. At breaks, the theatremen sat at the piano and played hit tunes from the picture.

▽

For his horror thriller, "The Devil Bat" at the Loew Poli Bijou, in New Haven, H. Reisinger dressed his street ballyman in bat uniform with back copy selling the attraction. On "Kitty Foyle", newsboys wore chest copy reading: "You've read 'Kitty Foyle' in the Mirror, now see it at", etc etc.

▽

A curiosity stunt was promoted by Lee Kline, manager of Warners' Orpheum Theatre, Philadelphia, for "The Lady With Red Hair." A small envelope bearing a message reading: "A Lady With Red Hair Is Coming Into Your Life," along with playdates, were given out by the cashier to men. If three men appeared at the box-office, the message was given to only one of the men to arouse the curiosity of the others. When a couple appeared at the box-office, male received the message.



Seen much together these days are Round Tabler Sonny Shepherd, air-minded head man of Wometco's Lincoln, in Miami Beach, and his much-traveled Monocoupe in which he just completed a coast-to-coast hop on behalf of Florida aviation. Adding daily hours to his log book, the licensed-pilot Sonny, is a familiar sight in the Florida skies.

Ahead of "Santa Fe Trail" at the Commercial in Chicago, Sol Gordon promoted use of a replica of a prairie schooner which was used for lobby display. Instead of planting the usual scene stills, Gordon secured time tables from the Santa Fe Railroad back as far as 1875, which brought much comment. Newspaper contest consisted of a series of scene stills from Errol Flynn pictures, guest tickets going to those supplying correct titles.

▽

Promoting Western Union for blanks ahead of the picture's opening at the Auditorium, in Richwood, W. Va., Louis E. Munch imprinted his picture message and had these distributed at theatre and through branches ahead of opening.

▽

With a manufacturer of paper plates located right in his home town, Ed Harrison at the State, in Waterville, Maine, promoted a number of these and imprinted them with copy: "Don't bother to wash the dishes; don't waste a minute. Use this paper plate tomorrow so that after dinner you can rush down to see "A Girl, a Guy and a Gob." For "Mr. and Mrs. Smith," Harrison promoted a window in which he used two scowling heads of Lombard and Montgomery and mounted them on compo boards as prize fighters in a miniature ring.

▽

In exchange for a 40 by 60 lobby display of comic strip sections drawing attention to the fact that they were running in local paper, Jim McDonough at the Grand, in Galt, Ontario, got a half-inch banner line under the "Lil Abner" cartoon three days in advance of his opening of the picture.

Main attractor for the "Mickey Mouse Easter Party" at the Schine Athena, Athens, Ohio, put over by Manager Francis Nolan, was a tiein for national defense and especially for the collection of aluminum utensils. Admission to children was free to those bringing two old aluminum utensils, some 200 pounds being redeemed by the Schiner and turned over to a local junk dealer at regular prices.

As to be expected, much publicity was gathered as a result, with announcements made in and other places where it would do the most good.

▽

Promoting use of Ediphone for his lobby, Francis Gillon at the LeClaire, Moline, Ill., planted explanatory card above reading: "We'd like to tell you 'The Philadelphia Story,' but it's too daring to write down or read aloud. So listen to the Ediphone and get the real lowdown." The doorman instructed patrons in the use of the machine, who would listen to a wax recording calling attention to the comedy angles, etc.

▽

Featuring pressbook contest, "Kal" Kalberer at Switow's Indiana, in Washington, Ind., tied up paper which ran photos showing various girl friends of Mickey Rooney's that appeared with him in previous pictures, guest tickets to "Andy Hardy's Private Secretary" were awarded as prize, in addition to cash. Special three-column co-op ad was promoted from local dairy. For "Kitty Foyle," Kalberer ran a series of teaser ads ahead of opening, consisting of small boxes with cut of Ginger Rogers and "Kitty Foyle says" advice following.

▽

Map drawing contest aimed at kids in all leading grade schools was arranged for "Virginia" by David Dallas at the Uptown, in Parsons, Kan. Theatreman personally visited the schools and received permission to make announcements to students. Huge electric map three by five feet was secured from one of the schools and dotted with colorful electric lights and the bulbs on the state of Virginia flashed on and off. By checking through directory, girls with the name Virginia were sent special invitations and a Carolyn Lee impersonation contest was presented on stage in connection with weekly kiddie club.

▽

Marty Aninsman, manager of Warners' Leader Theatre, Philadelphia, used a ringside seat ticket to play up his engagement of "A Night at Earl Carroll's." And on the opposite side of his cards was a Carroll beauty to sell any doubters that this was excellent entertainment.

▽

Contacting local distributing agency, which has uniformed men deliver heralds, Allan Easson at the Oakwood, in Toronto, printed up two fold booklets which were handed out ahead of "Thief of Bagdad." Front carried red legal seal in which in bold black type was the word "stop" followed by "and see," etc. Inside carried scene stills, cast and playdates.

Stage Show Tieins Plugged by Curtis

Among theatres playing stage shows, the Schine RKO Strand, in Syracuse, continues to attract with the vigorous campaigns put on by Gene Curtis as illustrated by his promotions on "Screwballs of 1941." Curtis covered a lot of territory with a screwball candid camera contest tied in with leading photographic store which plugged the hookup in advertising and also displays. Local camera clubs were notified and contest was helped along by principals and chorus girls in the unit appearing in costume at the store to act as models for the entrants, the pictures submitted used for window displays for the balance of the week.

Music store, local distributors of the drums used by Jack Powell in the show, arranged for a personal appearance of the star at the store. Here, full window of the drums was displayed as was a chair to which a card was attached reading: "This chair reserved for Jack Powell." Store plugged the tiein in ads, windows, radio, etc. The theatre promoted fife and drum corps to escort Powell to the store where he distributed miniature autographed drum sticks to the youngsters.

Screwball stunts were centered around such devices as distortion mirrors in the lobby with copy "If you think you are crazy," etc. On the streets, Curtis had ushers dressed in Napoleon costume doing crazy stunts such as sitting on a ladder and fishing in an empty pail. Taking advantage of the Saturday noon time crowd, the Schiner had girls in the show practice on the marquee, good for a traffic stopper and newspaper breaks.

College Students Aimed At

General exploitation for the personal appearance of Al Donahue and his orchestra, saw Curtis effecting a tieup with leading music store which included window displays, distribution of autographed photos of the band leader. Large ads were planted in local dailies and in high school paper. Cooperating store also featured an "Al Donahue Day," purchasing a certain number of tickets for the show. Personal invitations were sent to presidents of the fraternity and sorority houses to create added interest at the university.

Radio coverage included plugs over WOLF and WSYR, the former featuring a backstage interview with Donahue, broadcast paid for by music store. Orchestra leader at Syracuse Hotel paid tribute to his friend, Donahue, on two broadcasts and a half-hour of the maestro's recordings were featured on another program.

"LET'S HEAR FROM YOU"

Prytz Promotes Baker

Local baker was promoted by Roy Prytz at the Granada, Duluth, to make up a dozen giant "Arizona" pies which were wrapped in cellophane and delivered by special messenger so that they were received by president of each club just as its members sat down to lunch. Each pie accompanied a card bearing greetings from Phoebe Titus. During the run, entire staff was dressed in cowboy costume and postcards mailed from Arizona were sent to a special mailing list.

FASHION SHOWS MARK CAMPAIGNS FOR SPRING

Theatremen Obtain Cooperation of Merchants for Elaborate Stage Style Presentations

Introduction of new styles shown as part of theatre programs continue to remain a showmanship-reliable for the spring, a current example of ingenious presentation being the fashion show put on by Pat Patchen at the Mesa, in Grand Junction, Colo. Shown twice daily on the stage, exhibit was broken up into six scenes showing morning wear, house dresses, play clothes, informal dresses, suits and coats and formal dresses, supplied by nine cooperating women's and department stores. Over 20 local girls served as models. In addition to the style show a number of entertainments by talented amateurs were included.

The most effective publicity arranged by Patchen was a 14-page tabloid section of the local daily on behalf of the style exhibit, page one given over to cuts and program of the show. Rest of the section was taken up with ads of the participating stores, feature stories on coming styles and double truck layout of the new fashions, posed by well known picture stars.

Monster Egg Hunt Featured

To emphasize his campaign on "Pot o' Gold," the Round Tabler tied into the Easter celebration with an egg hunt for cash prizes. Sixteen stores were tied in to fill windows with eggs, the prizes going to those coming nearest to estimating total number. For this purpose, Pat put out special entry blanks with the rulings, names of stores and space next to each for the entrant's guesses.

The fashion angle also was made much of by Ernie Moule at the Famous Players Canadian Capitol, in Brantford, Ontario, inviting leading style stores to show the new models in his foyer. In addition to the apparel, Moule provided space for refrigerator merchant, jeweler and others to introduce their seasonal models. Ernie also made tieins with local automobile dealers for full-page ads on "Kitty Foyle" and "Philadelphia Story," each of the dealers paying for a page co-op. In exchange, the Round Tabler showed some of the new models in his spacious foyer.

LIMERICK CONTEST TIED TO "FEELING"

Tied into the Radio City Music Hall premiere of Ernst Lubitsch's "That Uncertain Feeling" with the New York Journal American *is a limerick contest arranged between the paper and United Artists. Readers are asked to fill in last line of a four-line limerick run daily for cash prices of seven hundred dollars, fifty dollars being given daily to stimulate interest.*

Contest runs two weeks, one ahead and during first week of the date.

Spring was introduced by "Kal" Kalberer at Switow's Indiana, Washington, Ind., by tying in with the city schools on the annual spelling bee, hooking into the publicity by offering term passes to the first, second and third winners. As usual, the Switow city manager successfully guided his annual Easter party and free show put on in cooperation with the Rotary Club, each child receiving a sack of candy with extra prizes going to boys and girls who found the prize eggs in the sacks of candy. Another season idea executed by the Round Tabler was worked on "Mr. and Mrs. Smith," Kalberer securing the names and addresses of all Smiths in the city and county from local voters' register. Postcards were mailed to each Smith suggesting that bringing three other Smiths with them to the show would mean a free admission.

Flowers Promoted for Women

For "Scattergood Baines" at the Roxy, in Kennewick, Wash., Howard R. McGhee made up an ingenious foyer display showing an old time hardware store window in keeping with the background of the picture. Proving to be an excellent crowd-stopper, the exhibit showed examples of merchandise popular at the time of the story. As a special treat, McGhee promoted corsages which were presented to women patrons, local paper running reader on the stunt.

To introduce the new season at the Jefferson, Goshen, Ind., Indiana-Illinois City Manager Roy Helson brought in a giant mechanical elephant which was bannered and sent around town, cost being paid by a number of participating merchants, in exchange for banner. Helson played up his annual Kiddie Easter Party the Saturday before, with wide distribution of chocolate eggs and special prizes of Easter bunnies. Here, too, flowers were used to attract with roses given to the first 100 women attending the Easter matinee. "Buck Privates" was plugged with cough-drop giveaway in imprinted envelopes with copy: "You'll be hoarse from laughing," etc.

Books Show for Kid Attention

To attract the youngsters to the annual Easter week matinee, Manager Joe Feulner at the Des Plaines, in Des Plaines, Ill., built up the show by booking in four top cartoons as an added incentive. To make sure that this would get around properly, Feulner had a story planted on front page of his local daily, added an elaborate trailer week ahead, took extra newspaper advertising and posted his lobby with the big news. Results, he reports, were eminently satisfactory with the youngsters on hand in large numbers.

For a six-week period ahead of Easter, Round Tabler George Laby, at the Victory, in Holyoke, Mass., put out his own four-page tabloid, cost of printing and distributin being met by merchants' ads on page ??. To stimulate reader interest the theatreman featured a "Guess Who's Who Among the Stars" contest, merchandise prizes going to those properly identifying some 12 photos of both male and female stars. Each week different star cuts were used.

REPRESENTATIVE NEWSPAPER ADS

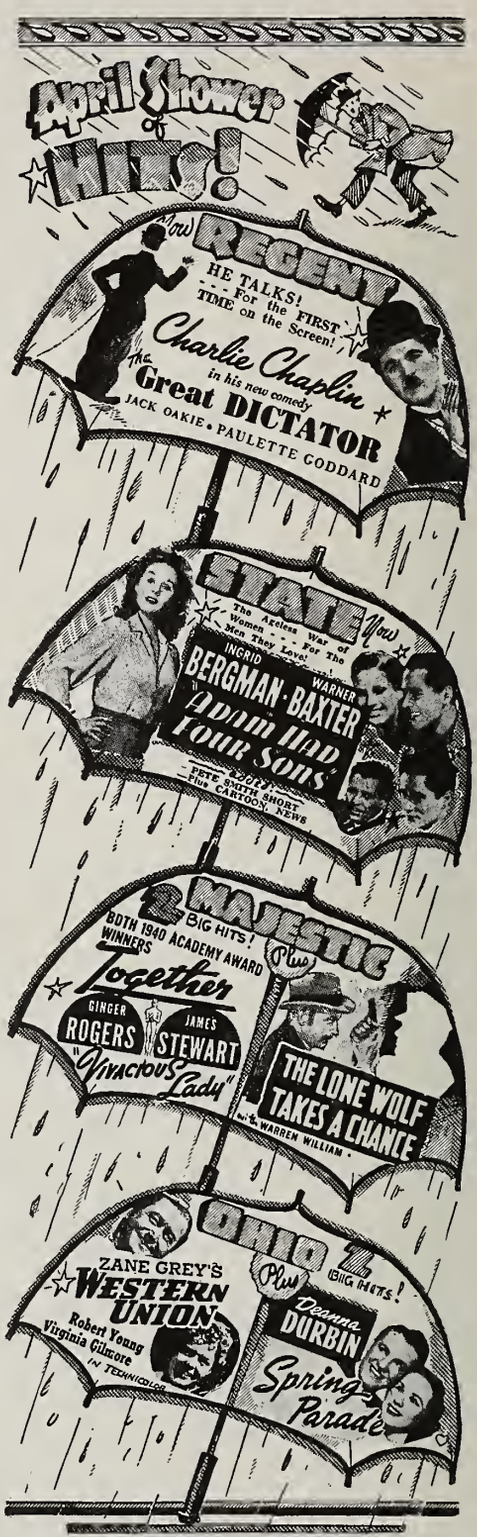


(Above) Using the stars "in person" to sell the holdover at Keith's Memorial, Boston, was the idea of Jack Granara and Carlo Vannicola in selecting action shots from "Mr. and Mrs. Smith", plus tiein balloon copy to convey the mood of the entertainment. Size: 100 lines on 4 col.



(Left) On the assumption that the metropolitan public was sufficiently acquainted with the star, the story and publicity having to do with "Citizen Kane", the RKO Radio ad forces used only the "It's Terrific" line for descriptive copy for the advance series on the New York opening.





(Above) Spring weather was the theme adapted by the Chakeres, Springfield, Ohio, admen to announce an "April Shower of Hits" at the four local units, as here illustrated, and reported by Hank Harold, artist. Size: 180 lines on 2 col.

(Left) With Sonja Henie represented in the public mind as tops in screen-skating, Jimmy Nairn hooked the star to this 125 lines on 4 col. on "I See Ice" at the F. P. C. Uptown, Toronto, the comedy sold with the pratt-fall and cartoon art.

THE RELEASE CHART

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ACROSS the Sierras....Col
Accent on Love....*20th-Fox*
Adam Had Four Sons....Col
Adventure in Washington....*Col.*
Adventures of Tom Sawyer....UA
Affectionately Yours....WB
Aloma of the South Seas....*Para*
Along the Rio Grande....RKO
And Now Good-Bye....*Col*
Andy Hardy's Private Secretary....MGM
Angels with Broken Wings....*Rep*
Arizona....Col
Arkansas Judge....Rep

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Billy the Kid's Range War....Producers
Billy the Kid's Fighting Pals....*Prod*
Birth of the Blues....*Para*
Black Cat....Univ
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Blossoms in the Dust....*MGM*
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Phantom Cowboy, The....Rep
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Prairie Pioneers....Rep
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She Couldn't Say, No....WB-FN
She Knew All the Answers....*Col*
Shepherd of the Hills....*Para*
Sheriff of Tombstone....*Rep*
Shining Victory....*WB*
Shot in the Dark....WB
Sign of the Wolf....Mono
Silver Stallion....*Mono*
Sing Another Chorus....*Univ*
Singapore Woman....*WB*

The production number, cast, audience classification, running time, release date and date reviewed are listed in THE CHART alphabetically under company names. Coming Attractions are printed in Italics.

Singing Hill, The....Rep
Sis Hopkins....Rep
Six Lessons from Madame Lazonga....Univ
Skylark....*Para*
Sleepers West....20th-Fox
So Ends Our Night....UA
Son of Davy Crockett....*Col*
Son of Monte Cristo....UA
South of Panama....Prod
Spare a Copper....Foreign
Spellbound....*Foreign*
Strange Alibi....WB-FN
Strawberry Blonde....WB-FN
Sunny....*RKO*
Sun Valley Serenade....*20th-Fox*
Sweetheart of the Campus....*Col.*

TALL, Dark and Handsome....20th-Fox
Texas Rangers Ride Again....Para
Texas Terrors....Rep
That Hamilton Woman....UA
That Night in Rio....20th-Fox
That Uncertain Feeling....UA
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Thieves Fall Out....WB
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This Thing Called Love....Col
Three Sons O'Guns....*WB*
Thundering Frontier....Col
Thunder Over the Ozarks....*Rep*
Tight Shoes....*Univ*
Time Out for Rhythm....*Col*
Tin Pan Alley....20th-Fox
Tobacco Road....20th-Fox
Tom, Dick and Harry....*RKO*
Too Many Blondes....*Univ*
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Trail of the Silver Spurs....Mono
Trail of the Vigilantes....Univ
Trial of Mary Dugan....MGM
Tumbledown Ranch in Arizona....Mono
Two-Gun Sheriff....Rep
Two in a Taxi....*Col*

UNDER Age....Col
Underground....*WB*
Unfinished Business....*Univ*
Unholy Partners....*MGM*

VERY Young Lady, A....*20th-Fox*
Victory....Para
Virginia....Para
Vivacious Lady....RKO

WAGONS Roll at Night....*WB-FN*
Wanderer of the West....*Mono*
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West Point Widow....*Para*
Where Did You Get That Girl?....Univ
Wide Open Town....*Para*
Wildcat of Tucson....Col
Wild Man of Borneo....MGM
Woman's Face, A....MGM
Wranglers' Roost....*Mono*
Wyoming Wildcat....Rep

YOU'LL Find Out....RKO
You're the One....Para
You're Out of Luck....Mono
Youth Will Be Served....20th-Fox
You Will Remember....*Foreign*

ZIEGFELD Girl....MGM

THE CHART

Productions are listed alphabetically under distributors. Parenthesis after title denotes audience classification: (A) Adult, (G) General.

Numbers following titles are production numbers.

Release dates are furnished as soon as available (advance dates are tentative and subject to change).

Running time is subject to change.

Managers' Round Table exploitation references may be found in the Product Digest Section, which is published every other week alternately with the release chart.

For complete listing of 1940-41 Short Subjects see Product Digest, pages 124-125.

COMING ATTRACTIONS

are listed in alphabetical order with the other productions of each distributor, and may be identified at a glance by reason of being in italic type.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Across the Sierras 2212	Bill Elliott-Luana Walters	Feb. 13,'41	58	
(See Product Digest, page 25)				
Adam Had Four Sons (A) 2006	Warner Baxter-Ingrid Bergman	Feb. 18,'41	80	Feb. 22,'41
Adventure in Washington	*H. Marshall-Virginia Bruce*	*May* 30,'41		
And Now Good-Bye	*Joan Fontaine-Brian Aherne*	*Not Set*		
Arizona (G) 2101	Jean Arthur-Wm. Holden	Dec. 25,'40	125	Nov. 23,'40
Big Boss, The 2037	Otto Kruger-Gloria Dickson	Apr. 28,'41	70	
(See Product Digest, page 128)				
Blondie Goes Latin (G) 2015	P. Singleton-A. Lake-L. Simms	Feb. 27,'41	69	Mar. 1,'41
Blondie in Society	*P. Singleton - A. Lake - L. Simms*	*Not Set*		
Devil Commands, The (A) 2028	Boris Karloff-Amanda Duff	Feb. 3,'41	65	Feb. 22,'41
Doctor's Husband	*Henry Fonda-B. Stanwyck*	*Not Set*		
Ellery Queen—Master Detective (G) 2024	Ralph Bellamy-Marg't Lindsay	Nov. 30,'40	69	Nov. 30,'40
Ellery Queen's Penthouse Mystery (G) 2025	Ralph Bellamy - M. Lindsay - Chas. Grapewin	Mar. 24,'41	65	Mar. 1,'41
Escape to Glory (G) 2012	Pat O'Brien-Constance Bennett	Nov. 28,'40	74	Nov. 23,'40
Face Behind the Mask, The (A) 2029	Peter Lorre-Evelyn Keyser	Jan. 16,'41	69	Feb. 15,'41
Great Plane Robbery, The (G) 2031	Jack Holt-Vicki Lester	Dec. 9,'40	53	Nov. 23,'40
Great Swindle, The 2034	Jack Holt-Marjorie Reynolds	Apr. 10,'41	54	
(See Product Digest, page 64)				
Hands Across the Rockies	*Bill Elliott*	*Not Set*		
Heaven Can Wait	*R. Montgomery-Rita Johnson*	*Not Set*		
Her First Beau (G) 2013	Jane Withers - Jackie Cooper - Edith Fellows	May 8,'41	77	May 10,'41
Lone Wolf Keeps a Date, The (G) 2021	Warren William-Francis Robinson	Nov. 23,'40	87	Nov. 16,'40
Lone Wolf Takes a Chance (G) 2022	Warren William - Henry Wilcoxon-June Storey	Mar. 6,'41	76	Apr. 12,'41
Medico of Painted Springs	*Charles Starrett*	*June* 28,'41		
Meet Boston Blackie (G) 2027	Chester Morris-Rochelle Hudson	Feb. 20,'41	58	Mar. 8,'41
Missing Ten Days (A) 2044	Rex Harrison-Karen Verne	Feb. 28,'41	82	Oct. 28,'39
(Reviewed under title, "Ten Days in Paris.")				
Naval Academy 2020	*Jimmy Lydon-Freddie Bartholomew-Joe Brown, Jr.*	*May* 22,'41		
North from the Lone Star 2213	Bill Elliott	Mar. 31,'41	58	
(See Product Digest, page 87)				
Officer and the Lady	*Rochelle Hudson-R. Pryor*	*June* 19,'41		
Our Wife	*Melvyn Douglas-R. Hussey*	*Not Set*		
Outlaws of the Panhandle (G) 2205	Chas. Starrett-Francis Robinsen	Feb. 27,'41	59	Mar. 29,'41
Penny Serenade (G) 2002	Irene Dunne-Cary Grant	Apr. 24,'41	120	Apr. 19,'41
Phantom Submarine, The 2033	Anita Louise-Bruce Bennett	Dec. 20,'40	70	
(See Product Digest, page 23)				
Pinto Kid, The 2204	Chas. Starrett-Louis Currie	Jan. 9,'41	61	
(See Product Digest, page 31)				
Prisoner on Devil's Island	*Sally Eilers-Donald Woods*	*Not Set*		
Return of Daniel Boone	*Bill Elliott*	*Not Set*		
Richest Man in Town	*Frank Craven - Eileen O'Hearn-Roger Pryor*	*June* 26,'41		
She Knew All the Answers 2008	*Joan Bennett-Franchot Tone*	*May* 15,'41		
(See Product Digest, page 116)				
Son of Davy Crockett	*Bill Elliott-Iris Meredith*	*Not Set*		
Sweetheart of the Campus	*Ruby Keeler - Harriet Hilliard-Ozzie Nelson*	*Not Set*		
The Texans Ride	*Wm. Holden-Warren William*	*Not Set*		
They Dare Not Love (G) 2011	George Brent-Martha Scott-Paul Lukas-Richard Lyon	Apr. 30,'41	75	May 3,'41
This Thing Called Love (A) 2005	Rosalind Russell-Melyvn Douglas	Jan. 2,'41	98	Dec. 28,'40
Thundering Frontier, The (G) 2203	Chas. Starrett - Iris Meredith -	Dec. 5,'40	57	Sept. 21,'40
Time Out for Rhythm	*Rudy Vallee-Rosemary Lane-Ann Miller*	*June* 12,'41		
(See Product Digest, page 122)				
Two in a Taxi	*Anita Louise-Russell Hayden*	*Not Set*		
Under Age 2036	Nan Grey - Alan Baxter - Mary Anderson	Apr. 24,'41	60	Apr. 26,'41
Wildcat of Tucson 2211 (G)	Bill Elliott-Evelyn Young	Dec. 31,'40	50	May 3,'41

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Andy Hardy's Private Secretary (G) 126	M. Rooney-L. Stone-I. Hunter	Feb. 21,'41	101	Feb. 22,'41
Bad Man, The (G) 124	Wallace Beery - Lionel Barrymore-Laraine Day	Mar. 28,'41	70	Mar. 29,'41
Bargain Basement	*Marx Bros - Tony Martin - Virginia Grey*	*June* 13,'41		
Barnacle Bill	*Wallace Beery - Virginia Weidler*	*Not Set*		
Billy the Kid	*Robt. Taylor-Brian Donlevy-Ian Hunter-M. O'Sullivan*	*May* 30,'41		
(See Product Digest, page 97)				
Blonde Inspiration (A) 123	John Shelton-Virginia Grey	Feb. 7,'41	72	Feb. 22,'41
Blossoms In the Dust (Color)	*Greer Garson-W. Pidgeon-Marsha Hunt*	*June* 27,'41		
Comrade X (G) 113	Clark Gable-Hedy Lamarr	Dec. 13,'40	89	Dec. 7,'40
Come Live With Me (A) 122	James Stewart-Hedy Lamarr	Jan. 13,'41	85	Jan. 25,'41
Dr. Jekyll and Mr. Hyde	*Spencer Tracy-Ingrid Bergman-Lana Turner*	*Not Set*		
Dr. Kildare's Crisis 115 (G)	Lionel Barrymore-Lew Ayres	Nov. 29,'40	75	Nov. 30,'40
Flight Command (G) 117	Robert Taylor-Ruth Hussey	Jan. 3,'41	113	Dec. 21,'40
Free and Easy (G) 127	Ruth Hussey-Robert Cummings	Feb. 28,'41	55	Mar. 22,'41
Get-Away, The	*R. Sterling-C. Winninger*	*June* 6,'41		
Go West (G) 114	Marx Bros.	Dec. 6,'40	82	Dec. 14,'40
Gone With the Wind (A) (Color)	Vivien Leigh-Clark Gable-Leslie Howard-Olivia de Havilland	Jan. 17,'41	228	Dec. 16,'39
I'll Wait for You (G) 135	*Virginia Weidler-R. Sterling-Marsha Hunt*	*May* 16,'41	71	*May* 10,'41
Keeping Company (G) 116	John Shelton-Ann Rutherford	Dec. 27,'40	80	Jan. 4,'41
Lady Be Good	*Ann Sothern-Eleanor Powell-Robert Young*	*Not Set*		
Land of Liberty (G) 120	Historical	Jan. 24,'41	98	Feb. 8,'41
Little Nelly Kelly (G) 112	Judy Garland-George Murphy	Nov. 22,'40	100	Nov. 16,'40
Love Crazy 134	*William Powell-Myrna Loy-Fay Bainter*	*May* 23,'41		
(See Product Digest, page 121)				
Maisie Was a Lady (G) 118	Ann Sothern-Lew Ayres	Jan. 10,'41	79	Jan. 11,'41
Man from the City	*Virginia Weidler-R. Sterling-Marsha Hunt*	*Not Set*		
Men of Boys Town (G) 132	S. Tracy-M. Rooney-B. Watson	Apr. 11,'41	106	Mar. 15,'41

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Penalty, The (G) 129	L. Barrymore-Edw. Arnold	Mar. 14,'41	80.	Mar. 15,'41
People vs. Dr. Kildare, The (G) 133	Lionel Barrymore-Lew Ayres-Laraine Day	May 2,'41	78.	May 3,'41
Philadelphia Story (A) 119	K. Hepburn-C. Grant-J. Stewart	Jan. 17,'41	112.	Nov. 30,'40
Rage in Heaven (A) 128	Robt. Montgomery-Ingrid Bergman-George Sanders	Mar. 7,'41	85.	Mar. 8,'41
Trial of Mary Dugan (A) 125	Laraine Day-Robert Young	Feb. 14,'41	90.	Feb. 15,'41
Unholy Partners	*Clark Gable-Rasalind Russell*	*Not Set*		
Washington Melodrama 131	Frank Morgan-Kent Taylor-Ann Rutherford	Apr. 4,'41	80.	Apr. 26,'41
Wild Man of Borneo 121 (See Product Digest, page 39)	F. Morgan-B. Burke-J. Preisser	Jan. 24,'41		
Woman's Face, A (A) 136	Joan Crawford-Melvyn Douglas-Conrad Veidt	May 9,'41	105.	May 10,'41
Ziegfeld Girl, The 130 (A)	James Stewart-Judy Garland-Hedy Lamarr-Tony Martin	Apr. 25,'41	131.	Apr. 19,'41

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Break the News (G)	M. Chevalier-J. Buchanan	Apr. 10,'41	78.	May 14,'38
Bowery Blitzkreig	*Leo Gorcey-Babby Jordan*	*June* 25,'41		
Chamber of Horrors (G)	Leslie Banks-Gina Malo	Dec. 20,'40	79.	Mar. 22,'41
Dead Man's Shoes	Leslie Banks-Wilfrid Lawson	Jan. 15,'41	70.	
Flying Wild	Leo Gorcey-Bobby Jordan	Mar. 10,'41	63.	Mar. 1,'41
Her First Romance (G)	Edith Fellows-Wilbur Evans	Dec. 25,'40	77.	Dec. 28,'40
Gang's All Here	*F. Darro-Mae Jones*	*June* 11,'41		
Hoosier Schoolboy (G) (Re-issue)	Mickey Rooney-Anne Nagel	Apr. 17,'41	62.	July 3,'37
House of Mystery (See Product Digest, page 98, under former title, "Human Ghost.")	Kenneth Kent-Judy Kelly	May 7,'41		
Invisible Ghost, The (A)	Bela Lugosi-John McGuire	Apr. 25,'41	65.	Apr. 19,'41
Kid's Last Ride, The (G)	Ray Corrigan-John King	Feb. 10,'41	55.	Apr. 19,'41
King of the Zombies (G)	*Jahn Archer-Mantan Moreland*	*May* 14,'41	67.	May 10,'41
Phantom of Chinatown (G)	Keye Luke-Grant Withers	Nov. 19,'40	62.	Nov. 23,'40
Pioneers, The (G)	Tex Ritter	May 10,'41	61.	May 3,'41
Pride of the Bowery (G)	Leo Gorcey-Bobby Jordan	Dec. 15,'40	63.	Jan. 18,'41
Ridin' the Cherokee Trail (G)	Tex Ritter	Feb. 25,'41	62.	Feb. 22,'41
Redhead	*June Lang-Jahnny Downs*	*May* 21,'41		
Roar of the Press (G)	Jean Parker-Wallace Ford	Apr. 30,'41	72.	Apr. 26,'41
Rolling Home to Texas (G)	Tex Ritter	Dec. 30,'40	62.	Feb. 1,'41
Sign of the Wolf (G)	Grace Bradley-M. Whalen	Mar. 25,'41	69.	Mar. 29,'41
Silver Stallian	*David Sharpe-Janet Waldo*	*May* 28,'41		
Trail of the Silver Spurs (G)	John King-Ray Corrigan	Jan. 4,'41	58.	Jan. 25,'41
Tumbledown Ranch in Arizona (G)	Ray Corrigan-John King	Apr. 20,'41	60.	May 3,'41
West of Pinto Basin (G)	Ray Corrigan-John King	Nov. 25,'40	58.	Dec. 7,'40
Wanderers of the West	*Tam Keene*	*June* 30,'41		
Wranglers' Raost	*Ray Carrigan-John King*	*June* 4,'41		
You're Out of Luck (G)	Frankie Darro	Jan. 20,'41	62.	Jan. 11,'41

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alama of the South Seas	*Dorothy Lamour-Jan Hall*	*Aug.* 15,'41		
Birth of the Blues	*Bing Crosby-Mary Martin*	*Not Set*		
Border Vigilantes (G) 4053	Wm. Boyd-Russell Hayden	Apr. 18,'41	62.	Mar. 29,'41
Buy Me That Tawn	*L. Nolan-Canstance Maare*	*Not Set*		
Caught in the Draft (See Product Digest, page 110)	*Bab Hape-Dorathy Lamaur*	*July* 4,'41		
Doomed Caravan (G) 4051	W. Boyd-R. Hayden-A. Clyde	Jan. 10,'41	61.	Jan. 11,'41
Forced Landing	*Richard Arlen-Eva Gabar-J. Carral Naish*	*July* 25,'41		
Great Man's Lady, The	*Barbara Stanwyck-Jael McCrea-Brian Danlevy*	*Not Set*		
Henry for President	*Jimmy Lydan-Charlie Smith*	*Not Set*		
Hald Back the Dawn	*Charles Bayer - Olivia de Havilland-P. Goddard*	*Not Set*		
In Old Colorado (G) 4052	W. Boyd-R. Hayden-A. Clyde	Mar. 14,'41	67.	Feb. 22,'41
I Wanted Wings (A) 4028	*Brian Donlevy-R. Milland-W. Halden*	*May* 30,'41	132.	*Mar.* 29,'41
Kiss the Bays Goodbye	*Mary Martin-Don Ameche*	*Aug.* 1,'41		
Lady Eve, The (A) 4022	Barbara Stanwyck-H. Fonda	Mar. 21,'41	95.	Mar. 1,'41
Las Vegas Nights (A) 4023	Phil Regan - Bert Wheeler - Tommy Dorsey	Mar. 28,'41	89	Mar. 29,'41
Life with Henry (G) 4016	Jackie Cooper-Leila Ernest	Jan. 24,'41	81.	Jan. 18,'41
Love Thy Neighbor (G) 4013	Jack Benny-Fred Allen	Dec. 27,'40	82.	Dec. 21,'40
Mad Doctor, The (A) 4018	B. Rathbone-E. Drew-J. Howard	Feb. 14,'41	90.	Feb. 8,'41
Monster and the Girl, The (G) 4020	Ellen Drew-Red Cameron	Feb. 28,'41	63.	Feb. 15,'41
New York Town	*F. MacMurray-Mary Martin-Rabert Prestan*	*July* 25,'41		
Night at Earl Carroll's, A (G) 4011	Ken Murray-Rose Hobart	Dec. 6,'40	63.	Nov. 16,'40
Night of January 16th	*Rabert Prestan-Ellen Drew*	*Nat Set*		
North West Mounted Police (G) 3946 (Color) ('39-'40 Production)	Gary Cooper-Madeleine Carroll-Robt. Preston-P. Goddard	Dec. 27,'40	125.	Oct. 26,'40
Nothing But the Truth	*Bob Hape - P. Goddard-Edward Arnold*	*Not Set*		
One Night in Lisbon (See Product Digest, page 110)	*Madeleine Carrall-Fred McMurray-Dame May Whitty*	*June* 13,'41		
Parsan of Panamint, The	*Ellen Drew-Charles Ruggles-Phil Terry*	*June* 27,'41		
Pirates on Horseback 4054	*Wm. Bayd-Russell Hayden*	*May* 23,'41		
Power Dive (G) 4026	Richard Arlen-Jean Parker	Apr. 25,'41	65.	Apr. 12,'41
Reaching for the Sun (A) 4027	Joel McCrea-Ellen Drew	May 2,'41	89.	Apr. 12,'41
Road to Zanzibar, The (G) 4025	Bing Crosby-Bop Hope-Dorothy Lamour	Apr. 11,'41	90.	Mar. 15,'41
Round Up, The (G) 4024	R. Dix-P. Morrison-P. Foster	Apr. 4,'41	90.	Mar. 15,'41
Second Chorus (G) 4014	Fred Astaire-Paulette Goddard-	Jan. 3,'41	88.	Dec. 7,'40
Shepherd of the Hills (Color)	*Jahn Wayne - Betty Field - Harry Carey-Beulah Bandi*	*July* 18,'41		
Skylark	*Claudette Colbert-Ray Milland-Brian Aherne*	*Nat Set*		
Texas Rangers Ride Again (G) 4012	J. Howard-E. Drew-M. Robson	Dec. 13,'40	67.	Nov. 2,'40
There's Magic in Music (G) 4021	*Allan Janes-Susanna Faster*	*May* 16,'41	80.	*Mar.* 1,'41
Victory (A) 4015	Fredric March-Betty Field	Jan. 17,'41	80.	Dec. 21,'40
Virginia (A) 4019 (Color)	Madeleine Carroll-Fred MacMurray	Feb. 21,'41	110.	Jan. 18,'41
West Point Widow	*Anne Shirley-Rich'd Carlson*	*June* 20,'41		
Wide Open Town	*Wm. Boyd-Russell Hayden*	*Not Set*		
You're the One (G) 4017	Bennie Baker-O. Tucker's Orch.	Feb. 7,'41	81.	Feb. 8,'41

PRODUCERS RELEASING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Billy the Kid's Gun Justice 159	Bob Steele	Dec. 27,'40	63.	
Billy the Kid's Range War 160	Bob Steele	Jan. 24,'41	60.	
Billy the Kid's Fighting Pals (G) 161	*Bab Steele*	*Apr.* 18,'41	62.	*Apr.* 12,'41
Caught in the Act 107	Henry Armetta	Jan. 17,'41	62.	Apr. 26,'41
Criminals Within 111	*Eric Linden*	*June* 13,'41		
Devil Bat 105 (G)	Bela Lugosi	Dec. 13,'40	68.	Apr. 19,'41
Emergency Landing 109 (See Product Digest, page 110)	Carol Hughes-Forrest Tucker	*May* 23,'41		
Federal Fugitives (G) 108	Neil Hamilton	Mar. 29,'41	66.	May 10,'41
Lone Rider Crosses the Rio 164	George Houston	Feb. 28,'41		
Lane Rider in Ghost Town 165	*Gearge Houston*	*May* 16,'41		
Lone Rider Rides On, The 163	George Houston	Jan. 10,'41	84.	
MisBehaving Husbands (G) 104	Harry Landon-Ralph Byrd	Dec. 20,'40	65.	Dec. 21,'40
Outlaws of the Rio Grande (G) 155	Tim McCoy	Mar. 7,'41	63.	Mar. 1,'41
Paper Bullets	*Joan Waodbury-Jack LaRue*	*May* 30,'41		
Secret Evidence (G) 106	M. Reynolds-C. Quigley	Jan. 31,'41	65.	Feb. 8,'41
South of Panama 110 (G)	Roger Pryor-Virginia Vale	Apr. 25,'41	68.	May 3,'41
Texas Marshal, The (156)	*Tim McCay-Kay Leslie*	*May* 30,'41		

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels with Broken Wings	*Binnie Barnes-Edw. Norris*	*Not Set*		
Arkansas Judge (G) 010	Weaver Brothers and Elviry	Jan. 28,'41	72.	Jan. 25,'41
Back in the Saddle (G) 045	Gene Autry-Smiley Burnette	Mar. 14,'41	73.	Mar. 15,'41
Barnyard Follies (G) 008	M. Lee-R. Davis-J. Storey	Dec. 6,'40	67.	Nov. 23,'40
Behind the News (G) 009	Lloyd Nolan-Doris Davenport	Dec. 20,'40	75.	Dec. 14,'40
Border Legion, The (G) 053	R. Rogers-G. Hayes-C. Hughes	Dec. 5,'40	57.	Nov. 30,'40
Bowery Boy (G) 019	Dennis O'Keefe-Jimmy Lydon	Dec. 27,'40	70.	Jan. 4,'41
Country Fair 015	Eddie Foy, Jr.-June Clyde	May 5,'41		
Desert Bandit 077	*Dan "Red" Barry - Lynn Merrick*	*Not Set*		
Gay Vagaband, The 022	*Rascae Karns - Ruth Dannelly -Ernest Truex*	*May* 12,'41		
Great Train Robbery, The (G) 021	Bob Steele-Claire Carleton	Feb. 28,'41	61.	Mar. 8,'41
In Old Cheyenne (G) 055	Roy Rogers-"Gabby" Hayes	Mar. 28,'41	58.	Apr. 12,'41
Lady from Louisiana (G) 014	John Wayne-Ona Munson	Apr. 22,'41	82.	May 3,'41
Lone Star Raiders (G) 064	3 Mesquiteers-June Johnson	Dec. 23,'40	57.	Dec. 21,'40
Man Betrayed, A (G) 011	John Wayne-Frances Dee-Edw. Ellis	Feb. 27,'41	83.	Mar. 15,'41
Meet the Missus (G) 018	Roscoe Karns - Ruth Donnelly	Nov. 29,'40	68.	Nov. 23,'40
Mr. District Attorney (G) 012	Dennis O'Keefe - Peter Lorre - Florence Rice	Mar. 26,'41	69.	Apr. 5,'41
Nevada City	*Roy Rogers-"Gabby" Hayes-Sally Payne*	*Nat Set*		
Pals of the Pecos (G) 066	Three Mesquiteers	Apr. 8,'41	56.	Apr. 26,'41
Petticoat Politics (G) 020	Roscoe Karns-Ruth Donnelly	Jan. 31,'41	67.	Feb. 15,'41
Phantom Cowboy, The 075	Don Barry-Virginia Carrol	Feb. 14,'41	58.	Feb. 15,'41
Prairie Pioneers (G) 065	Bob Livingston-Bob Steele	Feb. 18,'41	58.	Mar. 1,'41
Puddin' Head	*Judy Canava-Buster Keaton-Francis Lederer*	*Not Set*		
Ridin' on a Rainbow (G) 044	Gene Autry-Smiley Burnette	Jan. 24,'41	79.	Feb. 1,'41
Robin Hood of the Pecos (G) 054	Roy Rogers-Geo. "Gabby" Hayes -Sally Payne	Jan. 14,'41	59.	Jan. 18,'41
Rookies on Parade (G) 013	Boby Crosby-Ruth Terry	Apr. 17,'41	69.	May 3,'41
Saddlemates	*Three Mesquiteers*	*Not Set*		
Sheriff of Tombstone (G) 056	Roy Rogers-"Gabby" Hayes	May 7,'41	56.	May 10,'41
Singing Hill, The (G) 046	Gene Autry-Smiley Burnette-Mary Lee	Apr. 26,'41	75.	May 3,'41
Sis Hopkins (G) 002	*Judy Canova-Bob Crosby-Chas. Butterworth*	Apr. 12,'41	98.	Apr. 12,'41
Texas Terrors (G) 073	Don Barry-Julie Duncan	Nov. 22,'40	57.	Nov. 23,'40
Thunder Over the Ozarks (1941-42 Product)	*Weaver Brothers & Elviry*	*Not Set*		
Two-Gun Sheriff 078	Don Barry	Apr. 10,'41	56.	Apr. 26,'41
Wyoming Wildcat (G) 074	Roy Rogers-Geo. "Gabby" Hayes	Jan. 6,'41	56.	Jan. 11,'41

THE RELEASE CHART

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Along the Rio Grande (G) 183	Tim Holt-Ray Whitley	Feb. 7,'41	64.	Jan. 25,'41
Before the Fact	*Cary Grant-Joan Fontaine Sir Cedric Hardwicke*	*Not Set*		
Bring 'Em Back Alive 166 (re-issue) (See Product Digest, page 123)	*Frank Buck*	*June* 13,'41	70.	*June* 4,'32
Bringing Up Baby (G) 163 (re-issue) (See Product Digest, page 116)	Kath. Hepburn-Cary Grant	May 2,'41	102.	Feb. 19,'38
Citizen Kane (G) 118	*Orson Welles*	*Not Set*	120.	*Apr.* 12,'41
Convoy (A) 161	Clive Brook-John Clements-Judy-Campbell-Edward Chapman	Jan. 3,'41	78.	June 29,'40
Cyclone on Horseback 185	*Tim Holt-Marjorie Reynolds*	*June* 6,'41		
Devil and Daniel Webster, The	*Thomas Mitchell-W. Huston-Anne Shirley*	*Not Set*		
Devil and Miss Jones, The (G) 122	Jean Arthur-Charles Coburn	Apr. 11,'41	90.	Apr. 12,'41
Fantasia (G) (Color)	*Disney-Stokowski*	*Not Set*	135.	*Nov.* 16,'40
Fargo Kid, The (G) 182	Tim Holt-Ray Whitley	Dec. 6,'40	63.	Nov. 2,'40
Father Takes a Wife	*Adolphe Menjou - Gloria Swanson*	*Not Set*		
Footlight Fever (G) 119	Alan Mowbray-Donald McBride-Carol Hughes	Mar. 21,'41	69.	Mar. 29,'41
Girl, a Guy and a Gob, A (G) 120	George Murphy-Lucille Ball	Mar. 14,'41	91.	Mar. 8,'41
Harry, Charlie, Harry 129	*Leon Errol-Mildred Coles-Russell Gleason*	*Not Set*		
Interlude 134	*J. Hersholt-Dorothy Lovett*	*June* 20,'41		
It Happened to One Man (A)	*Wilfrid Lawson-Nora Swinburne*	*Not Set*	80.	*Mar.* 1,'41
Kitty Foyle (G) 112	Ginger Rogers-Dennis Morgan	Dec. 27,'40	108.	Dec. 21,'40
Lady Scarface	*Dennis O'Keefe-J. Anderson*	*Not Set*		
Let's Make Music (G) 115	Bob Crosby-Jean Rogers	Jan. 17,'41	85.	Dec. 14,'40
Little Men (G) 110	Kay Francis-Geo. Bancroft-Jack Oakie-Jimmy Lydon	Jan. 10,'41	84.	Dec. 7,'40
Melody for Three (G) 124	Jean Hersholt-Fay Wray	Mar. 28,'41	67.	Mar. 8,'41
Mr. and Mrs. Smith (A) 117	Carole Lombard-Robt. Montgomery-Gene Raymond	Jan. 31,'41	95.	Jan. 25,'41
My Life with Caroline	*Ronald Colman-Anna Lee-Katharine Leslie*	*Not Set*		
No, No Nanetta (G) 114	Anna Neagle-Richard Carlsen	Dec. 20,'40	96.	Dec. 28,'40
Parachute Battalion	*Robert Preston-Nancy Kelly-Harry Carey*	*Not Set*		
Playgirl (G) 121	Kay Francis-James Ellison	Mar. 7,'41	75.	Dec. 14,'40
Reluctant Dragon 191	*Disney Cartoon Feature*	*June* 6,'41		
Remedy for Riches (G) 113	Jean Hersholt-Dorothy Lovett	Nov. 29,'40	66.	Nov. 23'40
Repent at Leisure 125 (See Product Digest, page 87)	Kent Taylor-Wendy Barrie	Apr. 4,'41		
Robbers of the Range (G) 184	Tim Holt-Virginia Vale	Apr. 18,'41	61.	Apr. 5,'41
Saint in Palm Springs, The (G) 116	George Sanders-Wendy Barrie	Jan. 24,'41	66.	Jan. 4,'41
Saint's Vacation (A) 131	Hugh Sinclair-Salley Gray	May 30,'41	78.	Mar. 22,'41
Scattergood Baines (G) 123	Guy Kibbee-Dink Trout	Feb. 21,'41	69.	Feb. 15,'41
Scattergood Pulls the Strings 132	*Guy Kibbee-Dink Trout*	*May* 23,'41		
Sunny 133	*Anna Neagle-John Carroll-Ray Bolger*	*May* 30,'41		
They Met in Argentina 128 (See Product Digest, page 86)	Gene Raymond-Maureen O'Hara-Alberto Vila	Apr. 25,'41		
Tom, Dick and Harry 126 (See Product Digest, page 121)	*Ginger Rogers-G. Murphy-B. Meredith-A. Marshal*	*June* 13,'41		
Vivacious Lady 162 (re-issue)	Ginger Rogers-James Stewart	Mar. 28,'41	90.	May 7,'38
You'll Find Out (G) 108	Kay Kyser & Orch.-Peter Lorre-Boris Karloff-Bela Lugosi	Nov. 22,'40	97.	Nov. 16,'40

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accent on Love (1941-42 Product)	*George Montgomery-Cobina Wright, Jr.*	*Not Set*		
Belle Starr	*Henry Fonda-Gene Tierney*	*Not Set*		
Blood and Sand 143 (Color) (See Product Digest, page 111)	*Tyrone Power-Linda Darnell-Rita Hayworth-Nazimova*	*May* 30,'41		
Bride Wore Crutches, The 112 (See Product Digest, page 30)	*Lynne Roberts-Ted North*	*June* 13,'41		
Chad Hanna (A) 123 (Color)	Henry Fonda - Linda Darnell - Dorothy Lamour-Guy Kibbee	Dec. 27,'40	88.	Dec. 14,'40
Charter Pilot 118	Lynn Bari-Lloyd Nolan	Dec. 6,'40	70.	Nov. 30,'40
Cowboy and the Blonde (A) 141	*George Montgomery - Mary Beth Hughes*	*May* 16,'41	68.	*Apr.* 26,'41
Dead Men Tell (G) 138	Sidney Toler - Sen Yung - Jean Rogers	Mar. 28,'41	61.	Mar. 29,'41
For Beauty's Sake	*Ted North-Marjorie Weaver*	*June* 6,'41		
Girl in the News (A) 127	Marg't Lockwood-Barry Barnes	Jan. 31,'41	78.	Oct. 12,'40
Girl Must Live, A (A)	Lilli Palmer-Marg't Lockwood	Apr. 25,'41	92.	May 13,'39
Golden Hoofs (G) 130	Jane Withers-Charles Rogers	Feb. 14,'41	67.	Feb. 22,'41
Great American Broadcast (G) 140	Alice Faye-Jack Oakie	May 9,'41	80.	Apr. 26,'41
Great Commandment, The 142	*John Beal-Maurice Moscovitch-Albert Dekker*	*May* 23,'41	80	
Hudson's Bay (G) 115	Paul Muni-Gene Tierney	Jan. 3,'41	94.	Dec. 28,'40
Jennie 122 (A)	Virginia Gilmore-Wm. Henry	Dec. 20,'40	78.	Dec. 7,'40
Kipps (British)	*Diana Wynyard - Michael Redgrave*	*Not Set*	112.	*Apr.* 12,'41
Mail Train (G) 139 (Reviewed under title "Inspector Hornleigh Goes To It.")	Gordon Harker-P. Calvert	Apr. 25,'41	87.	Mar. 22,'41
Man Hunt (See Product Digest, page 128)	*Walter Pidgeon-Joan Bennett*	*June* 20,'41		
Michael Shayne, Private Detective (G) 124	Lloyd Nolan-Marjorie Weaver	Jan. 10,'41	77.	Dec. 28,'40
Moon Over Miami (Color)	*Don Ameche-Betty Grable-Robert Cummings*	*July* 4,'41		
Murder Among Friends (G) 132	John Hubbard-Marjorie Weaver	Feb. 28,'41	67.	Mar. 15,'41
Murder Over New York (G) 121	Sidney Toler-Marjorie Weaver	Dec. 13,'40	65.	Dec. 7,'40
Outlaw, The 135 (See Product Digest, page 85)	*Walter Huston-T. Mitchell-Jane Russell-Jack Buetel*	*Not Set*		
Ride Kelly Ride (G) 129	Marvin Stephens-Rita Quigley	Feb. 7,'41	59.	Feb. 15,'41
Ride On Vaquero (G) 138	Cesar Romero-Mary B. Hughes	Apr. 18,'41	64.	Apr. 5,'41
Romance of the Rio Grande (G) 125	C. Romero-R. Cortez-P. Morison	Jan. 17,'41	73.	Jan. 4,'41
Scotland Yard (G) 131	Nancy Kelly - John Loder - Edmund Gwenn	Apr. 4,'41	68.	Apr. 12,'41
Sleepers West (G) 134	Lloyd Nolan - Lynn Bari - Mary Beth Hughes	Mar. 14,'41	74.	Mar. 22,'41
Sun Valley Serenade (1941-42 Product)	*Sonja Henie - John Payne - Glenn Miller*	*Not Set*		
Tall, Dark and Handsome (G) 128	Cesar Romero-Milton Berle-Virginia Gilmore	Jan. 24,'41	78.	Jan. 25,'41
That Night in Rio (A) 137 (Color)	Alice Faye-Don Ameche-Carmen Miranda	Apr. 11,'41	90.	Mar. 8,'41
Tin Pan Alley (G) 120	Alice Faye-Betty Grable-Jack Oakie-John Payne	Nov. 29,'40	92.	Nov. 23,'40
Tobacco Road (A) 133	Gene Tierney-Charley Grapewin-Marjorie Rambeau	Mar. 7,'41	84.	Mar. 1,'41
Very Young Lady, A (G) 145	*Jane Withers-Nancy Kelly*	*June* 27,'41	79.	*Apr.* 26,'41
Western Union (G) 126 (Color)	Robt. Young - Randolph Scott - Dean Jagger-Virginia Gilmore	Feb. 21,'41	95.	Feb. 8,'41
Youth Will Be Served (G) 119	J. Withers-J. Darwell-R. Conway	Nov. 22.'40	66.	Sept. 21,'40

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Tom Sawyer (Reissue) (Color) (See Product Digest, page 23)	Walter Brennan-May Robson	May 16,'41		Feb. 17,'38
Broadway Limited (See Product Digest, page 121)	*Victor McLaglen - Marjorie Reynolds-Dennis O'Keefe*	*Not Set*		
Cheers for Miss Bishop (G)	Martha Scott-Wm. Gargan	Feb. 21,'41	95.	Jan. 18,'41
Great Dictator, The (G)	Charles Chaplin-Paulette Goddard-Jack Oakie	Mar. 7,'41	126.	Oct. 19,'40
Illusions	*Merle Oberon-Alan Marshal*	*Not Set*		
Major Barbara (G)	*Wendy Hiller-Robt. Morley*	*Not Set*	115.	*May* 10,'41
New Wine	*Ilona Massey-Binnie Barnes-Alan Curtis*	*Not Set*		
Pot O'Gold (G)	Jas. Stewart-Paulette Goddard-Horace Heidt	Apr. 11,'41	87.	Apr. 5,'41
Prisoner of Zenda (Reissue) (See Product Digest, page 123)	Ronald Colman-Madeleine Carroll	May 16,'41		Sept. 4,'37
Roadshow (G)	Adolphe Menjou-John Hubbard-Carole Landis	Jan. 24,'41	85.	Feb. 15,'41
Se Ends Our Night (G)	Fredric March-Marg't Sullivan-Glenn Ford-Frances Dee	Feb. 14,'41	120.	Jan. 25,'41
Son of Monte Cristo (G)	Louis Hayward - Joan Bennett - George Sanders	Jan. 10,'41	102.	Dec. 7,'40
That Hamilton Woman! (A)	Vivien Leigh-L. Olivier	Apr. 18,'41	128.	Mar. 22,'41
That Uncertain Feeling (A)	Merle Oberon-Melvyn Douglas-Burgess Meredith	Apr. 25,'41	85.	Mar. 22,'41
Thief of Bagdad (G) (Color)	Sabu-J. Duprez-C. Veidt	Dec. 25,'40	109.	Oct. 19,'40
Topper Returns (G)	Joan Blondell-Roland Young-Carole Landis-'Rochester'	Mar. 21,'41	90.	Mar. 15,'41

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Back Street (A) 5002	M. Sullavan-C. Boyer-R. Carlson	Feb. 7,'41	89.	Feb. 8,'41
Bank Dick, The (G) 5010	W. C. Fields-Una Merkel	Nov. 29,'40	73.	Dec. 7,'40
Black Cat, The 5028 (G)	Basil Rathbone-Hugh Herbert-Gale Sondergaard	May 2,'41	71.	May 3,'41
Boss of Bullion City 5064	Johnny Mack Brown	Jan. 10,'41		
Buck Privates (G) 5011	Abbott & Costello	Jan. 31,'41	84.	Feb. 1,'41
Bury Me Not on the Lone Prairie 5065 (See Product Digest, page 47)	Johnny Mack Brown	Mar. 21,'41		

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cracked Nuts	*Mischa Auer-Una Merkel-Stuart Erwin*	*Not Set*		
Dangerous Game, A 5057 (See Product Digest, page 39)	*Richard Arlen-Andy Devine*	*Aug.* 22,'41		
Dark Street of Cairo (G) 5040.	Sigrid Gurie-Ralph Byrd	Feb. 28,'41	59.	Dec. 7,'40
Double Date (G) 5037	Edmund Lowe-Una Merkel	Mar. 14,'41	60.	Mar. 15,'41
Flame of New Orleans, The (A) 5011	Marlene Dietrich-Roland Young-Bruce Cabot	Apr. 25,'41	78.	Apr. 26,'41
Give Us Wings (G) 5025	"Dead End Kids"-W. Ford	Dec. 20,'40	62.	Nov. 16,'40
Half Way to Shanghai (1941-42 Product)	*C. Bickford-Evelyn Ankers*	*Not Set*		
Hello, Sucker	*Hugh Herbert-Peggy Moran*	*July* 11,'41		
Hit the Road	*Gladys George-Barton MacLane*	*June* 27,'41		
Horror Island (G) 5033	Dick Foran-Peggy Moran	Mar. 28,'41	60.	Apr. 5,'41
I. James Lewis	*Franchot Tone-Walter Brennan*	*July* 25,'41		
In the Navy	*Abbott & Costello*	*May* 30,'41		
Invisible Woman, The (A) 5018.	John Barrymore - John Howard - Virginia Bruce-Chas. Ruggles	Dec. 27,'48	70.	Jan. 4,'41
Lady from Cheyenne (A) 5043.	Loretta Young-Robt. Preston-Gladys George	Apr. 11,'41	88.	Apr. 5,'41
Law of the Range	*Johnny Mack Brown*	*June* 20,'41		
Lucky Devils 5053 (See Product Digest, page 30)	Richard Arlen-Andy Devine	Jan. 3,'41		
Man Made Monster (G) 5012.	Lionel Atwill-Lon Chaney, Jr. (G) 5016	Mar. 28,'41	59.	Mar. 29,'41
Man Who Lost Himself, The ((G) 5016	Brian Aherne - Kay Francis - Henry Stephenson	Mar. 21,'41	70	Mar 29,'41
Margie (G) 5026	N. Grey-T. Brown-M. Auer	Dec. 6,'40	59.	Sept. 21,'40
Meet the Chump (G) 5032	Hugh Herbert-Anna Nagel	Feb. 14,'41	60.	Feb. 15,'41
Meet the Wildcat (G) 5023	Marg't Lindsay-Ralph Bellamy	Nov. 22,'40	65.	Nov. 2,'40
Men of the Timberland (See Product Digest, page 122)	*Richard Arlen-Andy Devine*	*June* 6,'41		
Model Wife (A) 5014	Joan Blondell-Dick Powell	Apr. 18,'41	78.	Apr. 19,'41
Mr. Dynamite (G) 5041	Lloyd Nolan - Irene Hervey	Mar. 7,'41	64	Mar 15,'41
Mutiny in the Arctic 5054 (G)	Richard Arlen-Andy Devine	Apr. 18,'41	61.	May 3,'41
Next Time We Love (G) 5048. (Re-issue)	Margaret Sullavan-Jas. Stewart	Nov. 22,'40	85.	Feb. 8,'36
Nice Girl? (G) 5003	Deanna Durbin-Franchot Tone	Feb. 21,'41	95.	Mar. 1,'41
Raiders of the Desert 5056	*Arlen-Devine*	*July* 16,'41		
San Francisco Docks (G) 5027.	Burgess Meredith-Irene Hervey	Jan. 10,'41	66.	Dec. 7,'40
Sandy Steps Out	*Baby Sandy-Kathryn Adams-Raymond Walburn*	*July* 4,'41		
Sing Another Chorus (1941-42 Product)	*Johnny Downs-Jane Frazee*	*Not Set*		
Six Lessons from Madame Lazonga (G) 5022	Lupe Velez-Leon Errol	Jan. 17,'41	62.	Jan. 18,'41
Tight Shoes	*B. Crawford-Anne Gwynne*	*June* 13,'41		
Too Many Blondes	*Rudy Vallee-Helen Parrish*	*May* 23,'41		
Trail of the Vigilantes (G) 5008	Franchot Tone-B. Crawford	Dec. 13,'40	75.	Dec. 14,'40
Unfinished Business	*Irene Dunne-Robert Montgomery-Preston Foster*	*Not Set*		
Where Did You Get That Girl? (G) 5030	H. Parrish-C. Lang-L. Errol	Jan. 3,'41	67.	Dec. 21,'40
Here Comes Happiness [WB] (See "Stuff of Heroes," Product Digest, page 39)				
(G) 521	Mildred Coles-Edw. Norris	Mar. 15,'41	58.	Mar. 8,'41
Here Comes the Navy [WB] (G) 525 (re-issue)	James Cagney - Pat O'Brien	Dec. 21,'40	86.	Nov. 30,'40
High Sierra [FN] (G) 556	Humphrey Bogart-Ida Lupino	Jan. 25,'41	100.	Jan. 25,'41
Highway West	*Brenda Marshall - Olympe Bradna*	*Not Set*		
Honeymoon for Three [WB] (A) 510	G. Brent-A. Sheridan-J. Wyman	Jan. 18,'41	75.	Jan. 25,'41
Kisses for Breakfast [WB]	*Dennis Morgan-Jane Wyatt-Shirley Ross*	*Not Set*		
Knockout [FN] 568	Arthur Kennedy-Olympe Bradna	Mar. 29,'41		
Lady with Red Hair [WB] (G) 512	M. Hopkins-R. Ainsley-C. Rains	Nov. 30,'40	80.	Nov. 16,'40
Letter, The [FN] (A) 552	Bette Davis-Herbert Marshall	Nov. 23,'40	97.	Nov. 16,'40
Manpower	*Geo. Raft-Marlene Dietrich-Ed. G. Robinson*	*Not Set*		
Meet John Doe (G) 500	Gary Cooper-Barbara Stanwyck-Edw. Arnold-Walter Brennan	May 4,'41	135.	Feb. 15,'41
Million Dollar Baby [WB]	*Jeffrey Lynn-Priscilla Lane-Ronald Reagan*	*May* 31,'41		
Navy Blues	*Jack Haley-Ann Sheridan*	*Not Set*		
Nurse's Secret, The [WB] 523	*Lee Patrick-Regis Toomey*	*May* 24,'41		
Passage from Hongkong	*Keye Luke-Lucille Fairbanks-Keith Douglas*	*Not Set*		
Santa Fe Trail [FN] (G) 551.	Errol Flynn-O. de Havilland-R. Massey-R. Reagan-A. Hale	Dec. 28,'40	110.	Dec. 21,'40
Sea Wolf, The (WB) (G) 501.	Edw. G. Robinson-John Garfield-Ida Lupino	Mar. 22,'41	100.	Mar. 29,'41
Sergeant York (See Product Digest, page 111)	*Gary Cooper - Joan Leslie - Walter Brennan*	*Not Set*		
Shadows on the Stairs [FN] (G) 573	Frieda Inescort-Paul Cavanagh	Mar. 1,'41	63.	May 10,'41
She Couldn't Say No [FN] (G) 571	R. Pryor-E. Arden-C. Edwards	Dec. 14,'40	64.	Dec. 28,'40
Shining Victory	*Geraldine Fitzgerald-James Stephenson-Donald Crisp*	*Not Set*		
Shot in the Dark, A [WB] 522.	Ricardo Cortez-Wm. Lundigan-Nan Wynn	Apr. 5,'41		
(See Product Digest, page 87)				
Singapore Woman [FN] 563.	*Brenda Marshall - David Bruce-Virginia Field*	*May* 17,'41		
Strange Alibi [FN] (G) 567.	Arthur Kennedy-Joan Perry	Apr. 19,'41	63.	May 3,'41
Strawberry Blonde (G) [FN] 559	James Cagney-O. de Havilland-Rita Hayworth	Feb. 22,'41	97.	Feb. 15,'41
Thieves Fall Out [WB] 516.	Eddie Albert-Joan Leslie-Alan Hale	May 3,'41		
(See Product Digest, page 125)				
Three Sons O'Guns	*Wayne Morris-Tom Brown*	*Not Set*		
Underground	*Jeffrey Lynn-Karen Verne*	*Not Set*		
Wagons Roll at Night, The [FN] (G) 560	H. Bogert-S. Sidney-E. Albert	Apr. 26,'41	82.	Apr. 26,'41

WARNER BROTHERS-FIRST NATIONAL

WB—After Title, Warner Brothers
FN—After Title, First National

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affectionately Yours [FN] (G).	Merle Oberon-Dennis Morgan-Rita Hayworth	May 10,'41	90.	May 10,'41
Bad Men of Missouri	*Dennis Morgan-Wayne Morris-Jane Wyman*	*Not Set*		
Bride Came C.O.D. (See Product Digest, page 61)	*Bette Davis-James Cagney*	*Not Set*		
Case of the Black Parrot [FN] (G) 572	Wm. Lundigan-Maris Wrixon	Jan. 11,'41	59.	Jan. 18,'41
Dive Bomber (Color)	*Errol Flynn-F. MacMurray-Ralph Bellamy*	*Not Set*		
Father's Son [WB] (G) 520.	John Litel-Frieda Inescort	Feb. 1,'41	57.	Mar. 1,'41
Flight from Destiny [WB] (A) 514	Thomas Mitchell - Jeffrey Lynn-Geraldine Fitzgerald	Feb. 8,'41	74.	Dec. 28,'40
Flight Patrol	*James Stephenson - Ronald Reagan-Olympe Bradna*	*Not Set*		
Footsteps in the Dark [WB] (G) 509	Errol Flynn - Ralph Bellamy - Brenda Marshall	Mar. 8,'41	93.	Mar. 8,'41
Four Mothers [WB] (G) 503.	Lane Sisters-Gale Page-Jeffery Lynn-Claude Rains	Jan. 4,'41	86.	Dec. 21,'40
Gentle People, The	*Ida Lupino-Thomas Mitchell-John Garfield*	*Not Set*		
Great Lie, The [WB] (A) 504.	Bette Davis - George Brent - Hattie McDaniels-Mary Astor	Apr. 12,'41	110.	Apr. 12,'41
Great Mr. Nobody, The [WB] 515	Eddie Albert-Joan Leslie-Alan Hale-John Litel	Feb. 15,'41		

FOREIGN AND STATE RIGHTS

Title	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
Buzzy and the Phantom Pinto (G)	Buzzy Henry	Arthur Ziehm	May 1,'41	55. May 3,'41
Cavalcade of Faith (G)	Documentary	Jeffrey	Jan. 17,'41	65. Jan. 11,'41
Chinese Den (A)	Paul Lukas	Film Alliance	Mar. 25,'41	73. Apr. 12,'41
City of Missing Girls (G)	H. B. Warner	Select	Mar. 1,'41	72. Apr. 5,'41
Dream of the Butterfly, The (A)	Marie Cebotari	Esperia	Feb. 12,'41	96. Mar. 1,'41
Fools of Desire (A)	Byron Foulger	Syndicate	Apr. 1,'41	60. Mar. 20,'41
Ghost Train, The (A)	*Arthur Askey*	*General Film*	*Not Set*	83. *Mar.* 22,'41
Hatred (A)	Harry Baur	World	Jan. 25,'41	70. Feb. 8,'41
King of the White Elephant (G)	Native Cast	Allyn Butterfield	Apr. 5,'41	66. Apr. 12,'41
Law of the Wolf (G)	Rin Tin Tin, Jr.	Arthur Ziehm	May	55. May 10,'41
Love on the Dole	*Clifford Evans*	*Anglo-Ameri.*	*Not Set*	100. *Apr.* 19,'41
Lilac Domino, The (G)	Michael Bartlett	Select	Dec. 6,'40	65. Dec. 14,'40
Living Dead, The (A)	Paul Wegener	Hoffberg	Dec. 16,'40	85. Dec. 21,'40
Mad Emperor, The (A)	Harry Baur	World	Mar. 8,'41	89. Mar. 22,'41
Man of the Hour, The (A)	Maurice Chevalier	Trio Films	Nov. 20,'40	95. Nov. 30,'40
Murder at the Baskervilles (G) (Reviewed under title, "Silver Blaze.")		Arthur Wontner	Astor Jan. 15,'41	68. July 17,'37
Neutral Port (G)	*Will Fyffe*	*Gainsborough*	*Not Set*	92. *Jan.* 25,'41
Old Bill and Son	*Moreland Graham*	*General Film*	*Not Set*	*Dec.* 14,'40
Pepe Le Moko (A)	Jean Gabin	Mayer-Bursytn	Mar. 3,'41	100. Mar. 29,'37
Personal Column (A)	Maurice Chevalier	Pax	Feb. 1,'41	89. Feb. 15,'41
Quiet Wedding (A)	*Marg't Lockwood*	*Soskin-Para.*	*Not Set*	80. *Feb.* 15,'41
Spare a Copper (G)	*George Formby*	*ABFD*	*Not Set*	77. *Apr.* 5,'41
Spellbound (A)	*Laurie Baxter*	*Pyramid-UA*	*Not Set*	82. *Feb.* 1,'41
They Met on Skis (G)	Wissia Dina	C. L. Import	Dec. 21,'40	75. Jan. 11,'41
This England	*Documentary*	*Anglo-Amer.*	*Not Set*	*Feb.* 1,'41
You Will Remember	*Robert Morley*	*British Lion*	*Not Set*	85. *Mar.* 8,'41

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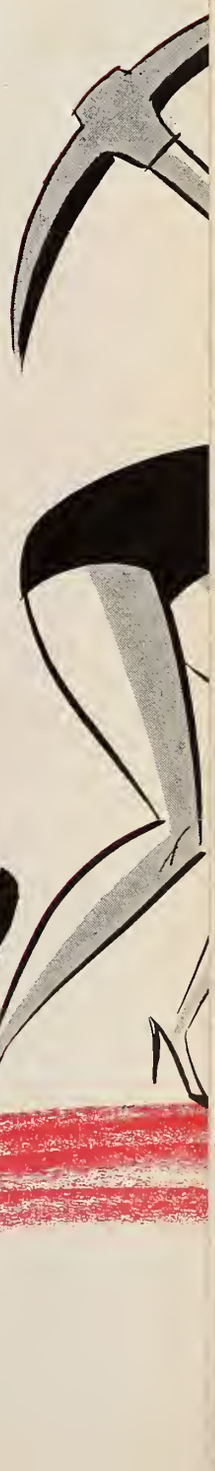
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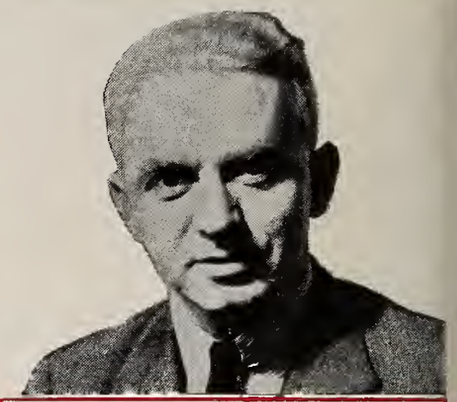
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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

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PRESS and PRODUCT

REVIEWS, reviewing and reviewers have become, just now, Hollywood's most conspicuous problem. A kettle of controversy with the resident representatives of the lay, or newspaper and fan magazine, press, long a-simmering, boils.

The problems and issues concerned are under discussion here because they so sharply impact upon all of the concerns of picture merchandising, for both distributor, his customer, the exhibitor, and the exhibitor's customers, the box-office public.

It all comes to a head at this time as a consequence of the approaching of merchandising changes demanded by, implied by and influenced by the Consent Decree. This does not make the issues new, but it sharpens them into a situation requiring decision, the formulation of a procedure and program.

Forthwith it must be said, regardless of the many, many considerations that may enter into it all, that now is the time for Production to take a new and more competent official cognizance of the requirements of the trade press and its readers, who are the customers of Distribution, the retailers of the product.

The trade press and its reviewing of motion pictures is an integral, internal function of the business.

The trade press review exists to inform the retailer about the goods he is going to have to sell.

Every thinkable device has been tried to perform that function, and nothing has attained the effectiveness of the trade press. The devices began with a leaflet issued by the American Biograph and Mutoscope Company as early as 1905, and they have included an endless array of press-sheets, press-books, house organs, direct mail literature, form letters, and gadgetry in mailing-pieces from perfume to paper dolls and cocoanuts. Some of those items and documents have looked cute on the executive desks of Broadway and Times Square and Radio City, but they do not seem to have sold any film, informed any exhibitors.

EXHIBITORS, inevitably, and through the long years of the evolutions of the trade press, have come to look to its pages for a unified, convenient, direct and swift cataloguing and evaluation of the product.

If any exhibitor should maintain a library and staff to accumulate, sort and analyze the flood of direct mail, the press-books, the bulletins, and the clippings of a fan press, he might find out almost as much as he can get from the trade press. Also it would be weeks late, of questionable responsibility, and very costly. For several hundred thousand dollars a year an exhibitor could do for himself something approximating the product and industry report job that he gets from Motion Picture Herald for $5 a year, just for example.

Now that Hollywood is a-fretting about its relations with reviewers, it will be appropriate for it to set up entirely separate and distinct reviewing facilities for the trade press and the lay press.

The reasons for this are, or should be, obvious.

The trade press audience, the exhibitor, needs to know all that he can get about the product as early as it can be had. It pertains to his plans, decisions, budgets, policies, and his retail selling.

The lay press audience begins to have its larger proper interest when the product becomes available for inspection on the retailer's screen.

The two functions are as far apart as buying time and play-date.

Priority of access to the product belongs to the trade press because of the necessity for, the demand for, prior attention. That is a function of service to Production, to Distribution, to Exhibition.

Conspicuously, the Producer and the Distributor are risking offense to and embarrassment of the Exhibitor when, by untimely release of the product to the public press, the patrons of the box office hear about it, receive pre-judgment of it, before he does. The exhibitor is not flattered, not pleased, when his customers bring him tidings of pictures first, make comments that he is not equipped to answer.

The exhibitor wants to know. He wants to know first. And he wants to find it in the trade papers where he looks for the news of his business and its wares.

The manufacturer and the jobber who do not tell the retailer before they tell the public are building neither values nor goodwill.

Why, one may ponder, is it necessary in this late year of 1941 to be saying these obvious things on this page today?

WHY, as the spokesman for Hollywood's lay critics, is Mr. Douglas Churchill raising so much of a furore because the producers have been trying to hold previews for the press more and more closely to release date?

The fact is that Mr. Churchill, top-line correspondent of the daily press, by reason of both his reportorial capacity and his position with the New York Times, is not personally so much much concerned as many of his contemporaries. He does do some magazine press articles, but primarily he is a reporter of Hollywood news rather than a critic. The New York Times has the laudable policy of reviewing pictures as they come to Broadway and the Times audience.

What Mr. Churchill is currently doing is to represent, in his genially argumentative way, the local clan, clique and cult of Hollywood-correspondency, which has grown up as an institution which, having long enjoyed privileges, now views them as inherent, self-evident and inalienable rights.

That view is, one may discover, somewhat inaccurate.

The lay press has about the same rights inside the production walls of Hollywood, and pertaining to the product, as it has in any other factory.

Not in Detroit, Wilmington, Bethlehem, Gary, Bridgeport, or even Santa Monica, do great industries and industrial

[*Continued on following page, bottom of column* 1]

This Week in the News

Canadian Upset

THE mystery in Canada as to the plans of N. L. Nathanson, president of Famous Players Canadian Circuit was dispelled Wednesday noon in Toronto when he announced his resignation at the oft-postponed annual meeting of the company and revealed to the directors that he would head General Theatres Corporation of Canada, a new Canadian chain with 75 theatres, in competition to Famous Players. The directors, including Barney Balaban, Paramount Pictures president, Austin Keough, Paramount's general counsel, and Stanton Griffis, chairman of the Paramount executive committee, elected J. J. Fitzgibbons, former FP managing director, to succeed Mr. Nathanson.

Other new FPC officers are: R. W. Bolstad, vice-president, N. G. Barrow, secretary and seven new directors, including Messrs. Balaban, Griffis and Keough, and N. S. Robertson of Toronto, Wendell Farris of Vancouver, and Angus MacCunn and Lawrence G. Gerring, Famous Players' executives. Morris Stein will become general manager of FPC theatre operations, moving from the post of Ontario district manager. Other directors will be named later.

Leaving Famous Players with Mr. Nathanson were Thomas J. Bragg, for many years secretary-treasurer, and Clarence Robson, division manager of theatres, who has been with Mr. Nathanson for 21 years. Headquarters of General Theatres will be in Toronto, at the Royal Bank Building, one floor above the offices of FPC, in quarters now occupied by Mr. Nathanson's Regal Films, Canadian MGM distribution outlet, which will move to the Film Exchange building.

Breen Signs

FROM Production Code Administrator of the motion picture industry to production chief at RKO Radio Studios was the step consummated Tuesday, in Hollywood, by Joseph I. Breen. George J. Schaefer, RKO Radio president, announced that Mr. Breen had signed a long term contract.

Specifically, Mr. Breen's title at RKO will be General Manager in Charge of the Studio. The company statement said he would be elected a vice president at the next meeting of the board, adding: "Mr. Breen will take over his new duties shortly." It is generally understood that Mr. Breen will remain Code Administrator until a successor is named.

Entertaining an Army

THE first official move to clarify the problem of supplying adequate "live" entertainment from Broadway, Hollywood and "the stocks," as a morale aid for enlisted army and navy men, was announced in Washington on Monday as the War and Navy departments jointly designated the Citizens' Committee for the Army and Navy, Inc., of New York, as the official national organization to "receive, coordinate, and supervise offers by the citizens of the nation of entertainment and such other services and materials as the Army and Navy may care to accept for use in Army camps and naval reservations at the discretion of commanding officers." Heretofore, films have held a virtual monopoly in the entertainment plans of both Army and Navy.

The action followed eight months of official silence on the question of a coordinated entertainment program for draft and regular Army camps and Navy stations, during which Actors Equity, radio interests, chorus and musicians' unions, the press, and numerous producers, citizens' committees and booking agents have clamored for a chance to run shows for the soldiers in the nation's camps.

PRESS and PRODUCT

[*Continued from preceding page*]

organizations throw wide the gates to the press and accept a tossing about from the reporters.

No paper dares a sneak preview of a new model of motor car, for instance. Remember about Mr. Henry Ford and his Model "A", the car which was to the millions the biggest motor news in the world? Mr. Ford sat on that picture and there was no woofing about it either.

To be sure, the motion picture industry, by its practises down the years, has invited the problem of today and its issues with the representatives of the lay press in Hollywood.

Once upon a time no publicity was released in Hollywood, no picture previewed there. The film in the can and all that pertained to it came to New York for distribution. But Hollywood producers and players alike started getting their names in the local papers, and so there came a day when in the eyes of Hollywood their papers meant more than all the rest of the world.

Also beginning in 1914, and growing swiftly, newspapers discovered Hollywood as a source of news and feature entertainment, in print, derived from the same personalities sold at the box office. The fan magazines came along as a branch of that development—the exploitation and merchandising on the printed pages of persons and faces that could be had like shells on the beach.

The motion picture, ever hungry for attention, was the while considerably more impressed by quantity than quality or consequence.

Now the press of the world has about three hundred representatives out there to sift the sands for glamour, sensation, scandal, beauty—anything to print to make the page entertaining.

It is now some four or five years since Hollywood and the production centers took over so large a share as they now hold of responsibility for the industry and its public relations. There is no need today to detail the development of the expeditionary previews and kindred manifestations, called promotion. We took care of that subject in a recent expression entitled "The Petted Press".

The motion picture industry is no petting party.

Ultimately its publicity policies, and its previews along with them, will have to align with the interests of the whole business, in behalf of the merchandise.

The time for the overhauling in that department is now, along with the realignments of distribution and sales policies.

The lay press has a place in Hollywood, a proper and valuable function to perform, while serving its readers. That place does not include any authority, or implied authority, over the handling of the product.

The product belongs to the factory until the customer buys it and takes it home.

—*Terry Ramsaye*

Hess Rushes Newsreels

THE "best news story of the War," so described by New York news desks, the arrival in Scotland of Rudolf Hess, number three in the Nazi hierarchy, caught newsreels short and left them scrambling to compile library clips. By Wednesday, five days after the German leader parachuted to enemy soil, no pictures, still or motion had been released in London by the British Ministry of Information and only one newsreel company had reached screens in the U.S. with special "background" attention.

To meet public demand for film coverage of the story newsreel editors ransacked libraries for clips showing the man who rose to power as Adolf Hitler's closest companion. Paramount claimed to be first on the screens with a special insert covering Hess's life. They showed him at the time of his marriage and with Hitler and Nazi leaders both before and during the war. Other companies prepared Hess clippings for insertion on their weekend issues.

Newsreel offices in New York reported they were waiting for word from their British representatives as to when pictures of the German leader would be on the way to the United States by Clipper. None would predict when films might arrive.

(The Associated Press reported from Berlin, Wednesday, that newsreel shots showing Rudolf Hess at the Messerschmitt plant at Augsburg announcing awards of the new Nazi "Pioneer of Labor" decoration were clipped Wednesday from the films showing in Berlin movie houses.)

Blocks-of-5 Dilemma

THE legal division of the State of Minnesota still is undetermined on the status of the anti-blocks-of-five-selling bill signed lately by the Governor, the state's Attorney General holding, thus far, that the legality of the law is attested to by the Governor's signature and the approval of the legislature. Enforcement, his assistants noted this week, is not his function; it is that of various county attorneys, who had not, up to midweek, done anything about it.

However, these attorneys, from reports, need not act for enforcement, for the exchanges of all the majors have halted state sales of film, servicing from Wisconsin and the Dakotas.

Expected shortly is an application of six of the majors for an injunction to restrain enforcement pending a test of constitutionality. Universal and Columbia this week were to decide whether to join this move.

Clarence Holton, attorney for Northwest Allied, strongest supporter of the law, and in whose council chambers it virtually originated, challenged the report Tuesday that state officials would "wink" at its enforcement. He asserted: "The Attorney General is ready to act on any complaint made."

TAX EXEMPTION on tickets to go to zero in exchange for dropping of rental levy Page 13

TELEVISION comes to the theatre screen, posing new problems and possibilities Page 15

ARBITRATION cases on the docket reach a new high; six hearings in progress during week Page 17

TNEC lists two film companies "without visible control center" Page 23

VARIETY CLUBS convene at Atlantic City for fun and business Page 32

CANADIAN EXHIBITORS complain of world's highest ticket tax Page 33

RADIO STATION - exhibitor tie-ups for mutual aid on increase Page 39

PERSONNEL shifts continued by studios, producers as new selling season nears Page 49

FCC-RADIO dispute further confused by White House statements and Congressional threats Page 54

MPTOA plans forum on policies and trade practices at annual convention Page 56

SERVICE DEPARTMENTS

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What the Picture Did for Me Page 58

PRODUCT DIGEST, the living catalogue of industry wares Page 71

More Decentralizing

COLUMBIA Pictures will be the sixth film company to hold a sales convention to discuss 1941-42 product and selling policies. The company, Wednesday announced its gathering this year would take an unusual turn: would, in fact, be two national sales conventions—one a national executive meeting, the other a sales convention to be attended by the entire sales personnel.

Chicago will be the site of the first meeting, on June 7th and 8th. Home office executives and sales heads, division and branch managers, will attend. The place and dates for the second, embracive, meeting will be determined at the first.

A. Montague, general sales manager, explained the executive sales meeting "will be the means whereby Columbia's decentralized sales policy will be extended to an even greater degree than in the past."

Sales conventions have been held thus far by Universal, Producers Releasing Corporation, Republic, Monogram, and United Artists.

Meanwhile other companies were making other plans for proceeding under the new selling order. (See page 49.)

Wheeler at it Again

SENATOR Burton K. Wheeler, in Washington, unlimbered his slings again this week for another try at the motion picture industry in general and the newsreels in particular. The Montana isolationist and chairman of the Senate Interstate Commerce Committee which weighs all radio and motion picture legislation, announced that he would seek a Federal law to require newsreels and broadcasters to give equal time and facilities to both sides of controversial questions.

Introduction of a bill to require newsreels to "treat controversies impartially" has been under consideration by the Senator ever since January when he charged the newsreels were issuing war propaganda, and attacked March of Time for unfairly cutting interviews on isolation given by himself and Verne Marshall, of the America First group. At that time Will H. Hays, president of the MPPDA, replying for the organized industry, cited statistics to show that only 2.4 per cent of the short subjects and 5 per cent of features made in 1940 had any relation direct or indirect to European politics or the war and that 16 per cent of the newsreels were devoted to national defense.

This week the Senator followed a reiteration at Salt Lake City of his charges against the newsreels by declaring that the Federal Communications Act should be explicit in the requirement that both sides in a controversy get equal radio time. Similar requirements should be imposed on newsreels, he asserted.

Showmen's Engravings

"HOME-MADE" engravings said to compare favorably with the best of newspaper cuts, are used by Pat Patchen, Westmoreland Theatres city manager, in Boulder, Colo., who describes his experiences with these "chalk plates" in this week's Managers' Round Table, which starts on page 61.

For houses with limited facilities in this direction, the low plate cost and ease of execution by the manager himself are stressed by the theatre executive.

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THIS WEEK IN PICTURES



DOWN FROM ALASKA with the first thaw came Mr. and Mrs. Zalmain Gross, of the Dave Gross circuit, with theatres in Ketchikan, Juneau and Petersburg, on their first trip to Hollywood. Here they are with Mary Anderson, left, on the set of Paramount's "Henry Aldrich for President."



AIR MARSHAL William Bishop, of Canada, visiting Hollywood, was guest of honor at a reception at the Warner studios. He is pictured with Harry M. Warner, his host, above.



WALTER L. BROWN, right, has been named vice-president and general counsel of the Western Electric Company and its subsidiaries, including Electrical Research Products, Inc. His scholastic and law background include the University of Virginia and a Rhodes scholarship.



DEFENSE of the industry's defense activities and vigorous refutation of war-mongering charges was the theme of Y. Frank Freeman's talk to the Los Angeles Advertising Club's first Motion Picture Day luncheon at the Los Angeles Biltmore last week. At left are Fred Beetson, Mr. Freeman, R. E. Kenyon of the Advertising Club, and Kenneth Thomson, executive secretary of the Screen Actors' Guild.

CHARLES W. KOERNER, below, was traveling east this week to become general manager of RKO theatre operations, a post to which he was promoted from the West Coast Division managership. He has been with the RKO circuit as division manager and in the home office for the last ten years of his three decades in show business.





TROPHY. The Quigley Publications trophy is being presented, above, to Sidney Salitsky, player-manager of the Loew-MGM basketball team which won the 1941 motion picture league championship, by A-Mike Vogel, chairman of the Managers' Round Table. Flanking are Ted Husing and Marvin Schenck.



By Staff Photographer

BERT KULICK, New York sales manager for Producers Distributing Corporation, visits the Quigley Publications offices before leaving for duty with the Navy as lieutenant, senior grade, at Lakehurst. His brother, Sid, succeeds to his job.



REGIONAL SALES MEETING on the boardwalk, above. Universal branch managers gathered for product and policy discussions in Atlantic City are: George Pennecke, New York; E. Meyer Feltman, Boston; Nat Goldberg, New York; Leo Simon, New York; Oscar Blumenthal, Washington; Carl Heerdt, Buffalo; F. T. Murray, home office; Ferdinand Fortunato, Philadelphia; J. H. Murphy, home office. Back row: J. F. Bannan, home office; J. E. Callahan, Boston; Peter Quiter, Pittsburgh; A. J. Marchetti, Albany; M. Koppelman, Philadelphia; Bernard Jacon, Atlanta; T. V. McCue, home office; J. W. Bishop, Charlotte; J. J. Jordan, home office; H. K. Perry, Atlanta.



IN IOWA for a state meeting of postmasters, Frank C. Walker, Postmaster General, confers at right with Myron Blank and A. H. Blank of the Central and Tri-States circuits on theatre cooperation in national defense.

TELEVISION
Rounds That Corner

THE motion picture world, and exhibition in particular, was given a demonstration in New York last week of television apparatus designed for use in the theatre. The among those present are pictured here and the background and present status of the "art that was born in the doghouse" are reviewed by Terry Ramsaye on page 15.



Above. Ralph C. Austrian of RCA and Colonel Nathan Levinson of Warners.

Below. Leonard Satz, J. R. Springer and A. A. Hovell of the Century circuit.







Howard Dietz, advertising and publicity manager of MGM.



John Slattery and Mr. and Mrs. Morris Seider of the Prudential circuit.



Harold Blumenthal, Fabian; Ben Perse, Capitol Supply; Samuel Rosen, Fabian; W. W. Jones, RCA; Harry Hecht and M. J. Miller, Hecht circuit; Harry Perse, Capitol Supply; Al Reid, Fabian

Mr. and Mrs. Walter Vincent of Wilmer & Vincent.



Harry Braun, Music Hall, and Major Albert Warner.



NO RENTALS LEVY, BUT NO EXEMPTION ON TICKET TAXES IN WAR-TAX SETUP

Committee Reported Ready to Accept No Exemption Proposal as Alternative to Rentals Tax; Kuykendall, Myers Testify

Authoritative industry sources revealed Wednesday afternoon that Congressional leaders who seek new war-and-defense income have practically accepted a proposal to eliminate exemption on tickets of all prices as an alternative to the proposal to tax film rentals five per cent, to collect $12,000,000.

Originally, besides the five per cent rental proposal, it was intended to reduce the ticket tax exemption from the existing 20 cents to nine cents, to raise $55,000,000. However, in the face of strong opposition to the rental levy—which exhibitors claim would be double taxation because their contracts with distributors provide that they are liable to any rental levies, it is agreed that a no-exemption arrangement on tickets would be acceptable.

By removing all exemptions, it was pointed out the Government stands to collect some $8,000,000, which, with the $55,000,000 originally expected from taxes in the 20 to 10 cent bracket would give the Government a total of $63,000,000, with no opposition from the inudstry, against the $55,000,000 from a nine cent exemption and the $12,000,000 expected from rentals, for a total of $67,000,000, but only if the exhibitor opposition to the rental levy was beaten down.

Exhibitors Oppose Tax

The exhibitors of the country are a unit in their opposition to the proposed tax on film rentals, members of the House Ways and Means Committee were told last week.

Concurring in the tax program first laid before the committee by Allied's Abram F. Myers when he testified May 1, Ed Kuykendall, president of the Motion Picture Theatre Owners of America, and P. J. Wood, secretary of the Ohio Independent Theatre Owners, declared on May 9th that the Treasury would benefit from total deletion of the admission tax exemption and, by extending that tax to competing amusements, would derive a much greater revenue than could be expected from the rental levy.

Mr. Myers had declared that exhibitors could not bear passage of the rentals tax to them by the distributors; and that any rentals tax, if imposed, should be so written as to prevent distributors from "passing the buck." Whether or not such a tax should be imposed upon the distributors, is not for me to say. They have their own representatives to speak for them," he added.

Mr. Kuykendall told the committee that the exhibitors would have to absorb a part of the proposed new admission tax, even though it is supposed to be passed on to the public, particularly in localities where state admission taxes are imposed.

"Please understand that the motion picture industry is quite willing to carry its full share of taxes, and is eager to do more than its share on national defense," he explained. "However, the industry is struggling with a serious problem caused by the unavoidable loss of a large part of its revenue and sales in the foreign market."

That loss, he went on, cannot be offset by the producer cheapening the quality of his product to cut production costs, because domestic grosses will drop.

"No theatre can operate successfully without a good show," he pointed out, "and that means maintaining the quality in the pictures that are turned out by the American studios, without the added revenue each such picture can produce in the foreign market.

"Now, on top of these difficulties and problems, which we believe we can carry and solve if given a chance to do so, it is proposed to levy a five per cent tax on film rentals. It is estimated that $12,000,000 will be collected each year from this source. While this may be a very small item in the tax bill, it looks big to the already heavily taxed motion picture industry, and we believe it is not justified. We are told the Treasury Department, which knows how much taxes we already pay, does not recommend it. They suggest a more than 50 per cent increase in the special taxes on movies, which we are not opposing and we expect to pay, but we think this added item is a little too much to ask us to carry."

Mr. Kuykendall contended it would be absolutely impossible to protect the exhibitor from the impact of the rental tax, under the terms of the standard contract, and, he warned, it might be the difference between many theatres remaining open and closing.

On the other hand, he said, by removing the admission tax exemption entirely, the Government will get a considerable revenue from admissions of less than 10 cents, and by removing the exemption from tax now enjoyed by competing amusements, such as bingo games, pool and billiard rooms, etc., much more than the amount to be raised by the rental tax could be collected.

He told the committee, however, children's tickets of not exceeding 10 cents should not be taxed, and urged also that a provision be incorporated in the bill providing for the collection of tax on the price at which a ticket is sold, explaining that this would reduce the heavy tax on cut-rate tickets to high-school students, CCC boys and enlisted men which some of the theatres provide. Under the present regulations, he pointed out, if such persons are given a 40-cent ticket for 20 cents they are required to pay tax on the higher amount.

Taxes and the draft will cut theatre revenues this year by $100,000,000, Mr. Wood said.

Box Office Loss Computed

The Ohio theatre representative explained that the exhibitors will have to absorb approximately $75,000,000 in defense taxes and will lose the patronage of the 1,000,000 men who are to be in training camps by the end of this year. Figuring only one show a week at a 25-cent admission, he said, this will mean a box office loss of $26,000,000; in reality, it may be much larger. A further effect may be felt by exhibitors in the vicinity of camps at which the Government will operate theatres, he said.

"While we are reluctant to make any recommendations that seek to place a tax upon the other fellow," he told the committee, "we suggest that the committee consider a similar tax upon the many rival forms of amusement with which the motion picture industry is beset and which are free of practically all state and Federal admissions taxes."

Mr. Kuykendall's statement, anent taxes present and contemplated, read:

"The present tax on theatre admissions, referred to by the TNEC (Monograph No. 20) as 'a very high sales tax and one which bears heavily on the amusement costs of the people,' will produce about $74,000,000 this year from motion pictures. It is now proposed to increase the amount collected from this special tax on the movies by an estimated $55,000,000 additional per year, by levying the present tax of 1c on each 10c or fraction thereof on all admissions of between 9c and 21c, which are now exempt. This will increase the special taxes on movies more than 50 per cent (from $74,000,000 to $129,000,000), though the general increase in Federal taxes called for amounts to only 39 per cent (from 9 billion to 12½ billion dollars)."

Compares Bingo Receipts

Bingo games in churches in Cincinnati are licensed by the police department, Mr. Wood explained, and the records show that 2,713 licenses were issued in 1940, with gross receipts of $2,381,573, which would have meant a revenue of $238,000 if admission taxes had been collected. On this basis, Mr. Wood estimated that throughout Ohio not less than $15,000,000 is so spent in the course of a year, and for the country as a whole runs into a "tremendous sum."

He pointed out also that no estimate can be made as to how the general tax program will affect theatre attendance, "but this is bound to be a tremendous factor as the general tax burden upon the average person is going to be staggering."

"It will be difficult enough for theatre owners to shoulder the burden of an admissions tax starting from the first penny and especially so if the present inequalities in Section 1701 of the Internal Revenue Code are permitted to remain," he declared. "But even if this section is amended as suggested, it is palpably unfair to burden the motion picture theatre owner with a tax upon what he buys—film—as well as upon what he sells—admissions.

"It will be found that the amount of money

(Continued on following page)

MISSOURI HEARINGS ON ANTI-DUALS BILL

Public hearings were started in Jefferson City, Mo., this week on a bill pending in the state legislature limiting length of theatre performances to two and a half hours. Representatives of 25 organizations affiliated with the Better Films Council of Greater St. Louis, which had the bill introduced, spoke in favor of it. Hearings were conducted by a Senate committee, which favored the amendments to the measure providing that it only be applied to St. Louis, Kansas City and St. Joseph, the large cities in the state.

It was pointed out rural areas had no problem of keeping length of performances down to what the council says is "proper time for health reasons."

Fred Wehrenberg, president of the MPTOA in St. Louis, reported the majority of the members at a meeting last week voted approval of the measure which would limit length of performances to two and a half hours, but provides for continuation of the show after a 15-minute intermission.

TAX EXEMPTION TO ZERO

(*Continued from preceding page*)

that a five per cent film tax will produce can more than be procured through a broadening of the base of the admissions tax and the abolishment of the specific exemptions now contained in Section 1701 of the Internal Revenue Code."

Exhibitors unable to appear before the committee are flooding their representatives in Congress with protests against the rental tax proposal, it was disclosed at the Capitol.

A typical protest was that sent by telegraph to Representative Homer D. Angell (Rep., Ore.) by Albert J. Finke of the Hamrick Evergreen Theatres, Portland, following a meeting of the Oregon exhibitors' organization at which the tax was unanimously opposed.

Mr. Fink told Congressman Angell that the tax, which he estimated would cost Oregon exhibitors $125,000 a year, would be a "staggering blow to the theatre industry" and a burden which the exhibitors will not be able to carry.

"Distributors will pass it on to exhibitors," he explained. "The exhibitor has no way of passing it on to the public with result that burden will be upon exhibitor, and will be, in fact a discriminatory sales tax that will change many theatres into losing propositions and force some theatres to close."

Assail Delaware Sunday Showings

The restrictive forces which originally imposed "blue laws" upon Delaware are again in arms, with the state's "local option" bill permitting showings of films on Sundays, only a little more than a month old. In Laurel, and at New Castle, there are now movements against Sunday movies. The council of the latter town has passed an ordinance prohibiting the Earle Theatre from opening Sundays, until a referendum is held next Friday. The theatre's opening last Sunday was protested by the Methodist Church. At Laurel, the council had this week given first and second readings to two ordinances forbidding amusements on Sunday, and also leaving the decision whether to hold a referendum, for a special meeting Wednesday night.

The two ordinances were to be given final reading next month, if the Wednesday night meeting decides against a referendum.

Specifically, one of the Laurel ordinances bans films, dances, horse races, auctions, and theatrical presentations; the other bars Sunday operation of coin operated music machines and pin ball games.

The Laurel church groups have pledged themselves not only to press for these ordinances, but also to boycott theatres operating Sundays.

In Harrington, same state, various similar groups are assailing Sunday film showings.

Ask Sunday Shows in Pennsylvania for Army Men

The Pennsylvania Assembly and Senate are considering identical bills to allow showings of films on Sunday after 2 P. M., in any municipality within a radius of ten miles of any Army camp. The bills are amendments to the present Sunday referendum law, and regarded as counter measures to recent referenda in Harrisburg and other places where Sunday films have been barred.

The Harrisburg situation is pointed, because there are three Army posts nearby; and there has been constant agitation to provide Sunday recreation, via films, for the men from the posts.

Theatre owners of Pittsburgh and that area are watching progress of a measure being considered by the council of nearby Munhall, imposing a monthly tax of one per cent per seat on all film theatres.

The legislative committee of the New Jersey Allied unit has been watching 29 different measures affecting the film industry, and proposed in the current session of the state legislature. Some of the more prominent of these are the Ferster Bill, a wages and hours measure; Assembly Bill 97, placing a time limit on appealing injunction decrees in strikes, from the Court of Chancery to the Court of Errors and Appeals; Assembly Bill 396, revising the Billboard License Act; and Assembly Bill 43, providing for the appointment by the Governor of a Board of Mediation, of five members, to arbitrate strikes and differences between employers and employees. The latter has passed, and has been signed by the Governor.

The St. Louis Board of Aldermen, without a dissenting vote, this week killed the proposal for daylight saving time. They reported public opinion was against the new time. Theatre men, also, were against it. Fred Wehrenberg, head of the local MPTO, testified at a hearing that a poll of patrons disclosed they, also, were opposed.

Theatre owners of Michigan last week were alarmed at the progress of a proposal in their state legislature by Representative Dora Stockman, for a ten per cent tax on theatre and other admissions, additional to the Federal levy. The revenue would be used for state vocational and defense work schools; and so is being strongly supported. The tax would be on gross admissions, would exempt, however, charity shows, fairs, concerts, and theatres operated by a community.

Wisconsin Still Mulling Daylight Saving Time

Though exhibitors, opposing daylight saving time in Wisconsin, have up to now blocked attempts to pass a law for it, in their legislature, the subject has risen again, in a joint resolution by Senator Milton Murray, for a state referendum in November, 1942.

Meanwhile, in the same legislature, the Brown and McParland bills, carrying taxation on films, are this week still in Senate and Assembly committees, with observers predicting they will remain there. The session is expected to end in two weeks.

In New York City, signature of Mayor Fiorello LaGuardia was awaited, on the bill limiting display advertising for the city's theatres, to a point not more than eight inches beyond the street wall, and not above the bottom of the second floor window sill.

The Detroit Common Council is considering a petition by the Cooperative Theatres circuit for permission to retain marquees over five houses on Woodward Avenue, after an ordinance barring them takes effect June 1st. The Council may make exceptions on marquees; but all overhanging signs must come down.

The Fox Theatre has already won permission to retain its marquee.

The national Senate, Washington, has received a bill from Senator William H. Smathers, Democrat, of New Jersey, to make theatres and other public places in the District of Columbia liable to penalties for refusing admission on reasons of race, color, or creed.

The industrial affairs committee of the Illinois House is opposing the Hunter wages and hours bill, in that legislature. The bill has the support of the American Federation of Labor and the Congress of Industrial Organizations, and would extend the 30 cents per hour minimum wage and 40 hour per week law to many interstate commerce workers.

In California, the State Assembly has thus for not enacted measures harmful to the film industry. However, one bill affects it, a bill to ban billboards within 1,000 feet of a state highway. This measure is being pushed by clubwomen.

Walter Vincent Heads Actors Fund

Walter Vincent, at the annual meeting of members of the Actors Fund of America at the National theatre in New York on Friday, May 9th, was elected president of the group. Mr. Vincent, who has been vice-president of the Fund since 1930 and a life member since 1914, is head of the Wilmer & Vincent Circuit and chairman of the board of Republic Pictures Corporation.

This was the first election held in 37 years and was necessitated by the death last December of Daniel Frohman, who since 1904 had been president of the organization. The Fund, whose purpose is to aid needy actors, has only six presidents since its organization in June, 1882. They were Lester Wallack, Louis Aldrich, A. M. Palmer, Al Hayman, Harry Meiner and Mr. Frohman. Of the 248 actors and managers who founded the fund under Edwin Booth on the stage of Wallack's theatre 59 years ago Mr. Frohman was the last survivor.

Others elected were: First vice-president, Harry G. Sommers; second vice-president, Katharine Cornell; treasurer, Sam A. Scribner; secretary, Robert Campbell. Lee Baker, George Christie, Sam Forrest, Marcus Heiman, Frank E. Henderson and Antoinette Perry were elected trustees for three years, and Lee Shubert for one year.

The treasurer's report for the fiscal year ended April 30th disclosed that the Fund received $166,409 and paid out $142,136, leaving a surplus of $22,273. Last year the Fund finished its 58th year with a deficit of $11,257.

Film Carriers Meet In New York

Talks by Charles C. Pettijohn, counsel for the Motion Picture Producers and Distributors of America, and by Edward L. Kuykendall, president of the Motion Picture Theatre Owners of America, featured the eighth annual convention of the National Film Carriers, Inc., which opened at the Park Central Hotel, New York City, Tuesday, and closed Wednesday with election of officers the final business.

Items during the convention were the joint meeting of the executive committee and the board of managers, the president's and treasurer's reports, the report of the executive committee; a talk by Harry Campbell, of the Bureau of Explosives; talks by Oscar Neufeld, on film inspection, shipping, and television; by Tom Gilboy, on fire prevention; by William J. Clark, on Interstate Commerce Commission safety regulations; by M. L. Daily, on ICC accounting; by E. A. Harding, on rates and tariffs; by John Vickers, on rates, tariffs, and uniform bills of lading.

The Pettijohn and Kuykendall talks were delivered at a special luncheon Tuesday. President James P. Clark presided at this, and during the sessions. Other officers active during the convention were Mr. Gilboy, vice-president, and Clint Weyer, secretary.

Non-Theatricals Increase

A decided increase in non-theatrical showings of motion pictures has been reported in Wilkes-Barre, Pa., with churches, civic organizations and schools booking educational, religious or commercial shows. Many of the programs are announced in the news items of the local papers.

WIRED THEATRE TELEVISION MAKES DEBUT, FACES *and* POSES PROBLEMS

Fifteen Hundred Showmen See and Wonder about New Art or Maybe a New Device for Theatre Competition

by TERRY RAMSAYE

Television for the theatre, transmitted by wire and not by broadcast, has had its demonstration to the amusement trade and the public, with large technical success, in extraordinary circumstances—in the face of a world at war and in the face of special conditions, political and economic within our America.

The event was the show presented by the Radio Corporation of America, in behalf of the RCA Manufacturing Company, at the New Yorker Theatre in New York's Fifty-fourth street, to standing room only, last Friday night.

The program presented commentators, a studio stage kit, film recordings from Pathe News, in sound and scene, and the transmission of an event in a state of happening, that being the Billy Soos-Ken Overlin fight at Madison Square Garden. Thus was run the whole gamut of categories of sources now available.

The address of the show was entirely, ostensibly, at selling television to the fifteen hundred showmen, exhibitors and film buyers, as a component of the screen theatre offerings of the immediate tomorrow. It was indicated in accompanying released copy that the cost per installation might be about $30,000. There was, for obvious reasons, no indication of what operating costs might be, what program costs might prove to be. All that is to be explored.

A lot was said intended to assure the prospective customer that there would be program material available. It was in fact a suggestion of a lot of sporting events, and an assumption that the motion picture theatre audience would be interested because sport fans of various sorts were.

No defined plans of merchandising or program of development and exploitation have been made public, if in fact formulated.

Scrambled Press Attention

In view of the potential history making nature of the event it enjoyed an amazingly scrambled press attention. It was a top of column first rank news story to the New York *Times*, a somewhat lesser news story to the *Herald Tribune*, and decidedly casual attention after that. Whimsically, most of the New York assignment desks sent sports-writers under the impression it was a prize fight story. The results from the sports-writers examination of the maze of technology and problems of showmanship were about equivalent to what you would expect of a bullfighter's account of a flower show.

Exhibitor opinion was highly mixed, and on the average tending to a most conservative "we will see later" attitude.

If television, theatre television, proves to be an art and not just a medium, it may then be observed that it was the first art to be born in the doghouse. Even so, it is promising, provocative and of perhaps both important and invasive significance to the motion picture theatre and hence to the whole institution of the screen.

RCA has brought its theatre television premiere to the world of showmanship at a juncture when it is under fire on Federal charges of monopoly, with orders to sell off a network, under fire from internal strife and rivalries of endless complexities between radio and related interests, and facing the restrictions of priorities of the OPM in production.

No more difficult period for the introduction of a new industry, or the application of a radically new invention requiring the creation of a new industry could be conceived. In consequence it may be indicated perhaps that the considerations have in them a deal more than just business, today.

Politically the show at the New Yorker points up a situation which for today and now is perhaps as interesting and as complex as the technological situation itself. RCA by this presentation appears to be pressing theatre television—and theatre television at this stage is wired television, not broadcasting.

While broadcasting is under the complete control of the Government through the Federal Communication Commission, theatre television is, so far, and can be entirely an intra-state activity, and therefore, it would appear, if one accepts precedent, not a national concern, free, for the while, from the controls of inter-state commerce.

The New York showing may have been anything from a trial balloon to a depth charge. This range of possibilities is rendered the more interesting in view of the situation at mid-week, when there seemed to be an endeavor at the White House to sort out a tangle of expressions between that executive center and the office of the FCC with respect to radio broadcasting.

Also of bearing on some of the more delicate and esoteric aspects of the situation was an expression of wariness in behalf of the

(*Continued on following page*)

Exhibitors View Television Costs and Product and Theatre Problems

Individual and circuit theatre operators who saw RCA's large screen television demonstrated in New York last Friday evening appeared to show a keen interest in the potentialities, but saw the costs of equipment and operation and the problems of product supply precluding any widespread adoption for awhile. A typical cross-section of exhibition opinion brought forth these observations:

E. C. Grainger, president of the Shea circuit, believes that theatre television of important events can find a place on theatre programs but, at present, doubts that television can be the main feature, adding, "Cost limits its suitability now to the larger situations only."

George P. Skouras, head of Skouras Theatres, was more enthusiastic: "My opinion is that television has reached the stage of being box-office entertainment. The expense of the program is of no importance, if the product supply is available. Possible Government control, through the FCC, need not be alarming unless theatre television is used for something other than entertainment."

Harry K. Hecht, of the Lincoln Theatre, Passaic, N. J., saw in large screen broadcasts "a tremendous improvement. . . . I take it for granted that wave lengths will be regulated to protect commercial users. I do not approve of Government control of theatre television. The present cost may be prohibitive. If this is overcome, I believe the new entertainment medium will be a 'shot in the arm' for the theatre business."

Leon Rosenblatt, of Rosenblatt & Welt Theatres, New York, said: "Theatre television can be used for current events. As for entertainment, it is a new art. . . . New stars must be developed. The cost of equipment and wire charges are prohibitive for most theatres at this time."

Abram F. Myers, board chairman of Allied States Association, observed: "There is no occasion for panic. Many factors, including the dearth of suitable subjects, argue against its quick, widespread adoption. It must have equipment . . . at prices for all types of theatres. It's sound all over again but not so sudden or revolutionary."

J. R. Springer, of the Springer circuit, New York, said: "Theatre television is at least three to five years away on the basis of present development and . . . program material. Overhead would be enormous and the admission charge would have to be practically the same as for the actual event. I doubt whether the public would pay. . . . Program material is far inferior to that now offered in theatres . . . important events would attract only a limited audience. I believe it will have a place . . . comparable to the newsreel now."

TELEVISION FOR THEATRES

(*Continued from preceding page*)

exhibitor voiced in a letter by Max A. Cohen, president of the Allied Theatres of New York to the members of his organization. Mr. Cohen suggested that in view of Governmental attentions to radio and television, exhibition must consider the possibility that an adoption of theatre television might be opening the door to federal regulation of exhibition.

The show at the New Yorker presented but one RCA personality from technological or administrative departments. David Sarnoff, who occasionally has appeared among the personages of television broadcast demonstration, was in the theatre but not on the screen.

An incidental and presumably not significant aspect was that the preponderance of the show and a majority of the personalities presented pertained to the institution of Madison Square Garden, where Stanton Griffis of Paramount Pictures Corporation is chairman of the board, and is also an important figure in the Paramount-Dumont television projects. The Dumont enterprise is the while understood to be concentrating its attention on television broadcasting, not wired screen theatre television projects. A possibility of a certain community of interest with respect to the political and regulative aspects of the new industry and potential art was indicated.

Program Emphasizes Sports

The program at the New Yorker opened with a contribution from the Radio City studios of the National Broadcasting Company. Lowell Thomas, looking very competently himself under the intense lights presented a review of the current news, this time elaborated by television's special capacity, with a display of maps.

Next appeared a round table of personalities, interesting as a set-up, including appearances of and expressions from such figures as W. G. Van Schmus, managing director of Radio City—or Rockefeller Center—Music Hall; Bill Klem, chief of staff of National League umpires, John F. Casey, trustee of the Theatrical Protective Union No. 1, approving from the point of view of labor and more jobs; Frank Leahy, director of athletics of Notre Dame University; and Gene Sarazen, professional golfer. As might have been expected they all seemed to be for television. A great opportunity was overlooked for some one to have differed.

The sports figures all seemed to see television as an extension of their audiences. No one spoke for the motion picture, into the theatre of which television would appear to be planning an expedition looking for an audience.

Mr. Van Schmus, after remarking on the drawing power of sporting events, observed: "Call it whatever name you like, anything that will enable a theatre to show things as they happen, and so takes advantage of the suspense interest certainly should find a place in the theatre field."

The program included excerpts from Pathe News, and reports on some of processes of newsreel making. Pathe News has been supplying special films for television transmission from the earliest days of RCA attention to the subject a dozen years ago.

The Soos-Overlin fight from the Garden came over with considerable realism, marred, however, by a decided distortion of the figures, presumably because of the camera angle, an awkward approach, optically necessary, it would appear, because even television cameras may not, at this stage of the art, get in the way of the paid customers in the ringside seats. The effect was to make the fighters look topheavy on abnormally spindling long legs. The transmission of studio material, however, proved this not an inherent defect of the processes or mechanisms. Once adjusted to the convention of abnormality of depiction, the spectator had a pleasant sensation of seeing the fight at first hand, and rather better than he might have seen it from many of the seats in the Garden. It was a tribute to the job that rather soon the fight fans of the audience forgot about television, and how they were getting it, to be absorbed in the business of modified murder in the ring. The fight, just incidentally was another one of those, with an eventuation favorable to further showmanship under the same names and titles. Maybe it was luck that the fight went the full distance and just happened to fill the program time.

The studio dramatic sketch, including Taylor Holmes, Violet Heming and others, was brought over most satisfactorily, with a quality comparing favorably with moderate motion picture standards—about as good a picture, say, as was commonly seen in 1914 as photographed under California sun on orthochromatic stock and printed for release with a shade more caustic soda in the bath than required. Worse pictures, photographically, play the screen today without comment.

It sums up to the fact that large screen television, good enough for the customers, has been attained.

Who is going to do what about it when, and under what auspices where, will be the subject matter of news to come, when and as. Meanwhile there are war, taxes, priorities and a Government eye on media.

The installation requirements and operating characteristics of the RCA Television system for theatres will be described by George Schutz, editor, and the equipment itself pictured in the May 31 issue of Better Theatres.

New Cartoon Series

As a distinct departure in the cartoon field, Metro-Goldwyn-Mayer has scheduled a series of short cartoons in color in which a bear will investigate the humorous aspects of life in the armed forces of the country.

Drive-In Reopens

Pittsburgh's only Drive-In theatre, operated by Norbert Stern, has reopened for its second season with new individual speakers installed. Melvin Mervis, formerly with Warner Brothers Theatres, is manager of the theatre.

Minneapolis Publishers Realign Newspapers

A combination of newspapers in Minneapolis, Minn., will materially affect the amount of readers theatres will be able to obtain through the motion picture and drama pages.

The Minneapolis *Star-Journal* is combined with the *Tribune* newspapers. The *Star-Journal* takes over publication of the Morning *Tribune* in the printing plant of the *Star-Journal.* The *Times-Tribune,* an afternoon paper, continues publication in its own plant, while the Sunday *Tribune* combines with the Sunday *Star-Journal* and will be published under the name of the Sunday *Star-Journal and Tribune.*

The Sunday *Tribune* some time ago began the publication of a weekly rotogravure film story page, a policy started by the Sunday *Star-Journal.* Both papers also carried two and three page theatre sections, and both had other pictorial spots for motion picture art. John Cowles, president of the *Star-Journal,* continues as president of the new combined company. The companies pointed out the deal is not a merger, but a realignment so that all the city's newspapers are published by one company.

War Activity Aids Industry in India

Harold Dudoff, Universal manager in India, reported recently that theatre business in that country had been very good in the past months due to the troop movements to and through coastal Indian cities. Mr. Dudoff also brought word that new restrictions were expected to be imposed on the American film trade in India in the near future. There has been no official indication yet whether the regulation will be in the form of increased restrictions on film imports or the partial blocking of remittances.

Mr. Dudoff, following a visit to the home office in New York, left a short time ago for the coast and from there will return to India.

Last year the Indian Government ordered a 25 per cent curtailment of the average annual American motion picture imports in an effort to ease its foreign exchange difficulties. Recent Government overtures indicated the restriction on film imports had not provided the Government with a full solution of its problem, and that new restrictive measures were to be expected. No monetary restrictions are imposed on the distributors there at present.

Cooper Switches Personnel

Ralph Ayer, formerly manager of the Ute theatre in Colorado Springs, Colo., has been made city manager of the J. H. Cooper Enterprises in Lincoln, Neb., succeeding R. W. Huffman, who has been transferred to Greeley, Colo., to be city manager of the Sterling and Park theatres for Cooper. Kurth Nelson, of the Sterling, Greeley, Colo., has been moved to the Midwest theatre in Oklahoma City, where he will be house manager.

Harlow Succeeds Corwin

Hugh Harlow, formerly assistant to Alfred Corwin in the Twentieth Century-Fox foreign department, has been promoted to position of assistant to Leslie Whelan, head of foreign publicity, following Mr. Corwin's departure to join the Army.

ARBITRATION CASES ON THE DOCKET IN SIX CITIES, HIT A NEW HIGH

New Cases Filed Increase Total Number to 62; Seven Territories Still Without Complaints; License Clause Planned

More arbitration hearings were scheduled for this week than at any time since the motion picture system was inaugurated on February 1, 1941, with exhibitors pleading their cases before arbitrators in Albany, Boston, Cincinnati, Milwaukee, New York and Philadelphia.

During the week new cases were filed in New York and Memphis. The New York complaint, the 12th filed in that district, as all the others, involved clearance. The first action concerned "some run" and was the first submitted to the local arbitration tribunal.

At the end of the first week of the second quarter of arbitration in the motion picture industry administered by the American Arbitration Association no complaints had been filed in the Atlanta, Des Moines, Indianapolis, Kansas City, Omaha, San Francisco and Seattle territories. Twelve states are included in the "complaint free" districts.

Distributor home office lawyers this week considered a new optional arbitration clause to be included in the license agreement. Under the plan disputes arising out of the contract would be referred to the arbitration tribunals set up as a result of provisions of the consent decree. The clause would be entirely optional and the exhibitor could sign it or not as he wished. For some time license agreements have had an optional arbitration clause but because of the complex arbitration system proposed the method has not been popular and the arbitration clause is not regularly put into practice.

Hearings in Six Cities

Arbitration hearings were scheduled this week on nine cases in six key cities. Three complaints were to be heard in New York, two in Albany and one each in Philadelphia, Cincinnati, Milwaukee and Boston.

In Albany clearance complaints raised by Alex Papayanakos of the American Theatre, Canton, N. Y.

Albany cases Nos. 1 and 2 were continued this week with RKO and Warner Brothers Pictures, the two defendants offering rebuttal testimony.

The hearings before Morton J. Hall, arbitrator, opened April 29th and were continued on Wednesday and Thursday of last week.

In attendance last week as spectators were Willard McKay, Schine Circuit counsel, George Lynch, chief film buyer, Gloversville, and M. A. Silver, Warner Theatres zone manager, and Max Friedman, zone booker, Albany.

Milwaukee's first arbitration case, involving a clearance dispute between Evansville Theatre, Inc., operator of the Rex at Evansville, Wis., and Paramount, continued this week on Tuesday and Thursday before Thomas B. Whelan, arbitrator. On Tuesday two witnesses, Mark Morgan, head of the Evansville company, and Frank C. Clark, Paramount branch manager, finished their testimony. Two new witnesses, Ward Nordquist, manager of the Rex, and John Lenahan, booking manager for Paramount, were heard.

Hearing in the case was continued by Mr. Whelan to May 15th, Thursday, and at the same time the Milwaukee case No. 2, brought by Lee Macklin, operator of the Grand at New London, against all five distributors which signed the decree. It was claimed that unreasonable clearance was being given to the Rio and Appleton theatres in Appleton, the the case has been postponed from May 21st to June 11th. Several of the attorneys in the Evansville action are also serving in the Macklin case.

Judge Stanley Matthews, of the Court of Appeals, has been named arbitrator of the first case filed with the AAA office in Cincinnati, by Willis H. Vance, operating the Ohio, Eden theatres there, and the State, at nearby Newport, Ky., against Paramount, Loew's, 20th Century-Fox and Warners, based on clearance and "some runs." Interested parties are the Hippodrome and Strand theatres, at Newport. Judge Matthews had set May 14th as the date for the hearing in the association's quarters in the Chamber of Commerce building. It has since been postponed to May 28th.

Briefs on the Pittsburgh case No. 1, filed by Herman Lorence of the 18th Street theatre, Eire, Pa., against Paramount, Warner Brothers, Twentieth Century-Fox and RKO, must be submitted to A. V. Murray, arbitrator, by May 17th. RKO made a settlement with Mr. Lorence and was withdrawn from the case. The dispute involves "some runs" and was filed March 17th.

At the hearing last week before Mr. Murray, who is secretary-treasurer of the Scaife Company, the defendants asserted they had offered product to Mr. Lorence, but he said the offers were made only after the arbitration hearing had been set.

Requests for a better run were dropped because questions of that kind can not be arbitrated until September 1st and a dispute on forcing of shorts was settled by agreement.

The hearing was attended by S. S. Perry, assistant to J. Noble Braden, executive secretary of the AAA and director of the motion picture tribunals; Irving Cohen, Paramount; Felix A. Jenkins, Twentieth Century-Fox; Ira Cohn, 20th-Fox exchange manager; David Kimelman, Paramount branch manager; Robert Caskey; Harry Seed, Warner exchange manager; J. M. Wechsler; John Hammon, Lyric theatre, Eire; Boyd Newland, Polly theatre.

William Livingstone, AAA local board manager, has mailed out lists of arbitrators for the second Pittsburgh case, filed by David Green, Beacon, Pittsburgh, and the third, filed by Frank and Concetta Biordi.

Arbitration of the second Philadelphia complaint in the area, a some run complaint against MGM brought by David Silver, owner of the Earle theatre, New Castle, Del., was heard on Thursday. The complaint was filed April 2 and Loew's Parkway theatre, Wilmington, Del., was named as an interested party, and sought MGM product on the same terms as asked by the other majors. Prof. Rupert G. Schaeffer, Jr., of the Wharton School of the University of Pennsylvania, served as arbitrator.

Two New Cases Filed

In New York case No. 12 was filed by the Paustan Amusement Enterprises, operator of the West End theatre, Newark. The five distributors which signed the consent decree were named in the complaint. The Ritz and Broadway, both in Newark, were cited as interested parties. A reduction of the 14-day clearance enjoyed by those houses to seven days was requested.

In Memphis the first case was filed by V. D. Guest of the Camden theatre, Camden, Ark. It was a "some run" complaint against Metro-Goldwyn-Mayer.

R. J. Budd, owner of the Theatorium, Lykens, Pa., on Wednesday of last week filed as an intervening party with the Philadelphia arbitration board in the clearance complaint of Bryant Wiest, operator of the Hollywood Theatre, Elizabethville, Pa. (Philadelphia Case No. 4). Mr. Budd complained that he had been advertising his attractions in Elizabethville for the past 20 years and has always had clearance over the Hollywood when the house was operated by other owners. MGM was named in the clearance dispute.

The clearance complaint of Rose Hexter, operator of the Breeze theatre, Philadelphia scheduled to be heard on Friday (Philadelphia Case No. 3), was postponed because the parties involved had indicated that they had made earlier arrangements to be in Atlantic City for the Variety Club convention. Calvin H. Rankin, of the Wharton School of the University of Pennsylvania, was selected as arbitrator. No substitute day for the hearing was set.

Hearing of the Detroit case No. 2 brought by Julius L. and Milton London against Paramount, RKO, Warners and 20th-Fox has been postponed until May 24th.

The Gayety theatre, Minneapolis, former burlesque house devoted to double features and part-time vaudeville, has been closed for the Summer pending settlement of the arbitration proceedings before the Minneapolis arbitration board. David Gillman, operator of the theatre, filed two arbitration complaints, one against 20th-Fox, which was withdrawn, and one against Paramount, which is still pending. "Some run" was requested.

Next week Wesley A. Sturges, Yale law professor and member of the administrative committee of the motion picture arbitration system, and J. Noble Braden, executive secretary of the AAA and director of the motion picture arbitration tribunals, are scheduled to continue their tour of local offices.

ARBITRATION CASES FILED TO DATE

The following is a summary of the arbitration cases filed to date:

Filed This Week:

New York—One on Clearance	
Memphis—One on Some Run	
Total in week	2

Previously Reported:

Clearance	41
Some Run	18
Withholding Prints	1
Total to May 14	62

Hearings Held This Week:

Albany Cases Nos. 1 and 2
Cincinnati Case No. 1
Boston Case No. 2
Milwaukee Case No. 1
New York Cases Nos, 3, 6 and 7
Philadelphia Case No. 2

Settled This Week:

Koerner Heads RKO Theatres

Charles W. Koerner, who until recently was west coast division manager for RKO, has been appointed general manager in charge of RKO theatre operations succeeding John J. O'Connor who is supposed to be joining Universal, it was announced this week by George Schaefer, president of the company. Direct from Schine Circuit headquarters, at Gloversville, N. Y., came rumblings, Wednesday that there might be conversations with Mr. O'Connor with a view to his joining that company.

Mr. Koerner, left Hollywood Tuesday, for New York where he will make his future headquarters.

Thirty years in show business, Mr. Koerner became affiliated with RKO ten years ago as division manager of the company's southern territory, New Orleans, Birmingham and Memphis. He was then transferred to the home office in New York where, in a similar capacity, he handled operations of theatres in the Northern New York territory, including Rochester, Syracuse, Albany, Schenectady and Troy. Later he was sent to Boston as division manager of the entire New England territory. Following this he was assigned to the west coast to take charge of theatres in that area.

It is generally reported that Max Fellerman, RKO home office circuit executive, will be promoted to succeed Fred Meyers as chief buyer and booker for RKO theatres. Mr. Meyers resigned with Mr. O'Connor.

Paramount Changes In Oklahoma

Numerous changes have been effected recently in the personnel of the Paramount exchange in Oklahoma City, Okla. The changes are as follows:

C. L. Dees, branch manager, has been transferred to the Dallas, Tex., office. C. H. "Buck" Weaver, formerly Dallas branch sales manager succeeds Mr. Dees as manager of the Oklahoma City branch. Tom McKean, salesman in the Oklahoma territory has been promoted to short subjects sales representative for District No. 3. Howard Nicholson, formerly salesman for Paramount in the western Oklahoma territory has been shifted to the northeastern section of the state. Claude York, formerly salesman for the Oklahoma City Monogram exchange, has been appointed salesman for Paramount traveling in western Oklahoma. Sam Brunk, for many years booking manager of the Oklahoma City exchange is now traveling the southern Oklahoma district as a salesman for Paramount. Andy Sisk, who joined the Oklahoma City staff last February as assistant booker has been promoted to booking manager and Ed Chumley, head shipper, has been promoted to assistant booker. Paul Rice has been promoted from assistant to head shipper, and Eugene Jacobs, formerly of the Griffith Amusement Company, has become assistant shipper.

Company Acquires Theatre

The St. Cloud Amusement Corporation of New Jersey has acquired a long term lease for the Highbridge theatre in Highbridge, N. J., through Berk and Krumgold, theatre realtors of New York. The theatre was acquired from George W. Leonard and is the 17th of the chain.

"Thumbs Up" In England

Bombs dislocate but do not disrupt British theatre operation George Archibald, joint managing director for United Artists in Britain, reported on his arrival in New York this week for a month's visit. United Artists' gross English business for the first quarter of 1941 exceeded by 25 per cent the record for any corresponding quarter, he said, adding that theatre attendance remained good outside of the most heavily bombed locations.

Two extra hours of daylight saving, designed to speed war production, have also proved a boon to theatres, he reported, postponing the arrival of German night raiders over London until 10:30 or 11:00 P.M.

Patronage during matinee and morning shows by night workers also remains good, he said.

British film production has dropped 50 per cent since the start of the war, accounting for the increase in American business. The number of theatres out of commission because of the war is still between 450 and 500 out of a total of 5,000, according to Mr. Archibald.

Film rentals have been reduced only in areas where there has been extensive evacuation, he said. The British Government pays theatre owners 2½ per cent of assessed damage for bombed houses and they are to be reimbursed fully after the war. He foresaw no change in quota standards unless the 'blitz' halts all English production.

Sees All Aluminum Held for Defense

All aluminum, including scrap, will be banned from non-defense uses "sometime in 1942," according to W. L. Batt, deputy director of the production division of the Office of Production Management. Testifying this week before the Senate committee investigating national defense, Mr. Batt said that increased airplane production would require all of the aluminum available from any source. Some manufacturers of motion picture equipment employing aluminum to a substantial degree in its construction, are already using the scrap metal, which, for some products—changeable display letters, for example—has been found to be at least as good as the fresh metal. If conditions cited by Mr. Batt continue, however, substitutes for aluminum will have to be adopted next year in all classes of non-defense products.

"Forgotten Village" Postponed

According to an announcement by Arthur Mayer and Joseph Burstyn, distributors of the John Steinbeck-Herb Kline Mexican film, "The Forgotten Village," the opening has been postponed until the early part of the fall. The decision was said to have been taken because the Steinbeck book of the same name, which Viking Press is rushing for publication, will not be ready before the middle of June. The film will be shown on a roadshow basis.

Mrs. N. A. Brady Passes

Mrs. Nellie A. Brady, mother of Leo Brady, of Quigley Publications, died Tuesday night at her home in Chicago. Surviving are four sons and two daughters. The funeral was held from the home on Friday.

'Decency' Held Vital Factor

"Decency in motion pictures is just as important as the artistic, the beautiful and the cultural." So observed William G. Van Schmus, managing director of the Music Hall Theatre at Rockefeller Center, New York, at the annual luncheon, Tuesday, of the Motion Picture Department of the International Federation of Catholic Alumnae.

Mr. Van Schmus, a guest, commended the work of the Legion of Decency and of Joseph I. Breen, as Administrator of the industry's Production Code, in Hollywood.

Some 70 members of the Federation's film committee attended. Mrs. James F. Looram, committee chairman, presided.

Father John J. McClafferty, executive secretary of the Legion, urged the reviewers to "consider your work a contribution to Defense—spiritual and national. Efforts directed to the cause of decency and morality in motion pictures are addressed to the preservation and protection of morality and, necessarily, then, contribute to the strength of American Democracy," said the Legion's executive.

Richard Reid, editor of the Catholic *News*, said the Legion had the renewed pledge of support of the Catholic press.

Father Gerard Donnelly, S.J., speaking in the absence of Father Francis X. Talbot, S.J., Moderator of the Federation's film department, commended the department's efforts in motion picture observations.

Archbishop John T. McNicholas, O.P., S.T., chairman of the Episcopal Committee on Motion Pictures, in Cincinnati, wired the committee:

"The task of your Department is becoming increasingly difficult but with the fixed standards that guide you and with your spirit to serve the general public by constantly striving to keep recreational entertainment wholesome it is not surprising that your efforts are very successful."

Charges Loss of Film Deal

Charging their insistence upon observance of the run provision in the basic agreement with New York's legitimate theatres caused a deal for the film rights to his play, to collapse, Milton Lazarus on Tuesday filed suit for $25,500 damages against the Dramatists Guild and the Authors League of America. He is a member of both organizations. Suit is in the New York Supreme Court. Mr. Lazarus' play is "Every Man for Himself." He alleges it was bought by Columbia. The run provision in the authors-dramatists' music agreement requires a play to run at least three weeks in New York City before film rights may be sold.

Joins P. R. C. Sales Staff

William Carmichael has been appointed to the Washington sales staff of Producers Releasing Corporation by George Gill, District of Columbia franchise holder. Mr. Carmichael was formerly a district manager for United Artists.

Joice Promoted

Paramount reorganizing its publicity and advertising departments in the Cleveland territory has made J. Maxwell Joice district advertising manager of Cleveland and Detroit and has shifted Norman Sprowl to cover Cincinnati and Indianapolis, which Mr. Joice formerly handled.



The best picture 20th Century-Fox has ever produced...!




C Ruano Llopis

TYRONE POWER

...as Juan, the matador
of Vicente Blasco Ibanez'
immortal novel...



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Produced by DARRYL F. ZANUCK · *Directed by* ROUBEN MAMOULIAN

Associate Producer Robert T. Kane · Screen Play by Jo Swerling

20th CENTURY FOX

PRINTED IN U.S.A.

TNEC LISTS TWO FILM COMPANIES "WITHOUT VISIBLE CONTROL CENTER"

Report on Distribution of Ownership Lists Warners as "Family Control"; Loew's, Paramount: "No Dominant Interest"

Three motion picture companies, Loew's, Inc., Paramount and Warner Brothers are included in the 200 largest non-financial corporations studied in the Temporary National Economic Committee's Monograph No. 29, furthering its investigation of the concentration of economic power, but only one of them, Warner Brothers, could be included, on the basis of available data, in the study's conclusion that the 200 corporations exhibited, as a whole, a trend toward concentration of either control or ownership. Eastman Kodak Company, American Telephone and Telegraph Company, largest in the list, and the Radio Corporation of America also were listed, along with Loew's and Paramount, among the 60 corporations of the 200 which were "without a visible center of ownership control."

Other Possibilities Seen

The report, however, by no means accepts this conclusion. Early in the 144-page summary of conclusions drawn from 1,386 pages of statistics and charts, it is pointed out:

"This does not mean . . . that an actual center of control was lacking, but only indicates that a study of the 20 largest record holdings failed to disclose such a center. In many of these corporations (the 60 without visible center of control) the chief officers, though owning but little stock, may well have been in a position of control, relying largely on the power of the proxy machinery. In others investment bankers or trust companies (as the trustees for large blocks of stock) may have exercised considerable influence, even though their own beneficial holdings were small or nonexistent." A footnote adds: "There were also a number of cases, classified among corporations without a visible center of ownership control, in which such control may actually have existed although it was not detected in classifying the 200 corporations for the purposes of this study."

In this connection, ownership or control by banks or other financial institutions is not examined minutely because the purposes of the study was to analyze only ownership and control by individuals in non-financial corporations. In many instances where large blocks of stock were credited to banks or investment companies as nominees the legal and beneficial owners of such stock were not revealed. This factor is considerably higher for the three motion picture companies than the general average for companies included in the study.

Special attention was paid to the film industry in the TNEC Monograph No. 13. (See MOTION PICTURE HERALD, March 1.)

Control by Families

The monograph supplies statistical background, bales of it, for a sort of official and erudite edition of "America's Sixty Families," written in more popular style for the best seller lists several years ago. Its first findings are that three family groups—the duPonts, the Mellons, and the Rockefellers—have shareholdings valued at nearly $1,400,000,000 which directly or indirectly give control over 15 of the 200 largest nonfinancial corporations with aggregate assets of over $8,000,000,000—or more than 11 per cent of the total assets of these companies. Thirteen family groups, including these three, with holdings worth $2,700,000,000, own over 8 per cent of the stock of the 200 corporations. It is further pointed out that trust funds, estates and family holding companies are common devices used for maintaining and perpetuating family control.

Motion picture interests in which these family groups participate do not appear as such in this study because it confines itself to the 200 corporations selected as largest on the basis of assets. However, connections through the many banks and investment companies which are listed as large stockholders in the three film companies included, are not analyzed. A small clue appears in the considerable block of Loew's, Inc., stock listed under the Chase National Bank as nominee, and the reference, in a special chapter devoted to the Rockefeller interests, to the family's apparent control of Chase National. Other Rockefeller participation in motion picture finances, directly and through Chase National, does not appear because only the three film companies were included in the scope of the report. Also, duPont Film Company, a wholly owned subsidiary of the duPont interests, does not appear directly in the study.

The monograph, prepared by the Securities and Exchange Commission on assignment from the TNEC and intended for the use of the latter group in preparing its final report to Congress, says its purpose was based on the need for a complete study of corporate ownership shown in President Roosevelt's message to Congress on April 20, 1938, in which he said:

"The danger of this centralization (of corporate assets and income) is not reduced or eliminated, as is sometimes urged, by a wide public distribution of their securities. The mere number of security holders gives little clue to the size of their individual holdings or to their actual ability to have a voice in the management."

The report claims to support the President's assertion that the mere number of security holders obscures the more important fact of concentration of stock ownership in the hands of relatively few persons. "It also provides important clues," the conclusion says, "toward an answer to the second assertion that most security holders have little voice in the management."

Conclusions Summarized

Other conclusions of the report include:

In the case of about 40 per cent of the 200 largest corporations one family, or a small group of families, exercise either absolute control, by virtue of ownership of a majority of the voting securities, or working control through ownership of a substantial minority of the voting stock. Warner Brothers is included in the latter group.

About 60 of the corporations, or an additional 30 per cent are controlled by one or more other corporations. Thus, a small group of dominant security holders is not in evidence in only 30 per cent of the 200 corporations, with the limitations cited above. The American Telephone and Telegraph Corporation is outstanding in this class which includes also Loew's, Paramount, Eastman Kodak and RCA.

The indicated and recorded financial stake of officers and directors in their own corporations is relatively small. Officers and directors own six per cent of the common stock and slightly over two per cent of the preferred

(*Continued on following page*)

Size Distribution of All Shareholdings in Film and Associated Companies

Name of Issuer	Title of Issue and Voting Status	No. of Shares Outstanding on Dec. 31, 1937	Value of Issue on Dec. 31, 1937	Number of Shareholdings	Average No. of Shares Held Per Shareholding	Holdings of 100 Shares or Less: Holdings: Number	Holdings of 100 Shares or Less: Holdings: % of Total	Holdings of 100 Shares or Less: Shares: Number	Holdings of 100 Shares or Less: Shares: % of Total	Holdings of Over 100 Shares: Holdings: Number	Holdings of Over 100 Shares: Holdings: % of Total	Holdings of Over 100 Shares: Shares: Number	Holdings of Over 100 Shares: Shares: % of Total
EASTMAN KODAK....	Common (Voting)	2,250,921	$361,273,000	37,431	60	34,683	92.7	722,561	32.1	2,748	7.3	1,528,360	67.9
	6% cum. Pref. "	61,657	9,618,000	1,306	47	1,212	92.8	28,627	46.4	94	7.2	33,030	53.6
LOEW'S, INC.....	Common (Voting)	1,599,053	71,957,000	14,793	108	13,133	88.8	448,486	28.0	1,660	11.2	1,150,567	72.0
	$6.50 cum. Pref. "	136,722	14,424,000	3,320	41	3,151	94.9	82,515	60.4	169	5.1	54,207	39.6
PARAMOUNT PICTURES, INC.....	Common (Voting)	2,463,229	23,709,000	28,607	88	26,066	92.9	581,457	23.6	2,001	7.1	1,881,772	76.4
	6% cum. 1st conv. Preferred (Voting)	141,233	11,969,000	2,552	55	2,365	92.7	44,233	31.3	187	7.3	97,000	68.7
	6% cum. 2nd conv. Preferred (Voting)	554,360	5,821,000	9,112	61	8,505	93.3	164,469	29.7	607	6.7	389,891	70.3
WARNER BROS. PICTURES, INC.....	Common (Voting)	3,701,090	22,207,000	31,222	119	24,359	78.0	564,095	15.2	6,863	22.0	3,136,995	84.8
	$3.85 cum. Preferred (Contingent)	103,107	3,789,000	641	161	531	82.8	11,125	10.8	110	17.2	91,982	89.2
	Common (Voting)	13,841,313	84,778,000	233,079	59	216,253	92.8	4,653,539	33.6	16,826	7.2	9,187,774	66.4
RADIO CORP. OF AMERICA.....	$3.50 cum. con. 1st Pref. (Voting)	900,766	41,435,000	13,556	66	12,230	90.2	345,829	38.4	1,326	9.8	554,937	61.6
	$5 cum. Preferred Series B (Contingent)	.....	.....	....	..	....	...	.....	...	....	...	.....	...

TWO FILM COMPANIES "WITHOUT VISIBLE

(*Continued from preceding page*)

stock of the 200 corporations and these figures are heavily weighted by the inclusion of two companies—Ford Motor Company, the stock of which is held entirely by three members of the Ford family who are the only officers; and Hearst Consolidated Publications, all stock of which is owned by the president, William Randolph Hearst.

The 20 largest shareholdings in each of the 200 corporations account, on the average, for nearly one-third of the total value of all outstanding stock. In the average corporation the majority of the voting power is concentrated in the hands of not much over one per cent of the stockholders.

The ownership of the stock of all American corporations is highly concentrated. For example, 10,000 persons (0.008 per cent of the population) own one-fourth, and 75,000 persons (0.06 per cent of the population) own fully one-half, of all corporate stock held by individuals in this country.

Foreign investors have a considerable stake in the stock of the 200 largest non-financial corporations, stockholders residing outside the United States being estimated to own over six per cent of the common stock and nearly four per cent of the preferred stock of the companies studied. Majority control resides outside the country in only one of the companies, the Shell Union Oil Corporation, but their holdings also are very substantial in Allied Chemical & Dye Corporation and American Metals, Ltd. Over 64 per cent of Shell was held by the Royal Dutch group; 23 per cent of Allied Chemical was owned indirectly by Solvay et Cie of Brussels, 24 per cent of American Metals was owned by Selection Trust, Ltd., a British corporation.

Although it was not listed among the 200 corporations, the foreign holdings of General Aniline & Film Corporation (formerly the American I. G. Chemical Corporation) were included in the summary because the company appeared as of March 31, 1938, as a substantial stockholder in Eastman Kodak (10,000 shares), E. I. du Pont de Nemours & Co. (6,500 shares), Standard Oil of N. J. (289,225 shares), Standard Oil of Ind. (10,000 shares) and Aluminum Co. of America (18,050 shares).

The 200 corporations used in the study were selected on the basis of total assets on December 31, 1937. Motion picture companies and those with affiliated interests with their size ranks were:

Size Rank	Company	Assets
104	Eastman Kodak Company.....	$179,387,000
108	Warner Bros. Pictures, Inc.....	177,545,000
129	Loew's, Inc.	142,544,000
148	Paramount Pictures, Inc.....	120,219,000
167	Radio Corporation of America....	89,373,000

In the classification of the list according to industry, Warners, Loew's and Paramount were included in the "Service" classification and were the only companies in that group. Eastman Kodak and RCA were listed under manufacturing groups. The American Telephone and Telegraph Company, with assets of $3,859,293,000, had Size Rank 1. The list included the predominant factors in almost all the major manufacturing industries of the country; electric, gas, and water utilities; railroads, and retail distribution and merchandising.

Companies in the list, at the end of 1937, had assets of nearly $70,000,000,000 or about 25 per cent of the assets of all corporations and about 45 per cent of those of all nonfinancial corporations. They paid in 1937, about $2,200,000,000 in dividends, or about 40 per cent of dividends paid by all corporations and somewhat less than 45 per cent of those of all nonfinancial corporations. They had about 6,000,000 shareholdings, or about one-third of the shareholdings in all American corporations and about two-fifths of those in all nonfinancial corporations.

For the 200 corporations the report shows the size distribution of book shareholdings, analyzes the holdings of officers and directors and of foreign stockholders, and studies the 20 largest book shareholdings, first for broad groups of companies and then for individual corporations. The size distribution of book shareholdings, holdings of officers and directors, and the dividends paid to foreigners for Warners, Loew's, Paramount, Eastman Kodak and RCA, and the 20 largest book shareholdings for the first four companies named are shown in the accompanying tables.

Analysis of the 20 largest shareholdings listed for the motion picture companies shows that while the percentage of total outstanding stock held by the 20 largest shareholders is smaller for these companies than for the average across the whole list, the percentage of unidentified holdings of banks and brokers is from 20 to 30 per cent higher.

Principal Legal and Beneficial Owners of Equity Securities

EASTMAN KODAK CO. (Size Rank 104)

Common Stock (Voting): As of Sept. 5, 1937. Shares outstanding as of Dec. 5, 1937, 2,250,921. Prices as of Dec., 1937: $160½.

Type and Name of Holder	No of Shares	Value	Percent of Sh. Outstanding
INDIVIDUALS, PERSONAL AND FAMILY HOLDING COMPANIES, TRUSTS AND ESTATES:			
P. B. Philipp	20,365	$3,268,582	0.90
George H. Clark	15,000	2,407,500	.67
Helen Strong Carter.....	33,730	5,413,665	1.50
Security Trust Co., trustee u/w Henry A. Strong (beneficiary, Hattie M. Strong).....	27,000	4,333,500	1.20
Gertrude Strong Achilles.....	7,140	1,145,970	.32
Harriet S. Dumont.....	7,000	1,123,500	.31
Ellen A. Dryden	15,000	2,407,500	.67
Estate of Carolyn H. Lyon; Elizabeth Lyon Kidd and J. Sawyer Fitch, executors.....	9,074	1,456,377	.40
Helen R. C. Motley.....	9,060	1,454,130	.40
Ralph C. Sheldon	9,000	1,444,500	.40
Addie M. Webster.....	8,000	1,284,000	.36
G. D. Walker, through Lawyers Trust Co. and Richard T. Greene, u/w William Hall Walker, deceased	7,146	1,146,933	.32
ELEEMOSYNARY and EDUCATIONAL INSTITUTIONS:			
University of Rochester.....	50,575	8,117,287	2.25
Massachusetts Institute of Technology.....	19,500	3,129,750	.87
BANKS, BROKERS, etc., BENEFICIARIES NOT DISCLOSED:			
City Bank Farmers Trust Co.....	18,530	2,974,065	.82
Central Hanover Bank and Trust.....	9,175	1,472,587	.41
United States Trust Co.....	8,642	1,387,041	.38
Chemical National Bank	7,436	1,193,478	.33
Chase National Bank	7,397	1,187,218	.33
Total	288,770	$46,347,583	12.84

6% Cumulative Preferred (Voting) as of Sept. 5, 1937. Shares outstanding as of Dec. 5, 1937: 61,657. Price as of Dec., 1937: $156.

Type and Name of Holder	No. of Shares	Value	Percent of Sh. Outstanding
INDIVIDUALS, PERSONAL AND FAMILY HOLDING COMPANIES, TRUSTS AND ESTATES:			
Ellen D. Moller.....	1,000	$ 156,000	1.62
George H. Clark	2,000	312,000	3.24
Rochester Trust and Safe Deposit Co., u/a by Helen R. Clark.....	667	104,052	1.08
Adele H. Clark, through Security Trust Co., trustee	500	78,000	.81
Veronica M. Callaghan.....	760	118,560	1.23
Gertrude Strong Achilles	600	93,600	.97
Pritchard H. Strong	500	78,000	.81
Addie M. Webster	600	93,600	.97
Helen D. Thoms.....	500	78,000	.81

EASTMAN KODAK CO. (continued)

Type and Name of Holder	No. of Shares	Value	Percent of Sh. Outstanding
Charles M. Thoms	500	78,000	.81
Ada H. Kent	507	79,092	.82
Harold C. Townson.....	500	78,000	.81
INSURANCE COMPANIES:			
Metropolitan Life Insurance Co.....	3,962	618,072	6.43
John Hancock Mutual Life.....	1,000	156,000	1.62
Hartford Fire Insurance Co.....	500	78,000	.81
Hartford Accident and Indemnity Co.....	500	78,000	.81
Federal Insurance Co. of N. J.....	500	78,000	.81
BANKS, BROKERS, ETC., BENEFICIARIES NOT DISCLOSED:			
United States Trust Co.....	1,000	156,000	1.62
Bankers Trust Co.....	1,000	156,000	1.62
Rochester Trust and Safe Deposit Co.....	612	95,472	.99
Total	17,708	$2,762,448	28.69

LOEW'S, INC. (Size Rank 129)—Principal Stockholders

Common stock (Voting) as of Dec. 11, 1937. Shares outstanding as of Dec. 11, 1937: 1,599,053. Price as of Dec., 1937: $45.

Type and Name of Holder	No. of Shares	Value	Percent of Sh. Outstanding
INDIVIDUALS, PERSONAL AND FAMILY HOLDING COMPANIES, TRUSTS AND ESTATES:			
Louis B. Mayer.....	13,890	$625,050	0.86
David Bernstein	8,680	390,600	.54
INVESTMENT TRUSTS AND INVESTMENT COMPANIES:			
Trustees of the Massachusetts Investors Trust.	31,000	1,395,000	1.93
Incorporated Investors	20,000	900,000	1.25
United States and International Securities Corporation	8,100	364,500	.50
BANKS, BROKERS, ETC.; BENEFICIARIES NOT DISCLOSED:			
Commercial Trust Co. of N. J.....	35,100	1,579,500	2.18
Central Hanover Bank and Trust.....	28,739	1,293,255	1.79
Chase National Bank	17,875	804,375	1.11
Guarantee Trust Co. of N. Y.....	14,000	630,000	.87
Manufacturers Trust Co.	12,622	567,990	.78
Fiduciary Trust Co. of N. Y.....	8,794	395,730	.54
Baar, Cohen & Co.....	13,650	614,250	.85
Foster, Marvin & Co.....	13,514	608,130	.84
J. & W. Seligman & Co.....	13,445	605,025	.84
Brown Brothers, Harriman & Co.....	12,543	564,435	.78
Clark, Dodge & Co.....	11,399	512,955	.71
E. A. Pierce & Co.....	10,435	469,710	.65
Dominick & Dominick	10,016	450,720	.62
E. F. Hutton & Co.....	9,035	406,575	.56
Total	292,840	$13,177,800	18.20

(*Continued on opposite page*)

CENTER" IN TNEC'S WHO OWNS WHAT

Principal Legal and Beneficial Owners of Equity Securities [*continued*]

LOEW'S INC. (continued)

$6.50 Cumulative Preferred (Voting) as of January 29, 1938. Shares outstanding as of January 29, 1938: 136,722. Price as of Dec., 1937: $105½.

Type and Name of Holder	No. of Shares	Value	Percent of Sh. Outstanding
INDIVIDUALS, PERSONAL AND FAMILY HOLDING COMPANIES, TRUSTS AND ESTATES:			
Harley D. Hutchins	1,000	$94,950	0.66
Mrs. Katharine Geddes Benedict	500	52,750	.38
Sanders Investment Corp. (a holding company for Joseph Sanders and family)	500	52,750	.38
OTHER COMPANIES, NONFINANCIAL:			
Brooklyn Ash Removal Co., Inc.	500	52,750	.38
INVESTMENT TRUSTS AND INVESTMENT COMPANIES:			
English Association of American Bond and Share Holders, Ltd.	700	73,850	.51
BANKS, BROKERS, ETC., BENEFICIARIES NOT DISCLOSED:			
Bank of Montreal	5,040	531,720	3.69
Chase National Bank	3,717	392,143	2.72
Central Hanover Bank and Trust Co.	1,000	105,500	.73
Guarantee Trust Co. of N. Y.	800	84,400	.59
United States Trust Co.	550	58,025	.40
Manufacturers Trust Co.	500	52,750	.37
City Bank Farmers Trust Co.	498	52,539	.36
William A. Russell & Bros.	1,150	121,325	.84
Elkins, Morris & Co.	865	91,257	.63
Harriman & Keech	740	78,070	.54
Clark, Dodge & Co.	732	77,226	.53
Dominion Securities Corp.	500	52,750	.37
Total	19,192	$2,024,755	14.05

PARAMOUNT PICTURES, INC. (Size Rank 148)—Principal Stockholders

Common Stock (Voting) as of May 12, 1938. Shares outstanding as of May 12, 1938: 2,463,229. Price as of Dec., 1937: $9⅝.

Type and Name of Holder	No. of Shares	Value	Percent of Sh. Outstanding
BANKS, BROKERS, ETC., BENEFICIARIES NOT DISCLOSED:			
E. A. Pierce	72,345	$696,321	2.94
J. S. Bache	67,841	652,970	2.75
Thomas & McKinnon	36,091	347,376	1.47
Paine, Webber & Co.	35,943	345,951	1.46
Fenner & Beane	33,108	318,664	1.34
Hemphill, Noyes	31,625	304,391	1.28
Goodbody & Co.	29,363	282,619	1.19
E. F. Hutton & Co.	28,120	270,655	1.14
Post & Flagg	27,099	260,828	1.10
Hornblower & Weeks	26,767	257,632	1.09
Hallgarten & Co.	25,645	246,833	1.04
Winthrop, Mitchell & Co.	23,916	230,191	.97
Dominick & Dominick	21,925	211,028	.89
Josephthal & Co.	19,629	188,929	.80
Bear, Stearns & Co.	19,203	184,829	.78
Hirsch, Lilienthal & Co.	18,473	177,803	.75
Abbott, Proctor & Paine	18,273	175,878	.74
Lamborn, Hutchings & Co.	14,919	143,595	.61
L. F. Rothschild & Co.	14,610	140,621	.59
Redmond & Co.	14,324	137,868	.58
Total	579,219	$5,574,982	23.51

PARAMOUNT PICTURES, INC. (continued)

6% Cumulative Convertible, First Preferred (Voting) as of May 12, 1938. Shares outstanding as of May 12, 1938: 142,233. Price as of Dec., 1937: $84¼.

Type and Name of Holder	No. of Shares	Value	Percent of Sh. Outstanding
INDIVIDUALS, PERSONAL AND FAMILY HOLDING COMPANIES, TRUSTS AND ESTATES:			
Warren Wright	1,500	$127,125	1.06
Tillie Balaban	1,237	104,836	.88
Bertha Balaban	1,025	86,869	.73
Investment Trusts and Investment Companies:			
Allied Owners Corporation	9,900	839,025	7.01
Dominion Investment Trust, Ltd.	2,100	177,975	1.49
GOVERNMENTAL AGENCIES:			
Depreciation Fund Board of the City of New York	2,700	228,825	1.91
BANKS, BROKERS, ETC., BENEFICIARIES NOT DISCLOSED:			
Manufacturers Trust Co.	5,607	475,193	3.97
Central Hanover Bank and Trust Co.	1,589	134,668	1.13
J. Henry Schroeder Banking Corp.	1,445	122,464	1.02
Hemphill, Noyes & Co.	3,230	273,742	2.29
Lehman Brothers	3,100	262,725	2.19
Hayden, Stone & Co.	2,731	231,452	1.93
Fuller, Rodney & Co.	5,210	441,547	3.69
Paine, Webber & Co.	2,319	196,535	1.64
Moore & Schley	2,000	169,500	1.42
Hallgarten & Co.	1,315	111,446	.93
Jessup & Lamont	1,110	93,072	.79
Green, Ellis & Anderson	1,100	93,225	.78
E. F. Hutton & Co.	1,041	88,225	.74
Bart & Co.	1,300	110,175	.92
Total	51,559	$4,369,624	36.52

PARAMOUNT PICTURES INC. (continued)

6% Cumulative Convertible 2nd Preferred (Voting) as of May 12, 1938. Shares outstanding as of May 12, 1938: 554,360. Price December, 1937: $10½.

Type and Name of Holder	No. of Shares	Value	Percent of Sh. Outstanding
INDIVIDUALS, PERSONAL AND FAMILY HOLDING COMPANIES, TRUSTS AND ESTATES:			
Mrs. Emilie L. Sinnott	4,600	$48,300	0.83
Rochelle Investment Corp. (owned by E. V. Richards and family 100%)	7,500	78,750	1.35
INVESTMENT TRUSTS AND INVESTMENT COMPANIES:			
Adams Express Co.	15,000	157,500	2.71
BANKS, BROKERS, ETC., BENEFICIARIES NOT DISCLOSED:			
Crocker First National Bank	3,000	31,500	.54
Hayden, Stone & Co.	36,539	373,159	6.41
E. A. Pierce & Co.	14,574	153,027	2.63
Hallgarten & Co.	10,916	114,618	1.97
Hemphill, Noyes & Co.	7,892	82,866	1.42
Goodbody & Co.	6,856	71,988	1.24
White, Weld & Co.	6,580	69,090	1.19
Fenner & Beane	6,441	67,630	1.16
J. S. Bache & Co.	5,995	62,947	1.08
Lehman Brothers	5,440	57,120	.98
Shearson, Hammill & Co.	5,153	54,106	.93
Paine, Webber & Co.	4,895	51,397	.88
E. F. Hutton & Co.	3,768	39,564	.68
Thomson & McKinnon	3,581	37,600	.65
Smith, Barney & Co.	3,304	34,692	.60
Hornblower & Weeks	3,287	34,513	.59
Lamborn, Hutchins & Co.	2,955	31,027	.53
Total	157,276	$1,651,394	28.37

WARNER BROS. PICTURES, INC. (Size Rank 108)—Principal Stockholders

Common Stock (Voting) as of Nov. 3, 1937. Shares outstanding as of Nov. 3, 1937: 3,701,090. Price as of Dec., 1937: $6.

Type and Name of Holder	No. of Shares	Value	Percent of Sh. Outstanding
INDIVIDUALS, PERSONAL AND FAMILY HOLDING COMPANIES, TRUSTS AND ESTATES:			
Samuel Untermyer	22,600	$135,600	0.61
Lucius Littauer	22,500	135,000	.61
Albert Warner	128,650	771,900	3.48
Harry M. Warner	27,900	167,400	.75
BANKS, BROKERS, ETC., BENEFICIARIES NOT DISCLOSED:			
E. A. Pierce & Co.	93,251	559,506	2.52
Paine, Webber & Co.	62,970	377,820	1.70
Fenner & Beane	56,855	341,130	1.54
J. S. Bache & Co.	52,705	316,230	1.42
E. F. Hutton & Co.	48,017	288,102	1.30
Fagan & Goetz	44,565	267,390	1.20
Post & Flagg	34,104	204,624	.92
Thomson & McKinnon	31,592	189,552	.85
Hornblower & Weeks	31,219	187,314	.84
Harris, Upham & Co.	30,845	185,070	.83
Granberry & Co.	28,474	170,844	.77
Laird, Bissell & Meeds	25,324	151,944	.68
Abbott, Proctor & Paine	22,121	132,726	.60
Winthrop, Mitchell & Co.	21,880	131,280	.59
Sutro Brothers & Co.	21,435	128,610	.58
Harriman & Keech	21,303	127,818	.58
Total	828,310	$4,969,860	22.37

WARNER BROTHERS (continued)

$3.85 Cumulative Preferred (Contingent Voting) as of Nov. 3, 1937. Shares outstanding as of Nov. 3, 1937: 103,107. Price as of Dec., 1937: $36¾.

Type and Name of Holder	No. of Shares	Value	Percent of Sh. Outstanding
INDIVIDUALS, PERSONAL AND FAMILY HOLDING COMPANIES, TRUSTS AND ESTATES:			
Stephen H. Lesher	1,141	$41,932	1.11
Samuel S. Fels	800	29,400	.78
Lucius N. Littauer	600	22,050	.58
Delia S. Field	384	14,112	.37
Albert Warner	21,035	773,036	20.40
Harry M. Warner	10,618	390,212	10.30
Mrs. Bessie Warner	500	18,375	.48
Renraw, Inc., a holding company dissolved in March, 1938, the stock of which as of Nov. 3 was held equally by Albert, Harry M. and Jack L. Warner, each one-third	13,500	496,125	13.09
FOUNDATIONS:			
The Lucius N. Littauer Foundation, Inc.	900	33,075	.87
BANKS, BROKERS, ETC., BENEFICIARIES NOT DISCLOSED:			
Central Hanover Bank and Trust Co.	22,278	818,716	21.61
Manufacturers Trust Co.	1,000	36,750	.97
Barclay's Bank, Ltd., Canada	500	18,375	.48
Fagan & Goetz	1,540	56,595	1.49
J. W. Sparks & Co.	1,049	38,551	1.02
Paine, Webber & Co.	555	20,396	.54
Post & Flagg	515	18,926	.50
W. B. Hibbs & Co.	500	18,375	.48
Josephthal & Co.	425	15,619	.41
Brown Bros., Harriman & Co.	400	14,700	.39
J. S. Bache & Co.	395	14,516	.38
Total	78,635	$2,889,836	76.25

(*Continued on following page*)

PRINCIPAL STOCKHOLDINGS SHOWN

[Continued from preceding page]

Beneficial Ownership of Equity Securities by Officers and Directors as of September 30, 1939

EASTMAN KODAK CO. (Size Rank 104)

COMMON STOCK (VOTING)

Holder	No. of shares held	Value of Holding	Percent of Issue
OFFICERS:			
Charles F. Ames, v-p	275	$42,762	0.01
Marion B. Folsom, treas	200	31,100	.01
Adolph Stuber, ass't v-p	500	77,750	.02
C. J. Van Niel, compt	90	13,995	.00
OFFICER-DIRECTORS:			
Thomas J. Hargrave, v-p., sec. and dir	300	46,650	.01
Frank W. Lovejoy, pres. and dir	2,937	456,703	.12
C. E. K. Mees, v-p., dir	770	119,735	.03
Herman C. Sievers, v-p., dir	466	72,463	.02
Albert F. Sulzer, v-p., dir	1,135	176,492	.05
DIRECTORS:			
Paul S. Achilles	3,311	514,860	.13
Raymond N. Ball	55	8,552	.00
George H. Clark	16,500	2,565,760	.67
Daniel E. Evarts	12	1,866	.00
Francis C. Mattison	293	45,561	.01
William G. Stuber, chairman	3,300	513,150	.13
James S. Watson	121	18,815	.00
Perley S. Wilcox	800	124,400	.03
Total, officers, directors	31,065	$4,830,604	1.24
Total outstanding	2,476,013	$385,020,022	100.00

6% CUMULATIVE PREF. (VOTING)

OFFICERS:			
Charles F. Ames, v-p	100	$15,612	0.16
Frank W. Lovejoy, pres., dir	229	36,753	.37
DIRECTORS:			
George H. Clark	2,000	312,250	3.24
William G. Stuber, chairman	6	937	.01
Total, officers, directors	2,325	$364,552	3.78
Total outstanding	61,657	$9,626,199	100.00

LOEW'S, INC. (Size Rank 129)

No Shareholdings: Arthur W. Loew, vice-president; Edgar J. Mannix, vice-president; Jesse T. Mills, assistant secretary and comptroller; A. L. Lichtman, vice-president and director.

COMMON STOCK (VOTING)

Holder	No. of shares held	Value of Holding	Percent of Issue
OFFICERS:			
Sam Katz, v-p	752	$23,406	0.05
Edward A. Schiller, v-p	400	12,450	.02
OFFICER-DIRECTORS:			
David Bernstein, v-p., treas., and dir	29,300	911,962	1.76
Leopold Friedman, sec., dir	812	25,274	.05
Chas. C. Moskowitz, ass't treas., and dir	600	18,675	.04
J. Robert Rubin, v-p., dir	31,415	977,792	1.89
Nicholas M. Schenck, pres. and director	2,817	87,679	.17
DIRECTORS:			
George N. Armsby	100	3,112	.01
John R. Hazel	100	3,112	.01
William A. Parker	100	3,112	.01
David A. Warfield	7,000	217,875	.42
Henry Rogers Winthrop	100	3,112	.01
Total, officers, directors	73,496	$2,287,561	4.44
Total outstanding	1,665,713	$51,845,317	100.00

PARAMOUNT PICTURES, INC. (Size Rank 148)

No Shareholders: George L. Bagnall, vice-president and assistant treasurer; W. B. Cockell, treasurer; Fred Mohrhardt, comptroller; Neil F. Agnew, vice-president and director; Barney Balaban, president and director; John W. Hicks, Jr., vice-president and director; Stephen Callaghan, director; Harvey D. Gibson, director; Adolph Zukor, chairman of board.

COMMON STOCK (VOTING)

Holder	No. of shares held	Value of Holding	Percent of Issue
OFFICER-DIRECTORS:			
Austin C. Keough, v-p., sec. and director	59	$413	0.00
DIRECTORS:			
Anson C. Goodyear	1,000	7,000	.04
Stanton Griffis	3,000	21,000	.12
Duncan G. Harris	200	1,400	.01
John D. Hertz	1,018	7,126	.04
Maurice Newton	8,118	56,826	.33
Total, officers and directors	13,395	$93,765	.54
Total outstanding	2,465,927	$17,261,489	100.00

6% CUMULATIVE 1ST CONV. PREF. (VOTING)

Anson C. Goodyear, director	600	$45,075	0.42
Total, officers and directors	600	$45,075	.42
Total outstanding	142,027	$10,669,778	100.00

6% CUMULATIVE 2ND CONV. PREF. (VOTING)

OFFICER-DIRECTORS:			
Y. Frank Freeman, v-p., dir	800	$6,900	0.14
Austin C. Keough, v-p., sec., and director	223	1,923	.04
DIRECTORS:			
Duncan G. Harris	200	1,725	.04

PARAMOUNT PICTURES, INC. (Continued)

Holder	No. of shares held	Value of Holding	Percent of Issue
Earl I. McClintock	100	862	.02
Maurice Newton	2,813	24,262	.51
E. V. Richards	7,500	64,688	1.35
Edwin L. Weisl	3,200	27,600	.58
Total, officers and directors	14,836	$127,960	2.68
Total outstanding	555,071	$4,787,487	100.00

WARNER BROS. PICTURES, INC. (Size Rank 108)

No Shareholders: Joseph H. Hazen, vice-president; Herman Starr, vice-president; Robert W. Perkins, secretary and director; Waddill Catchings, director; Charles S. Guggenheimer, director.

COMMON STOCK (VOTING)

Holder	No. of shares held	Value of Holding	Percent of Issue
OFFICER-DIRECTORS:			
Samuel Carlisle, ass't treas., compt. and dir	700	$2,800	0.02
Stanleigh P. Friedman, v-p., dir	600	2,400	.02
Sam E. Morris, v-p., dir	3,000	12,000	.08
Albert Warner, v-p., treas., dir	59,648	238,592	1.61
Harry M. Warner, pres., dir	62,860	251,440	1.70
Jack L. Warner, v-p., dir	98,560	394,240	2.66
DIRECTORS:			
Joseph Bernhard	500	2,000	.01
Morris Wolf	1,117	4,468	.03
Total, officers, directors	226,985	$907,940	6.13
Total outstanding	3,701,090	$14,804,360	100.00

$3.85 CUMULATIVE PREF. (CONTINGENT)

OFFICER-DIRECTORS:			
Albert Warner, v-p., treas., dir	14,884	$617,686	14.44
Harry M. Warner, pres., dir	9,884	410,186	9.59
Jack L. Warner, v-p., dir	14,884	617,686	14.44
Total, officers and directors	39,652	$1,645,558	38.47
Total outstanding	103,107	$4,278,940	100.00

RADIO CORPORATION OF AMERICA (Size Rank 167)

No Shareholders: Frank E. Mullen, vice-president; John H. Hammond, Jr., director.

COMMON STOCK (VOTING)

Holder	No. of shares held	Value of Holding	Percent of Issue
OFFICERS:			
Manton Davis, v-p	50	$312	0.00
George S. De Sousa, treas	100	625	.00
Lewis MacConnach, sec	54	338	.00
Otto S. Schairer, v-p	67	419	.00
Henry A. Sullivan, compt	27	169	.00
OFFICER-DIRECTORS:			
Edward F. McGrady, v-p., dir	100	625	.00
David Sarnoff, pres. and dir	5,000	31,250	.04
DIRECTORS:			
Cornelius N. Bliss	2,833	17,706	.02
Arthur E. Braun	19,532	122,075	.14
Charles G. Dawes	300	1,875	.00
Gano Dunn	100	625	.00
James G. Harbord, chairman	653	4,081	.00
Edward W. Harden	1,000	6,250	.01
DeWitt Millhauser	500	3,125	.00
Edward J. Nally	100	625	.00
Total, officers and directors	30,416	$190,100	.21
Total outstanding	13,826,478	$86,415,488	100.00

$3.50 CUMULATIVE CONV. 1ST PREF. (VOTING)

OFFICERS:			
Lewis MacConnach, sec.	65	$3,689	0.01
Otto S. Schairer, v-p	24	1,362	.00
Henry A. Sullivan, compt	32	1,816	.00
DIRECTORS:			
Bertram Cutler	200	11,350	.02
James G. Harbord, chairman	847	48,067	.09
Total, officers and directors	1,168	$66,284	.12
Total outstanding	900,845	$51,122,954	100.00

Foreign Dividends Paid

Company and Issue	% of 1937 Div. pd. to Foreigners	Est. value of shares held by foreigners December 12, '37
Eastman Kodak Co.		
Common	5.15	$18,606,000
6% cum. pref.	3.78	364,000
Loew's, Inc.		
Common	4.84	3,483,000
$6.50 cum. pref.	3.82	551,000
Paramount Pictures		
Common	*...	*.....
6% cum. 1st pref	5.91	707,000
6% cum. 2nd pref	2.71	158,000
Warner Bros.		
Common	*...	*.....
$3.85 cum. pref.	*...	*.....
Radio Corp. of America		
Common and $3.50 cum. conv. 1st pref	5.01	6,323,000
$5 cum. pref. S. B	*...	*.....

*Note: No dividends paid for this period.

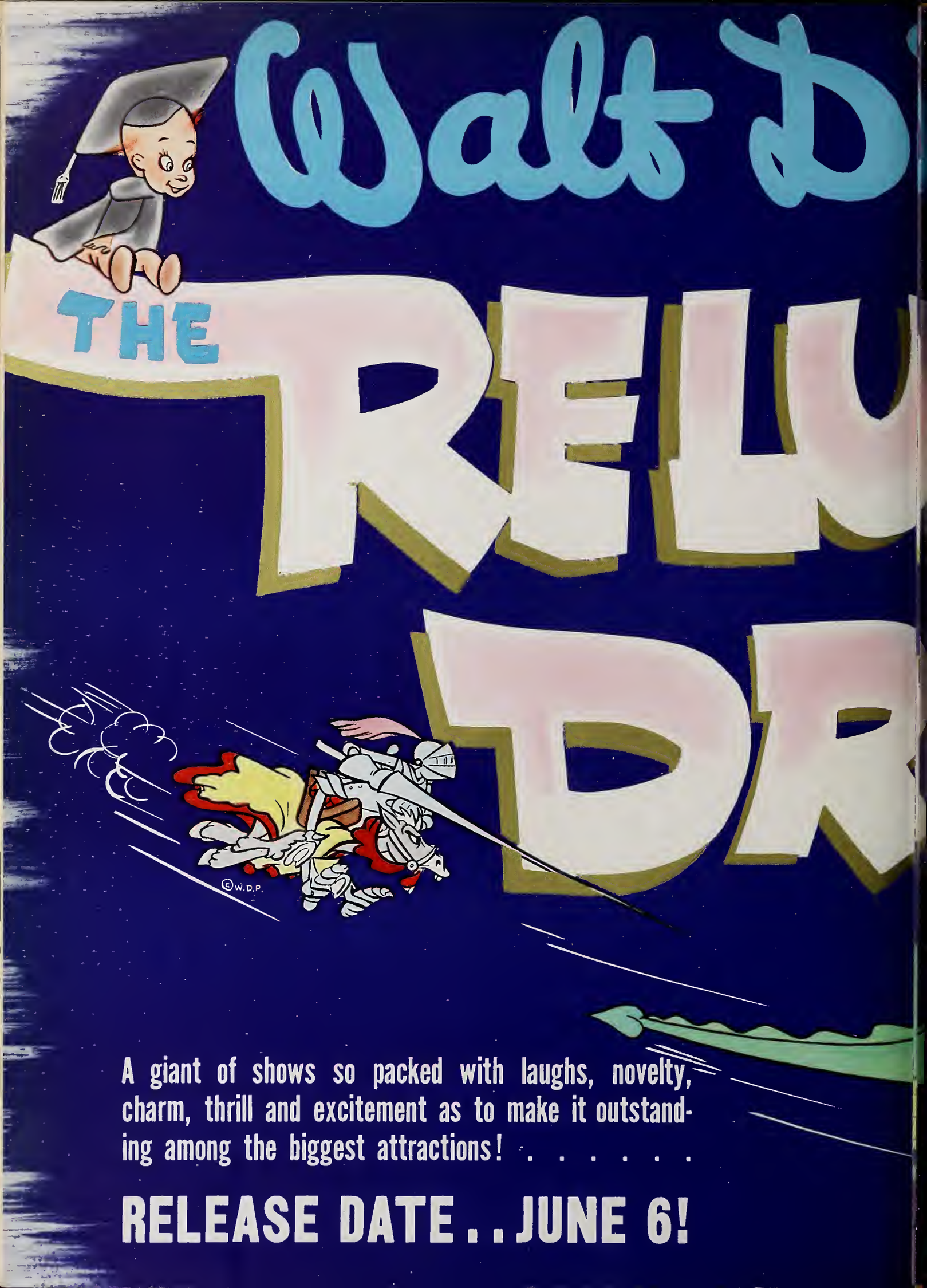
Walt Disney's

MIRACLE SHOW OF A THOUSAND SURPRISES



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now ready to amaze the world!



A giant of shows so packed with laughs, novelty, charm, thrill and excitement as to make it outstanding among the biggest attractions! . . . . . .

RELEASE DATE . . JUNE 6!

ney's

AMAZING FULL-LENGTH FEATURE

CTANT AGON



with *Robert* BENCHLEY

SEQUENCES IN MULTIPLANE TECHNICOLOR

DISTRIBUTED BY RKO RADIO PICTURES

© WALT DISNEY PRODUCTIONS



From Academy Award Winner Ginger Rogers now comes "Tom, Dick and Harry," a riotous romanticomedy heralded in Hollywood as the show most likely to give "Kitty Foyle" a battle for top box-office honors. With Ginger are George Murphy, Alan Marshal and Burgess Meredith. Directed for RKO Radio by Garson Kanin. Produced by Robert Sisk. Story and Screen Play

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

The columns of the New York *Times* carried a heart-tug, the other morning, in the form of a two-column, display advertisement, from "An Orphan," "To His Unknown Father and Mother," inquiring: "Did you place through the Most Reverend Monsignor (then Father) Edwards of the Church of Immaculate Conception, New York City, on September 15, 1879, an infant son supposedly one year old? If either of you wish to get in touch with your son now, kindly write to Box Z 2506, Times Annex."

The orphan was abandoned some 62 years ago. "Now that retarding influences may be ended," his advertisement continued, "your son is anxious to know you. He does not need assistance of any kind and agrees to keep any replies confidential."

▽

"A picture of a man taking a bath can be shown on the screen," says the Bristol, New Hampshire, Daily Enterprise, "but a picture of him taking the bath cannot be shown in the newspapers." They're wrong on both counts.

▽

Broadcasters, fighting ASCAP and ASCAP music on the air are complaining that ASCAP has been getting pretty rough in throwing its darts, citing a new pamphet circulated by ASCAP, quoting a newspaper as having made this observation: ". . . Not until the composers got together and formed a society for bringing action—much as the Litchfield farmers got together a century ago and formed a society for the pursuit of horse thieves—did the radio barons concede grudgingly that they ought to pay for the music they broadcast.

▽

Will President Roosevelt and Secretary Hull, Hitler, Mussolini and Mr. Churchill, the Japs and the Russians, Greeks and Turks, please take notice of the following notice sent out by Metro-Goldwyn-Mayer, in New York:

> "Anyone interested in learning when World War II will end can find the answer in a forthcoming M-G-M short subject, 'Still More About Nostradamus', a sequel to the current short, 'More About Nostradamus'.
>
> "Carey Wilson, Hollywood impresario of the 16th century prognostigator, has deciphered Nostradamus' version of the date and the exact locale of the decisive and final battle. According to Wilson, this battle will see a nation now neutral (not the United States) playing an important part, also the battle will be fought between land forces on one side and combined land and naval forces on the other. . . . "

▽

The broadcasters' anti-ASCAP music publishing house of Broadcast Music, Inc., is making arrangements to distribute bundles of music to Britain. In the British bundles one will find such titles as "Let's Dream This One Out," "Goodbye Now," "It All Comes Back to Me Now," "There'll Be Some Changes Made," "Where's the Captain's Hat," "Talkin' to the Wind," "Do I Worry," "Cheer Up."

The manager of a California theatre, who asks that his name not be mentioned, for obvious reasons, takes pen in hand to criticize some of the material distributors put in their feature press books for use by exhibitors in "planting" publicity stories in their local newspapers.

"Can you, in your wildest imagination," he asks, "visualize a dramatic editor going into ecstacies upon receiving such press book copy as that given to theatre managers to help sell a picture to the public via newspapers? He cites the pressbook piece about "So Ends Our Night," in which Fredric March is described as having a habit of exclaiming, "Oh, piffle!' in lieu of stronger words, whenever a scene does not go to his, or the director's, satisfaction.

"One day," the pressbook story for editors continued, "on the set of the David L. Loew-Albert Lewin production, 'So Ends Our Night,' which will open at the ..... Theatre on ....., he made the usual remark and nobody except one member of the cast paid any attention to it. This man, a heavy, bald-headed character on his first day's work, approached March, bowed and said: 'Yes?'

"March looked surprised, and bowed in return. A little later, after a different scene, March exclaimed, 'Oh, piffle!' and the man came to him again. 'Yes, Mr. March,' he said. 'You wish something? My name is John Piffle.'

"Everyone on the stage roared for five minutes—even Piffle, a former German stage star, when the joke had been explained to him."

▽

A new commercial advertising film is intended to "glamourize" the man who pastes the paper on the wall. Which prompts *Advertising Age* to observe that he'll have a hard time equalling established public interest in the famous one-armed paper hanger.

▽

Joe Heppner, who is somewhat of a press agent for Walt Disney's "Fantasia," swears that among the first two persons to buy tickets in Washington for the opening there, last Monday, of Walt Disney's "Fantasia," were Washingtonians named Walt Disney and John Fantasia.

▽

Without winking an eye, Paramount home office publicity announces to the American press that Dave Fleischer, director, needing intelligent faces for a quintet of male butterflies which perform a ballet dance in "Mr. Bug Goes to Town," had Dan Gordon, Ted Pierce, Harvey Sparber, Cal Howard and Fleischer, himself, pose as butterflies for the Max Fleischer Miami-made production, to "fly hither and yon" all over the screen.

▽

Two days later came this announcement to the press, from the same place, about the same Dave Fleischer and the same "Mr. Bugs":

> "Artists at the Fleischer Studio in Miami today were provided with an outlet for pent-up emotions. Dave Fleischer, production head of the studio, employed four negroes to make vases for the artists to break.
>
> "Frequent temperamental blow-ups among the 700 artists drawing 'Mr. Bug Goes to Town' . . . motivated the action. . . . "

Competition among the "Big Five" consent decree signers to get to market first with their new season's short subjects, is assuming mighty serious proportions. The decree forbids the "forcing" of short subjects with features. As a result, special individual showmanship attention is being paid by these short subject purveyors to those little one and two reel items which "balance the diet" of filmfare for public consumer.

And Paramount says it is going to watch that diet very carefully in its new short subject promotions, giving the public "ice cream" desserts after the big feature meal, rather than a second helping of succotash. To prove it, they sent around to the trade press this week a big box of ice cream, to remind that an ice cream dessert is better to top off a meal than another dish of carrots and peas (the ice cream by courtesy of Sealtest, promoted by Paramount's Manny Reiner.—Advt.)

▽

A notice comes to our desk from Harold M. Durning, Collector of U. S. Customs for the Port of New York, announcing a public auction of abandoned and seized articles, among them 326 bales of Greek and Brazilian tobacco, some steel bars, wire strapping, gold coins, imitation jewelry, a coal tar medical preparation, cashmere hair-wool in grease, ecclesiastical vestments, crude feathers, frozen beef, 6,000 pairs of wooden shoes, 135 straight razors, whiskey, wine and beer, empty film cans and motion picture film.

▽

United Press headlines from Hollywood: "Massages Anna Sten and HE wants $1,055*!"*

▽

Attention, Walter Wanger: "The main direction of contemporary British reading seems to be toward escape . . ." Edward Murrow, chief CBS correspondent in Europe, reports to CBS in New York.

▽

Any Hollywood motion picture producer who is in the market for something really screwy in plots should take a look at H. Allen Smith's new book, "Low Man on a Totem Pole," to be published on May 16th by Doubleday, Doran, New York. Smith, called the Screwball's Boswell, records, in jetsam journalism, his adventures with the great and near great, from the Washington newspaper correspondent who really believed that Herbert Hoover had bladders on his feet to the unsung samaritan who fed chili con carne to a nickel-in-the-slot music box.

▽

Believe it or not, an announcement comes to the press stating that Packard Motors has completed cooperations with Paramount in filming scenes in the Packard assembly plant for the new Paramount picture, "Reaching for the Sun," which, says Packard, is based on "a story of man against machines, an indictment of the motor magnates for their alleged exploitation of the workers."

▽

MGM actor "Red" Skelton tells the story of the chocolate eclair in Hollywood that went insane and thought it was a Napoleon.

VARIETY CLUBS IN FUN, FROLIC AND FILM FORUM AT SEASIDE MEETING

Ambassadors, Senators and Just Plain Fun Lovers to Be Guests of Honor at Atlantic City; Record Attendance Seen

Showmen from all sections of the country convened at Atlantic City on Wednesday and Thursday for the opening of the seventh annual national convention of the Variety Clubs of America. The session is to last through Saturday with an elaborate program of entertainment, business meetings, and a forum on entertainment industry problems. John H. Harris, of Pittsburgh, national chief barker of the Variety clubs is chairman of the convention.

Two cabinet members, Lord Halifax, British Ambassador to the United States, half a dozen senators, several governors and a long list of top industry figures were on the list of distinguished guests scheduled to attend or address the meeting of theatre men, circuit operators, exchange executives and other showmen who constitute the Variety membership.

Lord Halifax accepted the invitation of the Variety Club in a telegram to Mr. Harris and indicated he probably would attend the Humanitarian Award dinner on Saturday evening at the Hotel Traymore. Postmaster General Frank Walker and Jesse Jones, Secretary of Commerce, will lead the official Washington delegation. Senators Tom Connally, Clyde Herring, Elbert Thomas, Guy Gillette, Albert D. Chandler, James J. Davis, and George Radcliffe have also accepted invitations, as has John Edgar Hoover, director of the FBI.

Hoffman Is Toastmaster

Carter Barron, of Washington, chairman of the Variety committee on distinguished guests, announced that former governor Harold Hoffman of New Jersey would be toastmaster at the Humanitarian banquet on Saturday. Governor Herbert O'Connor of Maryland will also attend the convention. Others on the list of guests for the banquet include Fulton Oursler, editor of *Liberty Magazine* General William McGraw of Texas, and from the industry Spyros, Charles and George Skouras, Bob Wilby of Atlanta, Howard Dietz of MGM and Kate Smith, Ray Bolger, Ted Collins and Herbert Wilcox.

Walter Wanger, head of the West Coast guests committee, will lead from Hollywood a delegation of executives and players that will include Errol Flynn, Dorothy Lamour, Ray Milland, Charles Laughton, Patricia Morrison, John Payne, Simone Simon, Phil Regan, Ann Shirley, and Lew Ayres. The film players will participate in festivities at a Friday night party for Variety members to be known as the Pan-American Night of Nights.

The Variety circus, a feature of all national Variety conventions, will take place Saturday afternoon in the Atlantic City Convention Hall immediately following a boardwalk parade of the delegates and guests. The affair, consisting of top acts from Variety charity circuses sponsored by tents throughout the country, will be given in Atlantic City for the benefit of the National Variety Charity Fund. A special performance will be held for the benefit of Atlantic City children, and the inmates of local orphanages and hospitals.

FROHMAN ITEMS ON EXHIBITION

Representing more than fifty years of the late Daniel Frohman's close association with the legitimate theatre, a memorial exhibition of the theatrical collections willed to the Museum of the City of New York has been opened at the Museum and will be exhibited to the public during the summer.

Among the items to be shown are theatre souvenir programs, cartoons, caricatures, one of the first photographs ever taken of the stage, drawings, including a poster by John Barrymore made in 1901 for Mr. Frohman's production of "If I Were King," and many other items.

Convention headquarters will be established on the 11th floor of the Hotel Traymore and Mr. Harris announced that delegates would be listed in an information file for convenience in contacting each other. They will be required to display both badges and credentials for admission to Variety events.

Special cars and train sections bearing Variety members to the convention were assembled at Philadelphia on Thursday morning into one train for arrival at Atlantic City at 10 A. M., Thursday. A reception committee of local Variety members and Mayor Thomas D. Taggart welcomed the guests with bands, bunting and one hundred of the resort's costumed bathing beauties. The city decorated streets and boardwalk for the occasion.

Local delegations, in some instances amounting to 75 or 80 members, are competing for an attendance trophy. Top contenders include Atlanta, Boston, Dallas, and Philadelphia. However, the winner was not to be announced until all registrations had been tabulated. Efforts to win the attendance prize were described in a bubbling press release from the national committee:

"Dallas took up the challenge and made it plain that Atlanta would have no easy time trying to top Dallas and thereupon announced a group of over fifty to make the trip to the convention.

"Atlanta countered back with a loud guffaw and immediately added another dozen to their roster along with a poke or two of fun at Dallas' puny efforts to beat a go-getting tent like Atlanta."

Stellar events on the social program included fishing and sailing parties, the boardwalk parade, circus, Pan American Night of Nights, boxing show, United Artists cocktail party on Saturday and the closing banquet with the presentation of the annual Variety Humanitarian Award. Business sessions and elections were scheduled for Friday morning at the Hotel Traymore.

Proceedings at the convention were covered by radio stations with pickups on the leading events by local, Philadelphia and New York stations and a network broadcast of the closing dinner. All five of the major newsreels also assigned camera crews to the outdoor spectacles and the closing banquet of the Variety program.

Major distributors have all indicated they will be represented at the convention by home office executives and stars from their studios. For the Boardwalk Parade MGM will construct a float to carry a collection of beautiful models plugging "Ziegfeld Girl." Arthur Kelley and Monroe Greenthal will receive the Variety members at the United Artists cocktail party to be held at the Hotel Traymore on Saturday afternoon.

Club Activities In the Field

The Twin City Variety Club will hold a Kings-for-a-day luncheon Monday, May 26th, at the Nicollet Hotel, Minneapolis, with Maitland Frosch and Ben Friedman in charge of the program. The Twin City Variety reported an excellent response to its Milk Fund benefit supper dance on May 10th. Since January 1, 1940, the local group has provided 125,000 quarts of milk for needy children; installed two violet-ray lamps in the Lymanhurst Children's Hospital, and has installed 16 radios in wards of the Minneapolis General Hospital, Mr. Friedman reported.

Milwaukee's Variety Club has been reorganized with Harry MacDonald, manager of the Warner theatre, as chief barker. Other new officers are John Medicko, National Screen Service, first assistant chief barker; John Kent, Paramount, second assistant chief barker; William Harmon, Saxe Amusement Management, Inc., secretary, and John Mantzke, Universal, treasurer. The new board members include Joe Rosenfield, Modjeska theatre; Eddie Spiers, RKO; Harry Perlewitz, ITPA of Wisconsin; M. D. Brazee, Warner Theatres; Howard Gleason, Warner-Saxe Theatres, and Jack Lorentz, 20th Century-Fox.

Baltimore's Variety Club sold over 5,000 tickets for its Preakness Ball, held last Saturday night following the Preakness Handicap at Pimlico race track. C. W. Hicks, chief barker, was in charge of arrangements for the ball, which was run for the benefit of city charities by the Variety Club.

Warner Clubs of the Albany district will hold their annual spring dance at the Ten Eyck Hotel on May 24th. Leo Rosen, manager of Warners' Troy theatre, is chairman.

National Decency Legion Classifies Nine Pictures

Of the nine motion pictures classified by the National Legion of Decency in its listing for the current week four were found unobjectionable for general patronage, three for adult patronage and one film was classified as objectionable in part. The films and their classifications follow:

Class A-1, Unobjectionable for General Patronage: "El Diablo Rides gain," "Los Heroes Del Barrio," "Lone Rider in Ghost Town" and "The Singing Hills." Class A-2, Unobjectionable for Adult Patronage; "The Big Boss," "Lady from Louisiana," "They Dare Not Love" and "West Point Widow." Class B, Objectionable in Part: "City of Missing Girls."

Two Receive MGM Award

Metro Goldwyn Mayer has awarded Honor Roll Buttons to Leo Trainer of the Rialto theatre in Allentown, Pa., and Dan Terrell of Loew's Palace, Washington, D. C., for their campaigns on "The Philadelphia Story."

CANADA COMPLAINS OF THE HIGHEST PATRONS' TICKET TAX IN THE WORLD

Up to 35 Per Cent Indicated in Quebec under New Law; Exhibitors Predict Sharp Cut in Attendance After May 19th

Unless the proposed 20 per cent tax on motion picture admissions proposed in the Canadian budget by Finance Minister J. L. Ilsley is modified, or provincial levies remitted, Dominion film patrons will pay the highest entertainment tax in the world when the new national assessment goes into effect on May 19th. In the province of Quebec the tax will run as high as 35 per cent, it was indicated.

Canadian exhibitors this week predicted the new revenue measure would "kill the goose that laid the golden egg" for the Government by cutting down cinema attendance and, coupled with local and province taxes, leading to the extinction of many small town independent exhibitors whose narrow operating margins would be wiped out. The consensus held that the public would not be able to absorb the tax and maintain the volume of current film attendance.

Discrimination Charged

Opposition to the new budget was bitter, also, in charging discrimination against motion picture interests. Theatre men and distributors pointed out that the bill does not tax legitimate theatres, sports events, circuses, carnivals, concerts or other events. It is claimed that in contrast to mass attendance at motion pictures the latter events charge higher admissions and attract a segment of customers better able to pay a high impost.

At Ottawa, Mr. Ilsley denied the request of a delegation of Montreal theatre owners that he pare the national levy on motion picture theatres, saying that he believed that if the tax reduced theatre attendance it would be a good thing. The Minister indicated there would be no exemption under the federal levy because of high province theatre taxes.

Hopes of theatre operators for reducing the threatened governmental bite into the public's entertainment dollar centered on inducing provincial governments to reduce, or suspend the collection of their local admission tax pending the war emergency. Appeals were also voiced to representatives in the House of Commons and many were reported to share in the industry feeling that Mr. Ilsley's budget proposal is discriminatory. A thorough airing of the measure in Commons debate was forecast when it comes up for final hearing. Collection of the levy has been postponed until May 19th.

All of the Canadian provinces, with the exception of Ontario have film admission taxes. The highest is in Quebec where it amounts to 15.5 per cent. Other provincial tax scales are: Prince Edward Island, approximately 15 per cent, New Brunswick, 11 per cent, Nova Scotia, 10.5 per cent, Alberta, 8.5 per cent, Saskatchewan 6 per cent, British Columbia 5 per cent and Manitoba 3.6 per cent.

First protest in Commons on the new tax scheme was voiced last week by Colonel J. A. Ross, Conservative member from rural Souris, who said that the 20 per cent scale would put many rural, and small city theatres out of business.

At Quebec Eugene Beaulac, secretary of Quebec Allied Theatrical Industries, following the rebuff of the Allied delegation to Ottawa announced he had appealed to Quebec treasurer Mathewson to consider a reduction on the provincial rate. Allied pointed out that the new federal tax would be tax on a tax inasmuch as it would be calculated on admissions, plus the 15 per cent province tax. To date Montreal theatre attendance has been maintained despite the war, but exhibitors are apprehensive at the effect of a 20 per cent hike in admission prices.

Collection of the new national levy was postponed from April 30th, the day following J. L. Isley's budget message, until May 19th in a budget amendment sent to Commons last week by the Finance Minister. Revenue Department officials said the extension had been granted after circuit executives petitioned for more time to print new tickets and arrange revenue controls to collect the extra impost. A few theatres had already started collection in outlying sections and in some instances had forwarded the first week's collection to the government. The Dominion will keep the money inasmuch as it is impossible to make restitution to the ticket purchasers.

Silver Money in Manitoba

In Winnipeg, Man., patrons will still use silver money to purchase their movie tickets, operators announced in re-scaling prices.

"You can't monkey with pennies in the theatre business," said E. A. Zorn, district manager for Famous Players in Manitoba, Saskatchewan and Alberta.

A 50-cent ticket will cost 60 cents from now on. In the past the theatre companies have received 46 cents from every 50-cent ticket, the extra four cents being a 10 per cent province and local amusement tax. In future they will receive 46.8 cents from a 60-cent ticket, but it is anticipated that the shrinkage in attendance will not make up for the fractional increase in returns.

RESTRICTIONS HOLD ON BORDER TRAVEL

Strenuous efforts on the part of American exhibitors located in towns fronting Canada on the United States border to recapture "international" patronage which they lost because of war conditions are proving futile. Restrictions on border travel and on the use of Canadian money in the United States remain strict despite vigorous campaigns for modification.

Canada's government has declined to relax the money export ban on the ground the Dominion would be heavily penalized by exchanging Canadian money into U. S. money at a time when Canadian taxation is at an all-time high in an effort to finance the Dominion war effort and to maintain the status of the Canadian dollar in the United States, to pay for war purchases. The United States also demands passports at the border, which cost Canadians $3.

A maximum of $5 may be taken over the border by Canadians for social visits, but there are strict limits on what it may be spent for. Theatres are out of bounds, financially.

The price increase will not come into effect until managers receive official notice of the tax either from the government or from their superiors. Meanwhile millions of tickets will have to be printed showing the new prices, and they must then be distributed through Canada.

Neighborhood movie houses which now charge 25 cents for admission will raise prices to 30 cents, it is expected. Most exhibitors in Winnipeg expressed surprise at the size of the assessment and were certain the tax would develop some resistance to sales.

Motion picture operators estimate that in 1940 there were approximately 151,000,000 admissions to Canadian theatres with receipts, exclusive of provincial amusement taxes, totalling almost $37,600,000. This was an increase of 9 per cent in attendance and 11 per cent in admission receipts over 1939.

War activity in the port of Halifax increased theatre attendance there by more than a third last year, the sharpest rise in the Dominion. Nine motion picture houses in Halifax reported 2,767,340 admissions last year and $644,979 in receipts. Receipts increased 38 per cent and attendance 48 per cent during 1940.

The percentage of increases in the number of admissions in 1940 over 1939 for other cities for which separate figures were compiled included: Montreal, 2 per cent; Toronto 6 per cent; Hamilton, 11 per cent; Ottawa, 10 per cent, London, 15 per cent; Winnipeg, 3 per cent and Vancouver 4 per cent.

The Canadian budget as drafted by Finance Minister J. L. Ilsley in addition to the 20 per cent admission tax proposal contains a limitation on new building and plant expansion which will hit motion picture theatres, Ottawa analysts pointed out. In his budget message Mr. Ilsley indicated the government would limit investments and construction to plants engaged in war production or to essential services. Small repairs and extensions, primary industries and home construction are exempt, however.

Licenses from the Director General of Priorities or the under the Department of Munitions and Supply will be required for all future construction. Architects and builders have not as yet been notified however of the conditions under which licenses will be granted.

New York Photographers Elect

Al Aumuller of the New York *World-Telegram* has been elected president of the Press Photographers Association, Joseph Costa, of the *Daily News*, is first vice-president, Joseph Heppner of Metropolitan Photo Service is second vice-president, and Jimmy Sileo of Cosmo-Sileo has been reelected board chairman. Mr. Heppner and Mr. Sileo are prominent motion picture and theatrical still photographers in the east.

New AMPA Meeting

With Vyvyan Donner of Twentieth Century-Fox Movietone News, Victor McLaglen, screen star, and Francis Marie Burke, current "Miss America," as guests, the Associated Motion Picture Advertisers held its first open meeting of the new season, at the Hotel Edison, New York City, Thursday. Vincent Trotta, newly elected president, presided.

Commonwealth Meet Set

Commonwealth circuit managers will convene in Kansas City, Mo., at the Hotel Continental May 15th, to prepare for their annual King of the Sun Drive.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

They Met in Argentina

(RKO Radio)

Comedy-Romance

Comedy and romance vie for top honors in this Lou Brock production. Filmed against the setting of the Argentine and its pampas country, the picture is a tuneful and colorful story of a young man who refuses the love of a girl accustomed to having her own way. Fast moving and ofttimes humorous, it stars Maureen O'Hara and James Ellison.

Further cementing the current policy of Pan-American solidarity and cooperation, the picture introduces to the North American audiences Alberto Vila, star of the Latin American screen, stage and radio. Possessed with a baritone singing voice, handsome and with acting ability Vila is seen as the third member of the romance. Supporting these players are Buddy Ebsen, dancing comedian of the legitimate stage who previously appeared in minor roles in other productions, Robert Barrat and Joseph Buloff, as the Argentine cattle-raising rancher and the foreman of the ranch, respectively. Highlight of the film is the introduction to the screen of the long forbidden gaucho game, El Pato. Somewhat similar to basketball on horseback, this game, banned by the Argentine Government for more than a century for its excessive brutality to man and beast, provides the necessary action to the musical and romantic story.

The story itself is slight and deals with an American, portrayed by James Ellison, and his assistant, Buddy Ebsen, who attempt to buy a famous race horse from a wealthy Argentine rancher. Their negotiations for the horse and the unwanted romance which develops between the American and the rancher's daughter provide the theme for the picture.

Frank Veloz, of Veloz and Yolanda, American dance team, created and directed the dances for "They Met in Argentina," while Richard Rodgers and Lorenz Hart, one of this country's foremost composing combinations, wrote the words and music for the ten numbers which are sprinkled liberally throughout the film.

Reviewed at the RKO Albee theatre in Brooklyn where an early evening audience found the picture interesting, enjoyed the humorous antics and characterization of Buddy Ebsen, and were deeply engrossed with the screen demonstration of the forbidden game of the Argentine, El Pato.—GEORGE SPIRES.

Produced by Lou Brock and distributed by RKO. Directed by Leslie Goodwins and Jack Hively. Musical director, Lud Gluskin. Dance director, Frank Veloz. J. Roy Hunt, A. S. C. photographer. Special effects by Vernon L. Walker, A. S. C. Art director, Van Nest Polglase. Associate, Carroll Clark. Second Unit directed by David Howard. Costumes by Edward Stevenson. Technical director, Jerry Gomez. Recorded by Earl Q. Wolcott. Film editor, Desmond Marquette. Assistant director, Doran Cox. Running time, 77 minutes. Release date, April 25th, 1941. P. C. A. Certificate No. 6901. General audience classification.

CAST

Lolita ..... Maureen O'Hara
Tim ..... James Ellison
Alberto ..... Alberto Vila
Duke ..... Buddy Ebsen
Don Enrique ..... Robert Barrat
Santiago ..... Joseph Buloff
Panchita ..... Diosa Costello
Nina Maria ..... Victoria Cordova
Don Frutos ..... Luis Alberni
Alfredo ..... Paul Elliso
Pedro ..... Fortunio Bonanova
Nicanor ..... Carlos Barbe
Don Ramon ..... Francisco Maran
Don Carlos ..... Antonio Moreno

One Night in Lisbon

(Paramount)

Romantic Comedy with Paprika

This is a romantic comedy for the adult customers. It is faster, funnier and freer in its employment of double meaning dialogue than most others in ready memory and it profits by direction and acting of the utmost proficiency and, in surprising degree, by its placement in time and circumstance. It is at core the old tale of a man's way with a maid, honorable in this instance, but with virtually unprecedented insistence upon immediacy.

Edward H. Griffith, producer-director, has used wartime London and Lisbon as setting for Fred MacMurray's wooing and winning of Madeleine Carroll—an enterprise conducted under other conditions and elsewhere in "Cafe Society," "Honeymoon in Bali," and "Virginia." For the information of showmen who have been disappointed in box office returns from war films in general, the war pertains to this one only as background, much of the action taking place during sporadic bombings of London, and as one of the hero's lesser reasons for getting his conquest of the heroine completed right now. Producer Griffith's emphasis on the urgency of this matter, an emphasis used plentifully by picture makers during World War I on the theory that emotions quickened by wartime conditions include the amatory, may or may not foretell a trend.

MacMurray plays an American pilot engaged in flying bombers to Britain and Miss Carroll an English girl of the upper class whom he meets in an air raid shelter and lays siege to forthwith. John Loder plays the formal British suitor who opposes the American's suit, and Billie Burke the acquaintance of all and rooting for the American because she used to be one, who affords a story point on the side of propriety. The girl, serving her country as chauffeur for a statesman, obtains plane passage for Lisbon to spend a night with the American before he catches the Clipper for home but is given a letter to deliver which, unknown to her, is being used to decoy German spies. The statesman, the English suitor, the American's divorced wife and the spies all show up at Lisbon, making her bedroom something of a general cross roads, to her discomfiture and the American's, but it all ends as it should.

It is first as a comedy, second as a romance, and in no case as a war or propaganda picture, that the production stacks up. As a comedy it depends upon dialogue and situation, now alternately, now collectively, with the provoking of laughs its prime function. A specimen of the humour might be the line in which the importunate hero, having invaded the heroine's bedroom and been reminded by her that it's nightfall and she's in negligee and he's a man and also that there's somebody in the next room, remarks, "Oh, that—" adding after a pause, "My fondest memory occurred at high noon on top of a stepladder."

Previewed at the Alexander theatre, Glendale, where it was shown to the press and to a midweek audience of cash customers uninformed as to what they were to see. So immediate was the effect of the humour that gales of laughter sweeping the auditorium drowned out whole sections of dialogue almost before the story points had been planted. It continued with no more than momentary abatement until the end.—WILLIAM R. WEAVER.

Produced and distributed by Paramount. Producer-director, Edward H. Griffith. Play, "There's Always Juliet," by John Van Druten. Photographed by Bert Glennon. Edited by Eda Warren. P.C.A. Certificate No. 7284. Release date, June 13, 1941. Running time, when seen in Glendale, 97 minutes. Adult audience classification.

CAST

Dwight Houston ..... Fred MacMurray
Leonora Perrycoste ..... Madeleine Carroll
Gerry Houston ..... Patricia Morison
Catherine Enfilden ..... Billie Burke
Commander Peter Walmsley ..... John Loder
Florence ..... Dame May Whitty
Lord Fitzleigh ..... Edmund Gwenn
Erich Strasser ..... Reginald Denny
Popopopoulos ..... Billy Gilbert
Concierge ..... Marcel Dalio
Strasser's Aide ..... Bruce Wyndham
Waiter ..... Jerry Mandy

Singapore Woman

(First National)

Salvation-Singapore Style

All the men in the life of the lady of this tabloid title (and the count is reputedly many) came to an unhappy end. The picture opens with one unfortunate male taking his life because of unrequited love; a husband is reported to have sought release by diving into the sea, and even when she goes out on a gin swizzling bender, the low dive bar, scene of her imbibing, turns into a free-for-all brawl. As the cause of all this commotion describes herself, she jinxes everything she touches. Considering such an indictment, the audience may conclude that the hard luck spell extended from the characters to the production angle itself.

In view of her lurid background, the sin saga of "Vicki Moore" (before she forgot she was a lady, her Christian name was "Victoria") is strangely uninteresting and static. The salvation sequences hinge on having the heroine take a peek at her gin-soaked person the next time she lifts her glass. This bit of pointed counsel is given by a young rubber grower, "Ritchie," who in the course of his redemption campaign is wooed away from his fiancee from the States by "Vicki." The lady's supposedly dead husband turns up to add further embarrassment to the sawdust trail activity. However, "Vicki" is finally saved, the husband menace being conveniently eliminated by death in an auto accident.

Brenda Marshall, looking appropriately *deshabille* but glamorous all the while, plays the lead and, although Miss Marshall has given adequate romance assistance in previous pictures, she has not as yet advanced to the position of being able to carry a film on her stellar shoulders. David Bruce, as the male redeemer, is colorless. Director Jean Negulesco gave his production an exotic setting but the sultry surroundings may be the reason for the failure in plot movement.

Seen at an afternoon performance at the Central Theatre, where a good-sized audience, mostly made up of men, registered not too much interest in the betterment of "Miss Moore"; in fact, the gathering manifested symptoms of restlessness and at a certain dramatic highlight wherein the fiancee discovers the couple in an ardent postural arrangement, the customers indicated their excited state in a series of embarrassing laughs. The audience proportion may be explained by the fact that featured on the day's program was a Bob Hope comedy, the

(Continued on page 37)





GUESS



WHO?

It's William Powell and we're printing it because we want you to get an idea of why Hollywood says "Bill Powell and Myrna Loy in 'Love Crazy' is one of the funniest pictures ever made!" Hollywood is also saying: "Watch that M-G-M Studio!" One after another: Spencer Tracy, Mickey Rooney in "Men of Boys Town"; "Ziegfeld Girl" starring James Stewart, Judy Garland, Hedy Lamarr, Lana Turner; William Powell, Myrna Loy in "Love Crazy"; Joan Crawford, Melvyn Douglas in the prize picture "A Woman's Face"; Robert Taylor in the Technicolor production "Billy The Kid" and a flock of other LION'S ROARing hits!

WILLIAM POWELL
MYRNA LOY
in
"LOVE CRAZY"
GAIL PATRICK • JACK CARSON
Florence Bates • Sidney Blackmer
Screen Play by William Ludwig,
Charles Lederer and David Hertz
Directed by JACK CONWAY • Produced by PANDRO S. BERMAN
A Metro-Goldwyn-Mayer Picture

Exhibitors and Local Air Stations Develop 'Mutual-Aid' Tieup

Radio Climbs to Position of the Newspapers' Chief Competitor for Local Theatre Advertising, Exploitation Campaigns

Radio, long regarded by many exhibitors as one of the chief competitors of motion pictures, has become a medium of local film advertising second only in importance to newspapers, and with Frequency-Modulation a-coming, its position in picture promotion, stands to advance even further.

Tangible proof that newspaper publishers are concerned over inroads being made on motion picture theatre advertising budgets by radio and other local media became noticeable in March, when the Bureau of Advertising of the American Newspaper Publishers' Association, launched a nationwide approach to the industry intended to develop better relations with the industry, both publicity-wise and for advertising purposes. Through a special study, made for MOTION PICTURE HERALD (March 29th, pages 13-14) the publishers urged that the exhibitor personally make a closer inspection of his position in relation to his local newspaper.

Ill will that formerly characterized theatre-radio relationships now appears in many sections to have given way to a log-rolling fellowship between theatre man and broadcaster on a "You help me, I'll help you" basis, reports from thirty cities indicate, in a study of the airwaves as a medium of film promotion.

Pass-for-plug deals, cooperative quiz programs lobby interviews, the exchange with local broadcasters of screen credit for air time, and tieups between newsreels and air news commentators on a free, or at cost arrangement, predominate in the radio-theatre arrangements.

In certain instances, the purchase of radio time for announcements and special features ranges from two per cent to a majority of the promotion budget.

The use of radio for picture promotion is spread over a wide variety of arrangements, from hour-long network broadcasts of an "institutional" character, sponsored by New York showplaces, to one minute spot announcements arranged by neighborhood managers on small local radio stations. In extent and quality radio-theatre relations seem at a peak in the Pacific states. The airwaves however are also widely used by managers in the Mountain states and Middle West.

Exhibitors, particularly in the key cities, have arranged many continuing tie-ups and promotions with local radio stations. In some cases radio advertising of pictures are being paid for on a "pass-for-plug" basis.

STUDY TELEVISION FOR THEATRES

Ed Kuykendall, president of the Motion Picture Theatre Owners of America, on Tuesday appointed a "Fact Finding Committee on Television for the Motion Picture Industry." Members named were Max A. Cohen, president of Allied Theatre Owners of New York, chairman; Leonard Goldenson, in charge of theatre operations for Paramount, and Arthur Lockwood, Boston.

The action was taken following study of a bulletin sent out Monday by Mr. Cohen to members of New York Allied. The bulletin asserted that acceptance of theatre television by the industry might result in a new form of Government regulation. It was pointed out that television is under the supervision of the Federal Communications Commission. Exhibitors were urged by Mr. Cohen to exert "extreme caution" in considering television and asked for full discussion at the MPTOA convention in Los Angeles next month.

The MPTOA television committee appointed by Mr. Kuykendall this week is to report at the convention.

In the field study of theatre-radio relations, the following was established:

Nature of the arrangement between the radio station and the theatre,

Type of broadcasts used—spot, transcription, interview,

Payment by cash, passes, screen trailer or cooperative,

Average free time given theatre programs by local stations,

Institutional or specific program advertising,

Time of day of theatre-radio programs,

Exhibitor opinion on value of radio publicity,

Plans to utilize television or FM radio for theatre advertising.

The "pass-for-plug" type of radio promotion seems to be most popular with exhibitors and local broadcasters. In some cities the theatre passes are given out by broadcasters as prizes for quiz programs. Short trailers advertising the call letters and special programs of a local radio station are flashed on the screens of a number of theatres which have extensive tie-ins with broadcasters. When this is done the exhibitor usually receives a definite amount of radio advertising. When local air time is purchased it regularly is used to plug a specific feature. Occasionally a local exhibitor will be the "station-break" immediately following a national network program on a certain picture to tell when the film will play at his theatre.

Theatres which feature stage shows and 'name bands' frequently arrange interview type radio programs on a gratis basis. The feature also receives one or more 'plugs' in those cases.

A few theatres have special broadcast studios and others present short radio programs, such as news broadcasts, over the house's sound system in a broadcast tieup. "Man in the street" interviews from the lobby or under the marquee are another type of theatre-radio publicity cooperation.

There is great variation in the time of day of theatre radio publicity and advertising. In many situations such programs are around noontime intended to help build up the matinee business.

New York Is the Key To National "Plugs"

New York City exhibitors, with 24 broadcasting stations in the metropolitan area, do not use radio advertising to the degree which available facilities might suggest. Larger New York stations are keys to national networks, making the cost of local time prohibitive. The smaller units reach limited segments of the city's huge population. Institutional advertising however reaches its peak on the New York airwaves, originating such nationally broadcast programs as Major Bowes' Capitol Family hour and the Radio City Music Hall hour, and guest-star appearances from New York and to New York from Hollywood on national hookups.

The Capitol Theatre program, inaugurated in 1923 by Major Bowes is the oldest regularly broadcast theatre program. It has been heard in over 965 consecutive weekly programs over a succession of New York stations and national networks.

CBS carries the Bowes' hour as a sustaining feature on the basis of its audience and entertainment value. Production costs, musicians' salaries and other expenses are included in the Capitol's advertising and promotion budget. Officials refused to indicate the percentage of the funds allocated to radio but indicated that it was but a fraction of the total advertising and promotional expenditure.

Advertising on the Bowes' hour includes an announcement of the week's billing at the Capitol, a plug for the stage show, if any, and extensive copy boosting the current picture in behalf of MGM's national distribution. Loew's, Inc., parent organization of the Capitol and Metro pictures, contributes to the air program's cost on the basis of its national promotion of

(*Continued on following page*)

RADIO COMPETES WITH LOCAL PRESS

(*Continued from preceding page*)

MGM pictures shown at the Capitol theatre.

Other radio commitments of the Capitol are confined to an occasional purchase of spot announcements or 15 minute periods for transcriptions to boost an exceptional picture. Time is bought on local New York stations at a relatively cheap rate. More promotion is obtained from station WHN, operated by Loew's, which advertises MGM pictures extensively and mentions weekly billings at the Capitol, State, and other first run houses affiliated with the Loew circuit. The station's gossip columns and "goings on about town" periods in the morning and evening give special attention to MGM pictures playing the Loew theatres

"Loew's Movie Timetable" broadcast by WHN at 6:30 every evening Mondays through Saturdays lists information about feature billings and the screening times at the circuit's theatres and plugs MGM product. Listings are given for 68 houses in New York and suburban Westchester, Long Island and New Jersey.

The Radio City Music Hall hour, broadcast every Sunday by NBC since the theatre's opening eight years ago is one of the most successful of the institutional broadcasts. It features a classic tone in the musical and vocal entertainment and confines the commercial to a conservative announcement of the current offering and coming attractions at the Music Hall. Program material usually consists of the Music Hall symphony orchestra, chorus, and soloists. Programs are built around symphony, opera, or semi-classical musical selections.

Music Hall Program A Sustaining Feature

The Music Hall purchases no network time for the broadcast. It is carried by NBC over 57 stations of the blue network as a sustaining feature, every Sunday, from 12:30 to 1:30 P. M., EDT. Although the Music Hall does not purchase time for spot announcements or other advertising, the publicity department claims an average of an hour a week in air time from columnists, interview programs, reviewers and other outlets. The Music Hall pays for the salaries of musicians, soloists and others on the Sunday program. The large orchestra, rehearsal time, and name soloists bring the cost to approximately ten percent of the exploitation budget it is reported.

Announcements on the Sunday hour conform to the Music Hall's conservative advertising policy, and although mentioning specific pictures and describing current stage shows is considered an institutional plug designed for out of town listeners as well as those within the New York area. W. G. Van Schmus, managing director, calls the program "highly effective" and considers it partially responsible for the theatre's status as a "must" on sightseeing lists of out-of-town visitors.

The Paramount theatre does not sponsor a regularly scheduled air program but purchases varying amounts of time on independent New York radio stations to boost specific pictures, and the house stage show. Theme of most of the air advertising is the house's "Two for One," policy of presenting a first run picture and a stage show built, usually, around a name band. For special openings, interviews with stars, and other exploitation stunts the theatre infrequently purchases local time, and on rare occasions a spot on the networks.

The Paramount also uses publicity ties with a number of commentators to place gossip copy, and gains mention on entertainment listings over WEVD and other smaller New York outlets. The Paramount's advertising agency reports less than two percent of the average advertising budget goes to air time, and even with lobby broadcasts or special spot announcements on top pictures the proportion never exceeds five or six percent.

RKO theatres in the New York area buy no radio time but cultivate relations with radio commentators and report good coverage from film timetables and similar programs on non-network local stations. Over WEVD and WINS the circuit distributes free tickets to winners of sustaining quiz contests. In return the radio station announces the current attraction at first run and key neighborhood RKO theatres.

Warner theatres report no general policy on the use of radio, and although it has been used for special plugs on openings and on featured pictures no figures were available on its cost in proportion to other advertising. Largest radio commitment in several years was the half hour lobby broadcast from the "Meet John Doe" premiere at New York. Outside of New York the use of radio is left to the discretion of individual managers and publicity men. The home office however discourages giving away passes or screen plugs in return for radio publicity.

Syracuse Promotions for Features, Shorts

RKO-Schine theatres in Syracuse air a weekly half hour show from the stage of Keith's theatre Sundays at 1:30 P.M. over WFBL. Show is sponsored by a Syracuse furniture store; patrons get a radio show in addition to picture program.

The four RKO-Schine theatres and Loew's State, all buy spot announcements from time to time on the local stations.

RKO-Schine manages a tie-in with WSYR when their houses play an "Information Please" short. A theatre trailer advertises program's time over WSYR.

Relationships between radio stations and theatre managers here are cordial. The other week, Loew's State arranged a preview of "Men of Boys Town" for the press and ministry at WSYR studio.

Passes for Air Shows in Philadelphia

Philadelphia movie houses, both circuit and independent, get a free ride as far as radio is concerned. The publicity director of each station is receptive to a movie tie-up. Excepting for two of the network stations, local theatres enjoy carte blanche as far as getting plugs for pictures over the remaining eight stations in the area is concerned.

Measured in terms of dollars and cents on the basis of the station card rates, if the theatres paid on the line for radio time the same as the other radio advertisers, it is readily agreed that no single theatre or circuit in the city could afford it. The station executives and owners do make demands upon their program and publicity departments for free movie passes. But there is no limit to the amount of radio plugs available.

Tie-ups are not restricted alone to the downtown first-run houses. The small neighborhood house playing a last run is as much in demand as the center-city palaces—for free passes. Moreover, it is not always the theatres that come clamoring for the radio plugs. It's the radio stations devising various ways and means to justify asking for passes.

Theatre tie-ups are just as frequent with commercially sponsored radio programs. The Marco Dog Food show on WIP and the Contadina Tomato Paste program on WPEN had each 20 independent neighborhood houses cooperating, each theatre getting a current picture plug in return for a single pair of passes. Most of the stations have regular weekly movie review programs, which are in reality readers on the theatres contributing passes to the station. Until recently, WCAU had a movie review program that included playing the actual sound track from the picture.

Excepting in rare instances where an elaborate tie-up is involved, as in providing theatres with election returns, radio stations get no reciprocal plugs on either screen or lobby display. And in those rare instances, a local newspaper makes it a three-way tie-up and it is the newspaper and not the radio station that insists upon screen or lobby credits. Oddly enough, all the radio stations have "swap" arrangements with every newspaper in the city. However, the newspaper pays off in agate line on the basis of the station's card-rate to cover the radio time given.

Oddly enough, Philadelphia radio is practically devoid of "Hollywood chatter"s programs. The failure of advertisers to sponsor "Hollywood chatter" shows locally indicates to the station that local public interest in such programs is almost negligible. At present there is only one chatter program on local radio. Betty Hurd on April 28th inaugurated a daily five-minute program on WCAU titled "Hurd in Hollywood."

Radio station officials themselves point out that, on an average basis, they give $30 worth of radio time in return for $4 worth of passes as far as each cooperating theatre is concerned. However, they chalk it off as part of the station's "public service" activities.

Radio-Theatre Tieup In San Francisco

The Telenews theatre in San Francisco originates more than 120 airshows a week from its own special radio studio. The theatre, managed by Ellis Levy, has tieups with three radio stations, KSAN, KFRC and KGO.

A special studio was constructed by Telenews in the basement, seating 100 persons, with stage, from which three weekly quiz shows are relayed to KFRC and 35 stations of Don Lee-Mutual web on west coast. These are sponsored by Roma Wine Company, and conducted by Art Linkletter. . . . The *Daily Chronicle's* News Conference, heard five nights a week, originates in the Telenews studio for airing via KGO. The program features publisher, managing editor, city editor, staff members, and feature writers of the paper, summarizing all news departments.

In general theatres in San Francisco trade radio announcements for screen slides. Tieups are made chiefly with KJBS, KFRC and KSFO. Theatres using this form of tieup include United Artists, Orpheum, San Francisco theatres (seven neighborhood houses), and Golden State Circuit (twelve houses).

35 Pittsburgh Houses Use Radio Publicity

More than 35 theatres are daily receiving radio publicity on sustaining broadcasts over two stations in Pittsburgh, with total air time for motion picture coverage averaging five hours weekly for the city's five stations. Except for occasional shots on certain attractions with above-normal advertising budgets, no theatres are buying time, either for programs, spot or station-break announcements.

Chief beneficiary of radio plugs are Warner Brothers theatres, through chatter programs conducted over WWSW by Walter Framer and his wife, Nan Grayson. The same station devotes more time to theatre material than the four other stations combined. WWSW is the city's only non-network station, an independent owned by the Walker-Downing Corp.

(*Continued on page 43*)



JOEL McCREA • ELLEN DREW • Eddie Bracken

"REACHING FOR THE SUN"

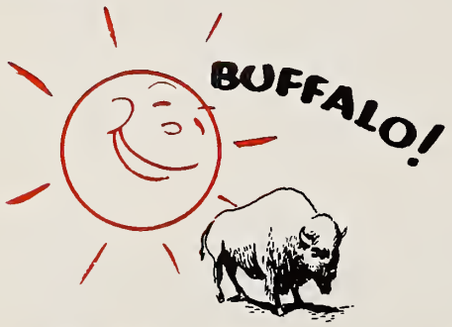
FROM COAST TO COAST *AUDIENCES* ARE "REACHING FOR THE SUN"

Paramount Pictures

LAUGHTER! BOX OFFICE SUNSHINE!



195 PREVIEW CARDS • 188 RAVED!
Some of the cheering: "Grand entertainment!" "Eddie Bracken the outstanding comedian of the year!" "Excellent!" "Very good, let's have more like it!" "A perfect picture!"



170 PREVIEW CARDS • 168 CLAMORED!
A few of the raves: "The funniest and best picture I have seen in a long time!" "Swell!" "One of those stories that can really happen, I loved it!" "Very good indeed!"



183 PREVIEW CARDS • 179 CHEERED!
For example: "That Eddie Bracken is the funniest ever!" "Grand—more of the same please!" "Best show of the year!" "Terrific!" "In my opinion that's some picture!"



180 PREVIEW CARDS • 175 WERE WOWED!
Here are just a few samples: "Fun and laughter every minute!" "Enjoyed 'Reaching for the Sun' more than any show I've ever seen!" "A real worth while picture!" "Great!"



200 PREVIEW CARDS • 194 APPLAUDED!
Glance at a few: "Never laughed so hard in my life!" "Everybody enjoyed that picture!" "Eddie Bracken's a side-splitter!" "Wonderful picture!" "Sure hope to see Eddie Bracken in another picture soon!"



JOEL McCREA ELLEN DREW in "REACHING FOR THE SUN"

A Paramount Picture with **EDDIE BRACKEN** • Albert Dekker • Billy Gilbert

Produced and Directed by WILLIAM A. WELLMAN • Screen Play by W. L. River

FILM PASSES GIVEN FOR AIR PLUGS

(Continued from page 40)

"Footlights and Stardust," aired 11:30 A. M. to 12:00 N. five mornings weekly over WWSW from the Warner Enright Theatre, has been rated one of the city's most popular A. M. shows on several radio surveys. Its format alternates chatter by Mr. Framer with organ music by Johnny Mitchell. The Enright and 20 other Warner houses in the city receive direct publicity on current attractions and indirect breaks through general Hollywood coverage, in return for broadcast site and material. Mr. Framer sells spots throughout the show.

WWSW also airs a weekly 15-minute show from the Stanley backstage on Friday afternoon when flesh talent is billed. The same program formerly was broadcast over WCAE, local NBC-Red outlet, but when the ASCAP ban went into effect, the show was switched to WWSW, only local ASCAP station. If the bigger outlet signs an ASCAP contract, it is reported that the show will return to WCAE.

The only theatre type of program being broadcast at present by KDKA, NBC-Blue outlet that formerly carried several film-plugging shows daily, is the series "Hear Yourself," Breakfast Cheer Coffee commercial that features interviews in house lobbies. The interview is then rebroadcast on a later program by transcription. During the interview, mention is made of pictures playing at the theatre chosen for that day. The tieup is with Warner Bros.

Another WWSW show handled by Mr. Framer includes mention of shows playing the Fulton. Aired six nights weekly 6:46 to 7:15, the material is miscellaneous.

Formerly tied in with a KQV series broadcast for a tomato paste manufacturer, on a ticket giveaway, and on KDKA with a weekly "sneak preview" taken from a film sound track, the Harris Amusement Company now has no sustaining shows. Occasionally the Harris chain plugs first-run product with spots on various stations. For example, $750 was spent for a radio campaign prior to the opening of "Arizona," and $400 on "Tobacco Road," in addition to newspaper and billboard advertising.

Screen Radio Credits Given in Twin Cities

Twin City theatres use radio time extensively, but in the great majority of cases trade it for screen credits. The St. Louis Park theatre broadcasts from its stage each Saturday a "Kiddie Quiz" over WCCO, 50,000 watt station. The World theatre has 30 word breaks daily on all Twin City radio stations but WDGY, one of the smaller transmitters.

St. Paul theatres of Minnesota Amusement Company have a 10 minute program over WTCN 5 days a week, and a 15 minute period of chatter, music and plugs over KSTP, one of the majors, weekly. The Paramount there has a 30-word break twice daily over WMIN, a minor.

The St. Paul Orpheum has a weekly 15-minute inquiring reporter newscast over KSTP. All this time is traded for screen credits. Mornings and afternoons are times of twice-a-day breaks, others are spotted for afternoons.

The Minneapolis Orpheum buys time at odd periods on all Twin City stations, paying from $50 per station break at WCCO down to $10 for some of the minors. The theatre also has a trade agreement with KSTP for a daily plug, and the station has a line into the theatre to pick up interviews.

The Orpheum, featuring frequent stage shows, also benefits from interview programs, stations and sponsors ordinarily being nicely hungry for celebrity stuff. Most Orpheum headliners appear on every station during their Minneapolis stay, and are featured on newscasting, women's interest, hotel promotion and just general interest programs.

Minneapolis office of Minnesota Amusement Company uses two 5-minute periods a day over WLOL and WDGY, and a 30-word break daily over KSTP, all traded for screen credits. There are six commercial radio stations in the Twin Cities, all billing themselves as representing "Minneapolis and St. Paul."

WCCO is Columbia; KSTP NBC-Red; WTCN NBC-Blue; WLOL Mutual and WMIN and WDGY independent.

Most of the film radio time used in Minneapolis plugs specific attractions, the regular periods listing pictures playing, stars and review comment. Theatres at times may get as much as a couple of hours of free broadcast time.

Exhibitors appear pretty well satisfied with their radio arrangement here and the stations themselves are not complaining.

Frequency modulation hasn't come into the picture here much as yet, although it has been tried in Duluth, in northern Minnesota. Theatre men are keeping their eye on the television bug, but as yet not doing anything much about it; it was reported.

Radio Tieups Hailed In Wilkes-Barre

Judging from the comment from theatre managers in Wilkes-Barre, Pa., they are all excited and enthused about the possibilities of radio as a medium for advertising, especially for transcriptions and spot announcements.

With Comerford theatres dominating the Wilkes-Barre situation it is easier for tieups to be arranged, it was said. Tieups include the Comerford Theatres program, a five-minute movie news report daily; a five-minute daily ad lib program by John Galvin manager of the Penn Theatre on his own play dates and pictures; 30-minute daily organ program emanating from the Shawnee Theatre in suburban Plymouth with listings of the central city and suburban house shows; spot announcements and special transcriptions whenever possible and feasible. Most of the radio-film programs go to WBAX which has a special arrangement with the theatres regarding paid and free advertising. WBRE also gets occasional business. The Galvin and Shawnee programs are gratis as are some of the transcriptions and special features. Average outlay by the five central city Comerford Theatres is reported to be about $35 weekly in all. In addition the Irving and Orpheum Theatres have gratis tie-ups with music mystery tune programs over WBAX.

Most of the programs come about the noon hour with the idea of boosting the matinee business. In practically all the cases the advertising and plugs boosts the specific week's billing at the theatres.

In Hazleton, Pa., with only one station the arrangement is similar with 30-minute gratis organ broadcast daily over WAZL from Feeley Theatre as well as airing of rehearsal of stage show once a week. However, the theatres do spend some money on spot announcements.

First-Run Radio Programs in Chicago

The Chicago theatre (Balaban & Katz) has an arrangement with radio stations WIND (CBS affiliate) and WJJD.

Under the deal both stations give Balaban & Katz theatres nine spot announcement plugs each, daily and Sunday in return for trailers on all Balaban & Katz theatres in Chicago.

In addition to the above, radio station WGN broadcasts a "man on the street" program, every night from 10:15 to 10:30 P. M., Monday through Friday from the front of the Chicago theatre or in the lobby. This is a commercial program sponsored by a furniture company, but in return for use of the lobby the current attraction is "plugged" during the interviews.

The Oriental theatre, operated by Michael Todd, has a deal for radio publicity with station WCFL, the Federation of Labor station, whereby, by granting permission for a "man on the street" commercial program to be broadcast from the lobby, the current attraction is plugged on the air. This show is broadcast Monday through Friday at 1:00 P. M.

Radio station WAAF gives the Warner Bros. theatres a daily plug or sport announcement at 3:00 P. M. in return for trailers on the screens of 19 of the circuit's theatres.

Radio station WGN in a sponsored program titled "Don Norman's Date," broadcasts from the front or lobby of the McVickers Theatre at 1:00 P. M., Monday through Friday. The theatre receives only the plugs about the current attraction. The show is sponsored by a laundry cleaner.

Also there are a few small radio stations in Chicago that at various times plug the shows of neighborhood theatres in return for passes or in a few instances a small fee, such as $10.00 for five spot announcements per week.

Monday through Friday radio station WHFC, in Cicero, Ill., also broadcasts a man on the street program from the studio of the Hotpoint Company at 5600 West Roosevelt Road, in Chicago. Persons interviewed are given passes to the Olympic theatre and plugs for current attractions are also aired over this show. This show is Monday through Friday from 12:15 to 12:30 P. M.

Spot Ads Used In Salt Lake City

Exhibitors in the intermountain area rely on radio chiefly for spot announcements advertising current or coming attractions. Rates vary from station to station and for the various times. Free time, if any, is negligible. Time of day varies but early evening seems to be preferred.

Intermountain Fox finds the importance of radio advertising enhanced in the mountainous areas of Idaho and Montana where high mountains interfere with the reception of stations affiliated with the big chains, leaving the field to local stations until late at night. In these instances, the rates are low enough to get in and it is not necessary to try to compete with the chain broadcasts. Consequently the Fox theatres in those two states do more radio advertising than is done by theatres in other sections. In Idaho Falls, Ida., a quiz program is conducted Friday nights from the theatre stage and the radio time is sponsored by a couple of local merchants. At Pocatello, Ida., the company sponsors a 15-minute quiz program devoted to questions about the motion picture industry and the Chief theatre. This is a semi-institutional broadcast. Tie-ins with "Man in the Street" programs are made in Ogden, Utah, and Missoula, Mont. The radio interviewer makes stops in front of the theatres and gives passes for correct answers to questions about the program. And in Helena, the Marlowe Theatre band broadcasts from the theatre stage every Sunday afternoon. Spot announcements are used throughout the area.

The Huish Theatres chain of Southern Utah allots only about 10 per cent of its advertising budget to radio. It confines its radio time to spot announcements and program tie-ins on local radio stations.

Intermountain Theatres, Inc., of Utah and Idaho also relies chiefly on spot announcements and their use varies from theatre to theatre. Charles Pincus, manager of the Utah Theatre,

(Continued on page 46)

IS RUDOLF VOICE IN THE NIGHT?"

HERE'S HOW TO TIE IN FAST... AND CASH IN BIG

TODAY'S HEADLINES ARE SELLING THIS PICTURE!



BOOK "VOICE IN THE NIGHT" WHILE

HESS "THE

IS RUDOLF HESS "THE VOICE IN THE NIGHT"...WAKING THE PEOPLE OF GERMANY OVER "FREEDOM RADIO"

SEE *The Motion Picture That Actually Comes To Life In Today's Headlines!*

SEE *The Secret Terror That Is Shaking Nazi Germany To The Core!*



Prints Available At All COLUMBIA EXCHANGES NOW!

COLUMBIA PICTURES

E HEADLINES ARE STILL SCREAMING!

FREE AND PAID AIR TIME UTILIZED

(*Continued from page* 43)

budgets 20 per cent more for radio advertising than for newspaper space.

"Salt Lake is a small town with a radio-conscious population and with high wattage stations," explained Mr. Pincus. Consequently radio advertising here has a much greater value than it does elsewhere, he said, recalling that two years ago the theatre he is now managing ran five months with radio advertising only, and no appreciable effect was noted at the box office.

Television and F. M. are still in the future in that area and there are no definite plans for utilizing them when thy arrive.

"Pass-for-Plug" Basis in Dayton

Tie-in between theatres and radio in the Dayton, O., area is carried on largely on a "pass-for-plug" basis. Only theatre which pays for its spot announcements is the burlesque house whose advertising is carried by only one station.

WING, 5,000 watt, NBC affiliate, broadcasts every Monday from 9 to 9:30 P. M. a "Quizmaster" show from the Loew theatre stage in Dayton. The program is sponsored by the local Dairy Council and conducted by Ranny Daly. Prizes run up to $250. The theatre pays only for the line installation to carry the program to the radio station. Sam Gilman, Loew manager, reported that the increased business on Mondays varies from $150 to $350 depending on the attraction.

The station also has half-hour programs daily at 3 P. M. which includes plugs for attractions at nine neighborhood and 11 suburban theatres. It receives trailers in these theatres plugging station, with the trailers reaching an estimated audience of some 170,000 theatregoers. Announcements are interspersed with music, Hollywood canned gossip, and biographies.

WHIO, 5,000 watt station owned by the *Dayton Daily News* has a deal with the four RKO houses in Dayton with tickets being given station for number of announcements daily, averaging about one per house per day. Also have trailer in Colonial, vaudeville house, and in Dale, neighborhood, in return for three spot announcements daily. Tickets are given out on various audience participating programs carried throughout the day and evening, both sponsored and sustaining.

No Screen Radio Ads in Portland

Theatres in Portland, Ore. have no given "plugs" for radio stations on their screens in return for broadcast publicity given the theatres.

Station KWJJ plugs the shows going into the J. J. Parker theatres—the Broadway, United Artists and Mayfair. It was said that this results from a deal under which the station rented its downtown studio from Parker Theatres. Parker Theatres shows are also advertised on KGW. Details of the contract were not available. The plugs simply give the name of the picture, characters and time and house. Frequent "spot" fillers between records are used.

Pass Deal Cancelled In Birmingham, Ala.

There is now no tie-up between Birmingham, Ala. theatres and radio stations. Normally there was a pass deal by which the theatres furnished passes to the three radio stations in returns for certain courtesies such as interviewing actresses and other show people on the air. This worked satisfactory for the theatres, but the deal was called off by the radio stations which felt like they were giving much more than they were receiving, and that the theatres should pay cash for their advertising just as they do in the newspapers. The stations pointed out also that the newspaper amusement rate is plenty high and that the theatres were missing the use of a good medium (the air) and at an attractive rate.

The theatres do get some publicity in certain sponsored programs. The Porter Clothing Company for instances sponsors a "What's Doing in Birmingham" in which a plug is given for current films, but this is paid for by the sponsor. For several years Station WSGN has sponsored a Variety Hour program which is broadcast from the stage of the Lyric Theatre. This program also had a paid sponsor, but is not on the air at this time. The theatre offered the broadcast as an addition to its regular show. The radio station received all of the sponsor's fee.

Interstate Uses Both Free and Paid Time

Frank O. Starz, publicity director for the Interstate theatres said that they both buy and are given radio time over the circuit. He said that time is bought particularly to plug shows which are on national hookups and are currently playing Dallas, such as a 'name' band.

The ASCAP radio war has cut down to some extent the use of transcription shows such as Miss Interstater broadcast in Dallas over WRR, municipally owned station. Shows and programs in all Interstate houses are discussed.

Free radio time comes generally from stations with motion picture commentators who use Hollywood gossip, information on new and current films and similar material.

Mr. Starz said that he believes that radio tieups of all kinds are valuable and that the time of a particular program depends on the station's schedule for that day.

There are no plans for television or FM publicizing of motion pictures in Dallas.

In San Antonio Interstate has a five-minute daily program "The Interstate Reporter" on KABC, Mutual outlet, for which the flat rate is $6.50 or $5.20 for each period when 104 broadcasts are used. The circuit's contract comes under the term rate, it was reported. The program uses a film commentator and special attention is given to Friday openings at the Azrec and Texas theatres and Saturday at the Majestic. The pictures are also mentioned during the week, along with opening dates of other runs in downtown and neighborhood houses.

For special shows Interstate uses WOAI (NBC outlet) and KTSA (CBS) for spot announcements. This however is done so infrequently that there is no contract price reduction. For instance a special announcement following the Kay Kyser program on NBC a few weeks ago advertising the personal appearance in San Antonio cost $1 per word.

Long-Term Program In Lincoln, Neb.

J. H. Cooper's Paramount affiliated Lincoln Theatres Corporation has had a steady 3½ year old contract with KFOR for the station's nightly (except Sunday) "Hollywood Highlights" program, a film gab session formerly conducted by the Journal's movie columnist, Barney Oldfield, and now handled by his wife, since he's in the army. This is the longest period for single sponsorship of a given radio idea in theatre-radio contracting in local history.

In addition, there have been times when, during crucial news periods, KFOR's newscasters have been plugged into the newsreel for flash griddle comment—the talk running through a KFOR mike flasher on the screen. Also, the Lincoln theatres pipe organ was used on both KFAB and KFOR, for reciprocal plugs on the screen show.

With Howard Federer and T. B. Noble, Jr., radio use for their Nebraska Theatres, Inc. has not been so prevalent. However, they have often offered the stage of the Varsity theatre for quiz shows to originate, and have been given "Man on the Street" ballies for passes to be used as prizes.

Charge for the Lincoln Theatres Show is about $60 a week. Airs 6:10 p.m. daily. All others, save on special announcements, are gratis by swap arrangement. Theatres will average, altogether, less than an hour's time per week.

Theatre Broadcast In Scranton, Pa.

The Strand Theatre, Scranton, Pa. Comerford circuit house, has been experimenting with broadcasts as part of its program.

Every night at 8:55 Elmer Davis has been tuned in through the theatre's sound apparatus hooked up directly with WGBI, CBS affiliate. The comment is preceded by a brief trailer showing him in a closeup. The trailer fades out about 40 seconds after the voice comes in and from there to the finish of the broadcast there is partial lighting in the front of the house. The newsreel follows the broadcast.

The public's reaction to the broadcasting is "pretty good," Willard Matthews, manager of the Strand said. He added that he has not yet experienced any trouble in the time of the broadcast with the fadeout of the features although the broadcasting has been conducted for several weeks.

No Radio-Theatre Tieups in Columbus

Direct promotional tieups between theatres and radio stations, are quite unusual in the Cincinnati territory. The chief exception is cooperation between WCKY, Columbia affiliate in Cincinnati and a chain of theatres on Covington, Ky. The executive head of the theatre company and the manager of the station is L. B. Wilson.

Occasionally, when a screen star visits Cincinnati, E. V. Dinerman, RKO division advertising and publicity director, will arrange to plug the star and the picture over one of the local stations. The star, in turn, usually is interviewed on one of the station's programs. Frequent plugs accrue to the theatres when a star or outstanding personality, appearing on the stage show portion of the RKO Shubert, or the legitimate Cox or Taft theatres, in Cincinnati, is interviewed via radio, sometimes in the theatre dressing room, and sometimes in the station studio, the latter however, usually on some appropriate local program. Normally, such plugs are given on a reciprocal basis.

Nothing thus far has been considered along the lines of utilizing television or frequency modulation.

Special Spot "Plugs" In Los Angeles

The relationship between theatres and radio, in the Los Angeles territory, is almost completely confined to occasional paid spot announcements for specific playdates, and to tieups usually arranged through the studios, with the exception of the Warner Theatres and station KFWB.

That station, owned by Warners, carries 25 or more paid spot announcements on specific pictures for the Warner Hollywood and Downtown theatres, each week. In addition, the Warner theatres take one paid spot announcement a week on local network outlets. As pointed out by Harry Maizlish, KFWB manager and former Warner

(*Continued on page* 48)

ROOKIES ON PARADE



BOB CROSBY
RUTH TERRY

GERTRUDE NIESEN • EDDIE FOY, JR.
MARIE WILSON • CLIFF NAZARRO

JOSEPH SANTLEY—Director • Screenplay by Karl Brawn, Jack Tawnley and Milt Grass • Original story by Sammy Cahn and Saul Chaplin

A REPUBLIC PICTURE

SPOT ANNOUNCEMENTS POPULAR

(Continued from page 46)

exploiter and theatre man, the station's relationship to the Warner theatres is on a most cooperative basis, as witnessed by the recent case where all Warner theatres in the territory ran a trailer for one month, advertising the wavelength change of KFWB.

Fox West Coast takes paid spots on specific pictures, both current and advance bookings, wherever it is felt the maximum coverage may be obtained, and Loew's State has a regular contract for spots with station KNX. Loew's State is operated by Fox West Coast. Additionally, the circuit has occasional tie-ups in Bakersfield, San Diego and Glendale.

RKO Theatres in the territory have "no hard and fast rule," insofar as radio time is concerned, according to a company spokesman. Radio participation is the exception rather than the rule. Their paid spots average less than $1,000 a year, and they depend upon the studio for any radio tie-ins. Contests and "man on the street" programs are also used to achieve free radio time.

F. & M. Tieups In St. Louis

Fanchon and Marco have made effective arrangements with most of the seven radio stations in St. Louis area and frequently will have at least three 15-minute interviews a week with star of the stage attraction current at its Fox theatre in St. Louis. On the big 50,000-watt KMOX station, F & M will get a plug for pictures at either the Fox or Ambassador in exchange for passes to the theatre—the passes given to winners in a talent contest held weekly at the station

Often Fanchon and Marco will exchange lobby space in its theatres for plugs on the air—plugs to come either before or after the radio dramatization of a film to be played at the company's theatres. Most of F & M plugs on the air concern feature attractions current at its theatres and has little institutional copy. Most of the theatre air shots are in the morning and some in the afternoon; very few in the evening. Most the time is free.

All Denver First-Runs Use Radio

Theatre-radio tieups in Denver is limited to three stations. KOA has a tieup with Fox theatres, both in Denver and in the territory, whereby in exchange for a five-minute period each day—"The Fox Theatre Reporter"—Fox theatres in the city run KOA trailers every day, and four prints circulate in theatres in the territory, about 90 houses. The Denham has a similar arrangement with KLZ in exchange for four to five announcements daily. The Orpheum uses a 15-minute period on KLZ Sundays and three to four announcements daily, also running a trailer for KLZ. KMYR, just starting up, has made a deal with the Civic Theatres, with five neighborhood houses, for a trailer-announcement deal.

With the Denham and Orpheum first run, and five of the Fox houses in Denver first run, radio stations are represented in all of the first run theatres in Denver.

Cooperative Deal Made in Des Moines

For the past eighteen months radio stations KSO and KRNT at Des Moines, Iowa, have had an arrangement with the twelve independent theatres in that city that has worked to the mutual advantage of each.

A 30 second trailer, giving the call letters of the stations and mentioning from eight to ten titles of current radio programs, is shown on the screen of each of the theatres every day of the week. A trailer for KSO is shown at six of the theatres while the KRNT trailer is being shown at the other six and then the trailers are exchanged. The trailer subject is changed every two weeks.

In exchange for this service, a 15 minute broadcast of a synopsis of pictures being shown at the theatres is given at 11:30 A. M. each day over KSO with each individual theatre featured three times a week. The theatres change their programs three times a week so each show is given three broadcasts.

Extensive Use of Radio in Richmond

All first runs in Richmond have various tieups with broadcasting stations. David Kamsky, advertising manager for Neighborhood Theatres, which operate the State and Byrd, has several tieups with all three stations, and is the largest user of radio time. He specializes in the use of spot announcements, having an arrangement by which the time is paid for with passes, which in turn are used by the stations to promote time from local advertisers or used by the studio staff. WMBG also purchases a number of passes each week and allows the theatres the equivalent in time which is generally used to put on special broadcasts of the more important pictures. Here is a sample announcement that is used by the station when they give these passes to the listening public: "Mr. F. L. Smith may secure two passes to see 'The Devil and Miss Jones' starring Jean Arthur, now showing at the Byrd Theatre, by going to Stein's Clothing Store." Stations will run transcriptions of movies gratis.

Edith Lindeman, move editor, *Times Dispatch,* is on the air over WRNL three times weekly around 6:30 P.M. with a movie gossip and telling about the current shows.

Al Nowitsky, advertising manager for Wilmer and Vincent, uses spot announcements for important pictures playing at the Colonial, first run, for which he pays cash. He set some sort of local record when WMBG gave 72 announcements on the opening day of "Virginia."

Eddie Weaver, organist, Loew's, is on the air three times weekly for fifteen minutes in the morning, over WRVA. Commercials are spotted in the program. A Quiz Program is also a daily feature at midday from the lobby of Loews Theatre, over WRVA. Sponsored by a baking firm the name of the theatre is mentioned through the program.

New Haven Has Radio Tieups

None of the downtown houses in New Haven have yet gone in for paid airtime, but stations are cooperative and many local tieups have been promoted. The theatre plugs, directed almost entirely to specific week's billings, have thus far been limited to daytime advertising and managers are not too sold on their widespred results. The Whitney, new enighborhood house in the Hamden residential section, has a paid four-a-day plug of its billings at the conclusion of WELI newscasts, at 7:45 A.M., 12:30 P.M., 2:45 and 10.:45 P.M.

The M & P first run Paramount sends a daily noon organ program from its pit, with plugs for its shows at the conclusion, and has a 3-a-week music guessing contest with guest tickets on WBRY.

Sam Badamo of the College is only theatre manager to get on the air personally and regularly with a Saturday noon Hollywood chatter "Movie Club" and weekly theatre plugs. In addition, the College gives guest tickets and gets entions on WICC Kiddie Review Sundays and guessing tunes contest on WBRY Thursday. The Loew-Poli is only house to continue a long-standing "Man on the Street" program in front of the theatre, 15 minutes, over WELI, giving guest tickets. A screen trailer is given a local merchant in return for this stunt. In addition a new program with weekly Theatre Party idea for the winners is being launched over the same station.

Theatres Use Radio In Indianapolis

Lyric, Indiana and Loew's are the steady users of radio time in Indianapolis. The Lyric has spent as high as $100 a week on radio, mostly to plug stage shows. All three houses take spot announcements with all three stations to remind the public of the bigger shows. The Circle does the same once in a great while. Olson circuit neighborhoods buy time regularly. The Indiana donates the use of its organ for a 15-minute sustaining program five days weekly on WIBC and pays the line charges, which average about $15 a month. WIBC plugs the current show on each program.

WIRE carries a sidewalk interview six days weekly for a jewelry company, with the microphone set up in front of Loew's. The show is plugged and the announcer gives away passes. A furniture company's quiz program uses the stage of the Apollo each Sunday afternoon and a bottling company's quiz uses the Lyric stage each Tuesday night. Both are carried on WFMB and include mention of the houses.

There has been little, if any, institutional advertising in Indianapolis. Virtually all theatre broadcasts are daytime.

No discussion of television in Indianapolis. WIRE has applied for F-M, but since the owner, Eugene Pulliam, owns a chain of small daily newspapers, prospects are still undecided. WFBM does not plan to seek F-M until receiving sets for it are more heavily purchased in the Indianapolis area.

Warner Air Program In Washington

From 10:15 to 10:30 P.M. each week "Warner Bros. Movie Reporter" is presented over station WOL in Washington. The program was arranged by John J. Payette, general zone manager, and Ted Dunlap is the "Movie Reporter." Hollywood news is featured.

"Dr. I. Q." Show In Seattle

For the past several weeks the "Dr. I. Q." radio program has been presented Monday evenings at 6:00 P.M. from the stage of the Orpheum theatre, Seattle, managed by Don Geddes. Business has been three times over normal for that evening, it was reported.

Band Program in Helena, Montana

The Marlow theatre in Helena, Mont. has inaugurated stage broadcasts each Sunday at 3 P.M. over station KPFE. Nora L. Whittinghall and a band are featured.

Opening Radio Show Held at Syracuse Theatre

On Tuesday the opening program of WAGE, Syracuse, new Mutual affiliate, was held from the stage of Loew's State in that city. The broadcast company bought a number of seats for the show for its guests. "The Great Dictator" was the picture being shown.

MAJORS CONTINUE THE SHIFTING OF PERSONNEL FOR NEW SELLING ORDER

Universal Realigns Production Staff and Duties; 20th-Fox Executives Confer on Product; Republic, Warners In Deal

The shifting and re-shifting of production personnel in the studios, and of distribution staffs in the field continues, as both the "Big Five" and "Little Three" distributors get ready for the new order of selling coming in the new season with the effective date of the consent decree, on Septmber 1st.

Universal during the week shifted almost its entire production-executive personnel, giving to each man certain duties, pictures, and associates. The move was the result of conferences between Nate J. Blumberg, company president; J. Cheever Cowdin, and numerous other Universal chieftains, in Hollywood.

Meanwhile, Twentieth Century-Fox, preparing for a convention late next month, saw, probably, the agenda worked out at studio conferences between its executives, numbering among them Herman Wobber, vice-president in charge of sales; Charles E. McCarthy, director of advertising and publicity; several division managers, and studio heads and producers.

Universal Realigns Production Personnel

Universal has realigned its production and executive personnel, this apparently being the result of conferences at the studio between J. Cheever Cowdin, chairman of the board; Nate J. Blumberg, president of the company; William A. Scully, vice-president in charge of sales; Cliff Work, head of production; Matthew Fox, vice-president and assistant to Mr. Blumberg, and others.

The new alignment is as follows:

Milton H. Feld, producer, will concentrate on high budget films. These will include Abbott and Costello vehicles and Mayfair Productions films. Working with Mr. Feld will be producers Vaughn Paul, Glenn Tryon, and Alex Gottlieb. Jules Levey will collaborate as head of Mayfair. Pictures to be made under the Feld hand are "Mermaid in Distress," "Hellzapoppin," "Hold on to Your Hats," "Butch Minds the Baby."

Jack Gross, with producer-writer-director George Waggoner and Joseph Bernhardt, Jr., will be responsible for an increased number of "big" films. First of these will be "Never Give a Sucker an Even Break," a W. C. Fields film. Others: "Bad Lands of Dakota," "The Yukon Trail," "The Ghost of Frankenstein," "The Wolf Men," and "Captive Wild Women."

Milton Schwarzwald will work with Ken Goldsmith as producer on Hugh Herbert pictures, on the Dead End Kid-Little Tough Guy group, and on a series of musical romances.

Joseph Gershenson will be in a supervisory post, working with Paul Malvern, Marshall Grant, and William Cowan on "idea" pictures, Johnny Mack Brown westerns, and two-reel musicals.

Ben Pivar will head a unit producing seven films starring Dick Foran, Leo Carillo, and Andy Devine.

Henry MacRae will continue producing serials.

The studio executive committee, through which this entire group of men will continue to be cleared, includes Dan Kelley and Martin Murphy.

The company is sponsoring a series of regional meetings for its field sales forces. The first was Friday and Saturday, May 9th and 10th, at the Ambassador Hotel, Atlantic City; the second, in Chicago, this Friday and Saturday; the third in Los Angeles, Friday and Saturday, May 23rd and 24th. Universal branch

Universal, in New York, announces that it will have half of its program for 1941-42 completed by September 1st. A total of 32 units of production will be ready for delivery, or in the cutting rooms, by that date, according to stundio executives. Total number of pictures on the new season program, as announced following the company's annual sales meetings last Frbruary, is 65, including three Frank Lloyd productions, seven Johnny Mack Brown Westerns, seven adventure films triple-starring Dick Foran, Leo Carillo and Andy Devine, and four serials.

Several top-budgeted productions are scheduled for filming during the summer, and are included among the 32 which will be completed before the start of the new distribution season on September 1st, it was said. These will include "Almost An Angel," co-starring Deanna Durbin and Charles Laughton; "Hellzapoppin," Jules Levey's Mayfair production starring Olsen and Johnson; "Ride 'Em, Cowboy," with Abbott and Costello; "Heartbeat," co-starring Charles Boyer and Margaret Sullavan; the W. C. Fields picture, "Never Give a Sucker An Even Break"; "Badlands of Dakota" and "Mermaid in Distress," Vaughn Paul's initial production.

Fox Executives At Coast Meeting

New season production, sales plans, budget limitations, and the like, were discussed by a group of Twentieth Century-Fox executives last week, at the Coast studios. Included in the home office contingent were Herman Wobber, distribution chief; Charles E. McCarthy, director of advertising and publicity; and division managers William Sussman, W. J. Kupper, W. C. Gehring.

It is reported the Eastern group saw the final edited print of "Blood and Sand"; and also several other films, some of which are still in editing.

That the executives discussed operations under the decree, and also possible effects of new taxes, among them a rentals tax, was presumed.

The company's sales convention is scheduled for late June. It was said, though not confirmed, that the convention date was set at the Coast conference.

In principle, an agreement has been reached between Republic and Warner Theatres, under which the latter will take the producers' entire 1941-42 product, J. R. Grainger, Republic president, said in Los Angeles Monday. He added he had confirmed the deal in New York last week, with Joseph Bernhard, general manager of the circuit.

Mr. Grainger also said his company had closed deals with the Butterfield, Publix-Saenger, and Fox Intermountain circuits. On the Coast, Mr. Grainger was to attempt to reach similar agreements with the Warner theatres of the area, and with the Fox West Coast chain.

Mr. Grainger said he noted heavy business improvement in all cities visited.

Herbert J. Yates, heading Consolidated and Republic, asserted last week in Los Angeles that the Republic studio would have a heavy production schedule in June and July, to have about 10 or 12 films ready for selling August 1st, under the consent decree. He added that the films on the current season would be finished by July 1st. The company also disclosed assignments, as follows:

Albert J. Cohen, "Memphis Belle," at $750,000, "Pardon My Stripes," "The Devil Pays Off," "Navy Blue Eyes"; Robert North, "Hurricane Smith" and "There Goes My Wife"; Armand Schaefer, "The Big Bonanza" and "Mercy Island"; George Sherman, "Oregon Trail."

Also announced was an intensive production setup for Gene Autry, western star. "Under Fiesta Stars" is beginning. Shortly thereafter will be "Mexico Way." There will also be one entitled "Old Faithful."

RKO Production Stepping Up

After announcing the signing of Samuel Goldwyn, the retention of Ginger Rogers for a long term, the additional signing of members of the Mercury Productions cast, and signatures of other well known personages, including Ginny Simms, and Charles Coburn, and after announcing the obtainment of the services of producer Sam Wood, of a still unwritten novel from I. A. R. Wylie, and more pictures from Walt Disney for release—RKO, in indicating its stepped-up pace preparatory to the consent decree selling which begins August 1st, this week announced its short subjects program was also being stepped up. The first of the new two-reelers starring Edgar Kennedy has begun work. There will be six such for the new season.

George J. Schaefer, president of the company, returned to Hollywood this week, after attending the openings in New York and Chicago, and then Los Angeles, of his company's "Citizen Kane."

Producers Releasing Corporation has delivered 24 of the 38 films scheduled for the current season. The program will be completed by September 1st, it said. Films for May release are "The Lone Rider in Ghost Town," "Paper Bullets," and "The Texas Marshal."

Meanwhile, the company has extended the present long-term contracts of O. Henry Briggs, president, and of Leon Fromkess, vice-president in charge of operations.

Continuing the recently announced policy of decentralization in line with anticipated operations under the consent decree, Warner zone heads will also buy film, the New York home office disclosed this week.

However, it was added, this buying will still be done under the guidance of the home office, where Clayton Bond remains head film buyer.

Monogram has signed the Century Theatre, Coopersville, Michigan, this being the first such deal in the western part of that state. The deal is for 1941-42 product. Al Heffernan operates the theatre.

NO "PROPAGANDA" FOR PARAMOUNT

Claiming a record for story purchases—45 of all types since Jan. 1—B. G. DeSylva, executive producer of Paramount, said this week that the only kind of story not included was the "propaganda or ideological brand of story".

"Paramount will not produce this type of picture," he said. "We believe that the public prefers entertainment, preferably comedy and romance. We have secured the broadest variety of entertainment in the stories purchased by Paramount."

THE HOLLYWOOD SCENE

Hot Tip

'Twas 97 in Hollywood on May 7th and about the same in an Inglewood theatre 15 miles distant when the manager noted among the ticket buyers at dinner time a party of strangers to the community who seating themselves *en bloc* and chatting of this and that in amiable disregard of "That Hamilton Woman" on the screen, puzzled him further by meandering in and out of the theatre in casual indifference to the Pete Smith short, the newsreel and the Bank Night exercises which followed it.

Unrecognized by the manager were the New York *Times'* Douglas Churchill and a company of the most widely circulated lay press correspondents, columnists and critics in the nation, on the Inglewood scene early and incognito determined to witness, without leave of its sponsor, the unannounced try-out of an unknown picture believed by their confidential informant to be one of the biggest of the big ones recently completed by the studios but not yet revealed to the press.

Opinions exchanged by the waiting scribes as to what treat might be in store for them varied.

It could be MGM's Technicolor treatment of "Billy the Kid," said one.

It might even be Howard Hughes' reportedly hot treatment of the same theme, said another, and the Hughes film, what with the Production Code Administration seal withheld for reasons well worth looking into, would indeed be a source of copy interesting enough to compensate the group for passing up the formal Glendale preview of as big a picture as "One Night in Lisbon."

Or it could be "Blood and Sand," which 20th Century-Fox had been thinking some of dropping into exhibition without press preview of any kind.

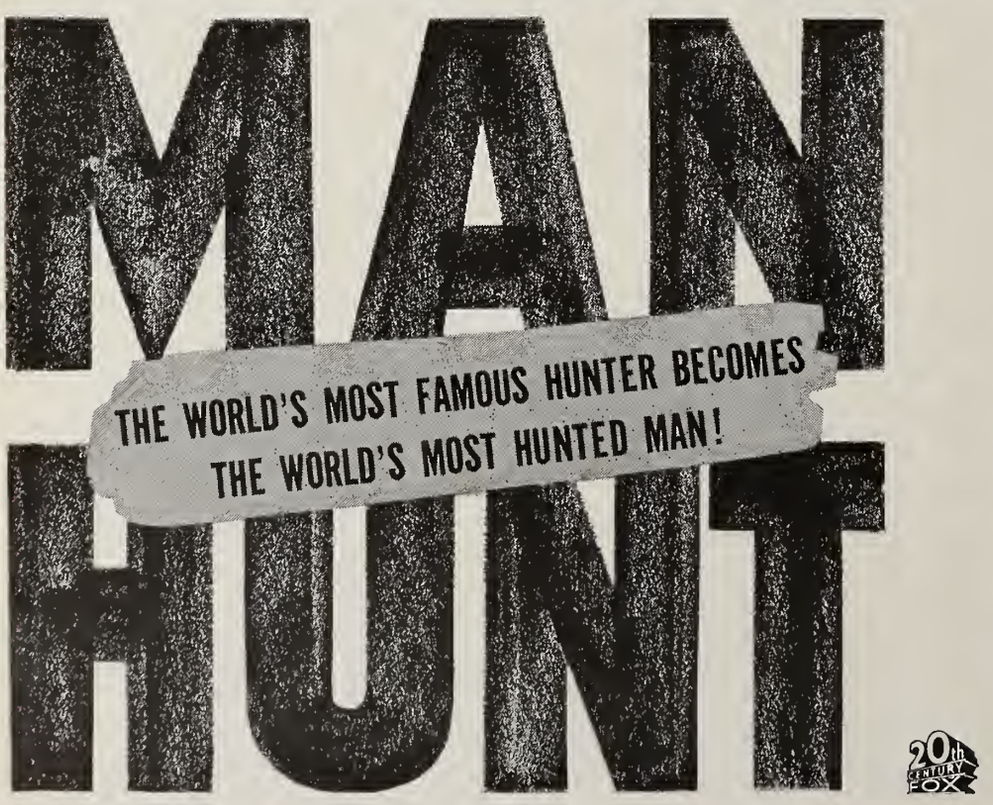
What the picture turned out to be was "Scattergood Pulls the Strings," which all present had been invited to inspect at the studio on the morrow.

Thus came humor into the situation created six weeks ago when 22 ladies and gentlemen of the lay press served notice upon the studios, via the Studio Publicity Directors Committee, that they'd have to show them the forthcoming product earlier than they'd been doing or the Churchill group would track down the pictures at point of try-out and review them in whatever state of completion or incompletion they might be.

And humor appears to have achieved for the deadlock what contention, conference and conversation had not.

For by weekend the Publicity Directors Committee had invited the Churchill group to sit down with them and talk it all over again; and the Churchill group had agreed to take up at its meeting this week the matter of doing so.

Laughter, led by the championing Churchhill in person, was general on both sides.



No Change

Forty-six pictures were before the cameras this week, as 16 started and 16 finished. With the number of those in work the same as last week's total, 23 are being prepared and 84 are being edited.

The tabulation:

COMPLETED

Unholy Partners
Wrangler's Roost
The Gang's All Here
Texas Marshal
Hold Back the Dawn
Tom, Dick and Harry
Before the Fact
Parachute Battalion
Lady Scarface
Dude Cowboy
Nevada City
Sun Valley
Abbott and Costello in the Navy
Big House Blues
Rawhide Rangers
Sergeant York
Bad Men of Missouri
Flight Patrol

STARTED

Medico of Painted Springs
The Devil to Pay
Texas
Tonight Belongs to Us
Life Begins with Andy Hardy
Smilin' Through
Wanderers of the West
Criminals Within
Among the Living
Secrets of the Wastelands
The Gay Falcon
Outlaw Trail
Kansas Cyclone
Charlie Chan in Rio
Radio Revels of 1942
I, James Lewis

SHOOTING

Our Wife
Heaven Can Wait
Tillie the Toiler
The Little Foxes
Illusions
Get-Away
Barnacle Bill
The Yearling
Aloma of the South Seas
Nothing But the Truth
Henry Aldrich for President
Birth of the Blues
The Devil and Daniel Webster
Father Takes a Wife
Puddin' Head
Belle Star
Dance Hall
Dressed to Kill
A Yank in the R.A.F.
Last of the Duanes
Private Nurse
Moonlight in Hawaii
Dive Bomber
Manpower
Navy Blues
Bullets for O'Hara

▽

WESLEY RUGGLES, who produced and directed "Arizona" for Columbia most recently, has been signed to a directorial contract by MGM.

HAROLD ARLEN is collaborating with ROBERT ROSSEN and EDWIN GILBERT on the script of Warners' "Hot Nocturne," in which John Garfield will star.

MGM has extended the directorial contract of NORMAN Z. MCLEOD.

SAM WOOD will start directing "Kings Row" at Warners June 9. It will have ANN SHERIDAN, RONALD REAGAN and ROBERT CUMMINGS as the leads.

INGRID BERGMAN will remain in the East for two months before reporting back to DAVID O. SELZNICK for her next assignment.

Radio Guild Wins Closed Shop Pact On Transcriptions

One more entertainment field this week came under union rule. The American Federation of Radio Artists over the weekend secured a contract with the leading transcription companies, providing that all performers making records for such companies must join the AFRA. The contract is retroactive in wage scales designated to May 1st and it is effective until November 1, 1943.

Signers of the agreement were Emily Holt, executive secretary of the AFRA: C. M. Finney, president of the Associated Music Publishers; Charles Gaines, secretary to the World Broadcasting System, and J. H. MacDonald, assistant treasurer of the National Broadcasting Company.

The union agrees, in the contract, to allow new members, and to continue reasonable initiation fees.

Two Classes Set Up

The contract provides two transcription categories: Class A, "custom built" transcriptions used by one sponsor once in each city; Class B, "open end" transcriptions which may be used on any number of stations not over 1,000 watts power. In the first class, actors and announcers receive a minimum of $2 for transcription of one minute or less, up to $28 for full hour shows; singers receive from $14 for a full hour when in groups of nine or more, to $43.75 for soloists on one-hour shows. There are other pay provisions. In the second class, singers receive the same pay, but actors' and announcers' scales differ.

Meanwhile, in the film industry, labor news appeared scarce this week, with Coast executives of labor and production awaiting the National Labor Relations Board decision anent classification of studio workers, and, after that, the expected renewal of the studios' pact with the "Big Six" international unions in the basic labor agreement, with the possibility that the International Alliance of Theatrical Stage Employees, with a score of studio locals and an estimated 12,000 studio workers, might rejoin.

Last week, executives of the Western division of the American Federation of Labor intimated they had been asked to investigate treatment of extra players by the Screen Actors Guild. Officers of the latter organization denied knowledge of any such requests, and of any trouble. However, unnamed spokesmen at the AFL headquarters, which is reported antagonistic to the SAG, said the Guild's "anti-democratic" rule would be probed.

In New York, National Labor Relations Board hearings opened last week, on the petition by the Screen Readers Guild for certification as the proper bargaining agency for the readers in the story departments of the major company New York home offices. Hearings continued this week, after efforts to reach an agreement independent of board findings failed.

In the same city, the new owner of the former Consolidated Amusement circuit, J. J. Theatres, Inc. (Julius Joelson), submitted a wage controversy with the city's projectionists' Local 306, to arbitration Wednesday.

The American Guild of Musical Artists on Tuesday barred its members from appearing at a concert scheduled for Madison Square Garden, in New York City, Sunday, unless they are paid. The concert is to be held by the Italian World War Veterans in the U. S. A., Inc., for the benefit of the Italian Relief Fund. The guild explained its ban on services without fee, by noting that the Theatre Authority, Inc., established to "clear" benefits, did not "clear" this one.

In Seattle, more than 300 employees of theatres are receiving a 10 per cent pay increase, and time and a half for overtime—the result of an agreement between theatre unions, and the Seattle Association of Theatre Managers. The agreement is retroactive to May 1st and effective to January 1, 1943.

The Detroit Theatre Managers Union has withdrawn from the NLRB office, the protest it filed against the Schulte circuit. This apparently prevents an expected decision on whether theatres are subject to the NLRB as purveyers of an interstate commerce product. The Schulte's Motor City Theatre, in Van Dyke, was being picketed last week by the union, and it was predicted the picketing would spread to more houses. However, there is no strike: the union is merely demanding union men in the circuit.

Roger Kennedy, international vice-president of the IATSE, said recently in Detroit headquarters that projectionists in Grand Rapids, Michigan City, had been unionized "100 per cent."

In Reading, Pennsylvania, the Theatrical Brothers Association has petitioned the Berks County Court for a charter, declaring the unit will further the interests of musicians, dancers, actors, and actresses.

The Theatre Employees Local B96, IATSE, Wilkes-Barre, Pennsylvania, held its first annual dinner dance in that city at the Eagles Home recently. Guest of honor was Richard F. Walsh, international vice-president of the IATSE. Toastmaster was Jack Bradel. Speakers were Frank Hummell, Raymond Conrad, William Sharpe, J. P. Gallagher, William Tosline, Mary Freeman, and Daisy Miles.

Variety Artists Choose Board

Twenty-five members were chosen to the national board of the American Guild of Variety Artists, vaudeville performers' union, it announced Tuesday, after a national election.

This board will select a president, treasurer, and executive secretary in mid-June. The executive committee of the Associated Actors and Artistes of America, parent actors' union, which has been supervising AGVA affairs, will certify the election of the unit's board at a special meeting in New York City Friday.

Film Libraries In 500 Theatres

A "Library of the Screen," with branches in its 500 theatres throughout the U. S., is to be established by Warner Brothers next Fall, it was announced Tuesday by J. L. Warner, vice president, in Hollywood.

Facilities will be available to the public without charge. Each library will be stocked with material of direct application to the screen, novels and historical works already produced and yet to be produced by Warners and other studios, as well as texts and histories dealing with Hollywood and picture making.

The libraries also will feature stills from Hollywood productions, including stills of nickelodeon days. The albums of photographs, however, will not be available for lending. Interested persons will be able to examine the collections at the theatre libraries.

All branches will make substantially the same material available to the public. In addition to works already filmed, the libraries will be augmented as works are purchased for the screen.

A committee nominated by Warners to collaborate on the administration will be headed by Hal B. Wallis, executive producer.

Scripts of original film stories will be available also. Among the photographic albums of historic films to be placed on the shelves will be "The Sheik," "Four Horsemen of the Apocalypse," "Seventh Heaven," "The Iron Horse," "The Big Parade," "My Four Years in Germany," "Tumbleweed," and "The Covered Wagon."

Books about the screen and its history will make up a section, including "A Million and One Nights," by Terry Ramsaye, "The Film Finds Its Tongue," "Romance of the Movie," "Camera Over Hollywood," Hampton's "History of Motion Pictures," "Rise of the American Film," Bardeche's "History of the Movies" and Dr. Leo Rosten's reports on the history of Hollywood, and other reference works on the motion picture industry.



Keith Circuits, Consolidated Report Profits

Reports of earnings for 1940 from Keith-Albee-Orpheum Corp., and B. F. Keith Corp. for the first quarter of 1941 by Consolidated Film Industries, Inc., and a first quarter dividend from Radio Corporation of America, all of which indicated rising income, highlighted the financial scene this week. Paramount Pictures Corp., also called its stockholders' meeting to elect officers on May 17th and the Securities and Exchange Commission reported further acquisition in Loew's Boston Theatres by Loew's, Inc.

Consolidated Film Industries, Inc., for the three months ended March 31, 1941 listed consolidated net earnings, after deducting depreciation and normal federal taxes, but before provision for federal surtax on undistributed profit, at $174,379.98 in a report signed by Herbert J. Yates, Jr., president. The earnings equalled 43.5 cents per share on 400,000 shares of preferred stock outstanding.

Principal order of business for the annual meeting of Paramount stockholders at New York on June 17th will consist of the reelection of the present board of directors it was indicated by the corporation this week.

Members of the board of directors who will stand for reelection are: Neil F. Agnew, Barney Balaban, Stephen Callaghan, Y. Frank Freeman, Harvey D. Gibson, A. Conger Goodyear, Stanton Griffis, Duncan G. Harris, John D. Hertz, John W. Hicks, Austin Keough, Earl I. McClintock, Maurice Newton, E. V. Richards, Edwin L. Weisl and Adolph Zukor.

Quarterly dividends on shares of Radio Corporation of America $3.50 cumulative convertible First Preferred stock and outstanding shares of "B" preferred stock, were announced Friday by David Sarnoff, president. The dividend on the First Preferred stock is 87½c per share, and the dividend on the "B" Preferred stock is $1.25 per share. The dividends are for the period April 1, 1941, to June 30, 1941, and payable July 1, 1941, to stockholders of record on June 6 1941.

For the 52 weeks ended April 5, 1941, Keith-Albee-Orpheum Corporation and subsidiaries showed a net profit of $704,232.38 after deducting all charges. This is equal to $11.07 per share on 63,586 shares of 7 per cent cumulative convertible preferred stock. No provision has been made for Federal excess profits tax as the companies do not appear to be liable in this respect. The report follows:

KEITH-ALBEE-ORPHEUM CORP. AND SUBSIDIARIES

	13 Weeks ended April 5, 1941	13 Weeks ended March 30, 1940
Profit before provision for Depreciation and Income Taxes	$492,374.70	$560,532.67
Depreciation	162,798.65	172,420.53
	$329,576.05	$388,112.15
Provision for Income Taxes..	92,896.35[1]	75,660.00[2]
Net Profit after all charges..	$236,679.70	$312,452.15
Per share on 7% Cumulative Convertible Preferred Stock		
1941—63,586 shares	$3.72	
1940—64,304 shares		$4.86

[1]At rate of 24% of estimated taxable income—no provision for Federal excess profits tax.
[2]At rate of 18% of estimated taxable income—no provision for Federal excess profits tax.

B. F. Keith Corporation and subsidiaries for the 52 weeks ended April 5, 1941 showed a net profit of $469,316.51 after allowance for all charges. No provision has been made for Federal excess profits tax as the companies do not appear to be liable in this respect. The report follows:

B. F. KEITH CORP. AND SUBSIDIARIES

	13 Weeks ended April 5, 1941	13 Weeks ended March 30, 1940
Profit before provision for Depreciation and Income Taxes	$299,199.19	$375,280.94
Depreciation	112,860.42	119,775.70
	$186,338.77	$255,505.24
Provision for Income Taxes..	51.181.35[1]	46,050.00[2]
Net Profit after all charges..	$135,157.42	$209,455.24

[1]At rate of 24% of estimated taxable income—no provision for Federal excess profits tax.
[2]At rate of 18% of estimated taxable income—no provision for Federal excess profits tax.



$110,000 Given In Jewish Drive

Approximately $75,000 was contributed by some 400 film industry leaders who gathered at the Hotel Astor in New York on Friday, May 9th, for the annual luncheon of the Amusement Division of the United Jewish Appeal for refugees and overseas needs.

So far the Amusement Division has contributed a total of $110,000 of its quota of $300,000, it was reported from the drive headquarters.

Barney Balaban, David Bernstein and Major Albert Warner were hosts at the luncheon. Mr. Balaban is treasurer of the committee, and Mr. Bernstein and Major Warner are co-chairmen. The principal address of the affair was made by Rabbi Abba Hillel Silver of Cleveland, religious leader and national chairman of the appeal.

Mr. Bernstein pointed out that three organizations are assisted by the funds raised by the United Jewish Appeal. These are the American Jewish Joint Distribution Committee, the United Palestine Appeal and the National Refugee Service. William Rosenwald, co-chairman of the Greater New York Committee, also spoke.

The campaign for funds began Friday, May 9th, and will continue through June 30th.

Among the contributors of $1,000 or more at the luncheon were: William S. Paley, $20,000; David Bernstein, $12,500; Major Albert Warner, $12,500; Barney Balaban, $10,000; Mrs. Barney Balaban and children, $2,000; Jules Brulatour, $7,000; Herman Robbins, $2,500; Toby Gruen, $2,000; Jack Cohn, $2,000; Abe Schneider, $2,000; Louis Frisch and Sam Rinzler, $1,500; Joseph Hazen, $1,000; Sam Schneider, $1,000.

Disney, Schlaifer on Committee

Walt Disney has been named chairman of the Campaign for Young China of United China Relief, Inc., in New York, it was announced this week by James B. Blaine, national chairman. Mickey Rooney and Judy Garland head the China Stamp Club for Young China, Mr. Blaine said. Proceeds from the sale of stamps, illustrated by James Montgomery Flagg, will be used in supporting Chinese children.

SEC Reports Star, Executive Salaries

Annual reports of registered corporations now coming in to the Securities and Exchange Commission show that motion picture company officials and top-ranking stars continue to be among the best paid persons in the country.

Louis B. Mayer, maintaining the position he has held for several years, again in 1940 achieved the distinction of being the nation's highest paid executive, receiving $697,048 as managing director of production for Loew's, Inc. His closest competitor for first place was Eugene G. Grace, president of Bethlehem Steel Corporation, whose $478,144, however, fell nearly $219,000 short of Mr. Mayer's figure.

Second best paid official in the Loew organization was Hunt Stromberg, who received $332,267 as production superintendent. Nicholas M. Schenck, president of the company, received $318,881.

Universal paid W. C. Fields $255,000, placing him among the highest paid persons, and followed that with $209,833 to Deanna Durbin and $150,000 to Bing Crosby. Radio Corporation of America was considerably more modest in its remuneration of officials, paying David Sarnoff $100,900 as president, and James G. Harbord $60,940 as chairman of the board.

Distributors Win Schine Dismissal; Folley Suit Off

Finally confirming reports of several months, that the action would be taken, the Department of Justice last week dropped the five majors who are parties to the consent decree arrived at in the New York anti-trust case, from the "field" anti-trust case in Buffalo—against the Schine circuit and the majors.

At the same time, another anti-trust case made news by disappearing. The Folley Amusement Holding Corporation, of Brooklyn, on Monday dropped its case in the New York Federal Court, against the eight majors, Monogram, and the Randforce circuit.

Meanwhile, two trust cases in Philadelphia neared a climax—the Admiral Theatre triple damages $225,000 suit against Warner theatres and the majors, and the Lansdowne Theatre $210,000 triple damages suit against the same. Hearing on both cases is scheduled next Monday.

Five Majors Dropped From Schine Suit

An amended complaint filed in Buffalo Federal Court last week by the Department of Justice, in its field anti-trust prosecution against the Schine circuit and the majors, eliminated the five majors who have been parties to the consent decree entered into last year in the Government's key trust case, New York.

The filing of the amended complaint resulted from an order by Federal Judge John Knight three weeks ago, on application of the "Little Three" majors, Columbia, Universal, and United Artists, defendants along with the Schine companies.

Awaited this week was decision by Department attorneys whether they would still attempt to make the Schine case the first of their field cases to go to trial, in preference to the Nashville (Crescent circuit) and Oklahoma City (Griffith circuit) cases.

However, the Department attorneys have not been able to obtain a trial date in Buffalo before September; whereas the Nashville case is set for trial July 7th. Judge Knight has already requested information whether the Department still intends to try the Schine case first.

The Folley Amusement Holding Corporation, former operator of the Folly Theatre, Brooklyn, has dropped, by stipulation concurred in by all parties, its suit in New York Federal Court against the eight majors, Monogram, and the Randforce circuit, of Brooklyn. The suit had charged conspiracy to monopolize product; that the theatre was forced to close, as a result.

The parties concerned did not reveal reasons for dropping of the suit; nor did the papers filed disclose anything pertinent. The dismissal was given by Federal Judge Samuel Mandelbaum, without costs, and without prejudice.

Two Philadelphia Suits Up for Hearing Soon

Hearing on the suit for triple damages under the Federal anti-trust laws totalling $225,000 by the owners of the Admiral Theatre, Philadelphia, against Warner theatre circuit and the major distributors, is scheduled to come up next Monday before Judge Kirkpatrick in the United States District Court in Philadelphia. A similar suit, seeking $210,000 triple damages, filed by the Harrison Brothers, operators of the Lansdowne Theatre in suburban Philadelphia, is also listed for hearing on the same day before Judge Kirkpatrick. However, the Lansdowne case will be continued and only the Admiral suit tried on that day.

The Admiral case was filed on January 3, 1940, by Irvin A. Winegrad, attorney for Ruben and Harry Shapiro, trading as the Harub Amusement Corp. in the operation of the theatre. The suit charges 12 distributing companies with engaging in "monopolistic practices" in cutting off the theatre's product when it tried to cut the price of admission from 25 to 15 cents to compete with Warner circuit houses in its vicinity. In addition to the chain, Robert Lynch, branch manager of the MGM exchange in Philadelphia, is also joined as defendant, claiming that the Admiral sustained a "substantial loss" when Federick Gladdeck, son-in-law and alleged "straw man" for Lynch, had reneged in a deal to purchase the theatre in January, 1939. There had been numerous attempts made to settle the suit out of court, but no agreement was ever reached.

The Lansdowne case was filed two months prior to the Admiral suit and involves a similar situation. Norman Ball, attorney for the exhibitors, has served subpoenas on all the presidents and sales managers of the distributing companies, returnable May 19. However, since no jurist will sit on two anti-trust actions for the same day, it is a certainty that the Lansdowne action will be continued until the Fall term of the court.

Still on the dockets, but no dates set for hearings, indicating that they also will be carried over to the Fall term, are the anti-trust actions of Block and Sork, operators of the Rio theatres in Reading, Pa., and Schuylkill Haven, Pa., and Milton Rogasner operator of the Iris Theatre in Philadelphia. Both actions, against Warner circuit and the major distributors, were filed last Fall about the time that the consent decree was handed down. Since the arbitration system was set up, no new anti-trust cases have been filed in Philadelphia, in former years, literally a "hot bed" for such actions.

English Film Retitled

The title of the English-made motion picture production, "Three Sailors," produced by Michael Balcon, which has been acquired for release in this country by Edward Small through United Artists, has been changed to "Three Cockeyed Sailors."

Carolina Convention Committee Listed

With indications that more than 300 will attend the annual summer convention of the Theatre Owners of North and South Carolina, at Myrtle Beach, South Carolina, June 29th-July 1st, the convention committee has been appointed, as follows: Thomas Little, chairman; William Enloe, T. D. Kemp, Jr., George W. Parr, Mrs. Runa Curtis, B. B. Benfield, George Carpenter, Lyle Wilson, Benjamin Strozier, Alton Craver.

President of the unit is Charles H. Arrington.

The regional meeting of the Independent Theatres Protective Association of Wisconsin and upper Michigan will be held jointly, June 4th, at Chippewa Falls, former first state, with a similar gathering of the Northwest Allied. William Smith, of Menominie, is zone captain and chairman of the meeting.

A meeting, which did not occur, had been scheduled at Antigo, Wisconsin, Maryland.

The Motion Picture Theatre Owners of Western Pennsylvania, an Allied unit, has established a "defense relief investigating committee," being, in the words of an official statement, "ever mindful that the supply of propaganda and relief reels and the promotion of relief drives may in the near future over-burden our screens and our ability to pay, and that we must have some method of at least partial control."

The statement added: "We believe that the Motion Picture Committee Cooperating for National Defense may possibly in some way prove beneficial nationally; but a local anonymous committee seems to us the only logical solution. Local conditions make local problems; and for a group of nationally prominent men to form a committee—secretly, and without even consulting us, then pledging our screens without even so much as giving us a brief on aims and procedure—seems to us to stifle that committee's ability to receive complete, wholehearted cooperation on its efforts. The logical people to pledge Allied screens are the Allied members; and, to our knowledge, no one else has that right."

Starrett for Columbia

Charles Starrett will make 22 pictures during three years, for Columbia, the company disclosed last week.



RADIO CONFUSED OVER WHITE HOUSE STAND ON FCC'S CRACKDOWN ON AIR

Breach Between Mutual and Broadcasters Widens as MBS Returns ASCAP Music to the Air, Effective Tuesday Night

Position of the Administration on last week's Federal Communications Commission's "crack down" on radio networks remained unclear in midweek

The attitude of Congressional leaders also was not clear. On Tuesday Senator Wallace H. White (Rep., Maine) introduced a resolution calling for a "sweeping" investigation of the "arbitrary" FCC monopoly order and attempts to regulate business activities of broadcasters.

Senator Burton K. Wheeler (Rep., Montana) said on Wednesday he would support the measure introduced by Senator White.

Hopes of the National Broadcasting Company and the Columbia Broadcasting System that White House action would stay enforcement of the Federal Communications Commission's monopoly report seemed crushed Monday when President Roosevelt, through his secretary, Stephen Early, sent to Mutual Broadcasting System executives a letter interpreted as praising their telegram indorsing the FCC order which will require NBC to dispose of one network and restrict other NBC and CBS activities.

On Tuesday, however, Mr. Early, who signed the letter to Mutual, insisted the President was maintaining a "hands off" policy with respect to the FCC order. Lowell Mellett, presidential administrative assistant, was instructed by Mr. Early to inform the delegates to the National Association of Broadcasters convention opening in St. Louis that the President had made no statement of policy on the report.

Mr. Early said his letter to Mutual officials had been misconstrued as a statement of White House views and was merely a "polite acknowledgment" of a telegram received. He further said his letter merely expressed Mr. Roosevelt's belief that a "just and equitable solution" would be found for the problems dealt with in the report.

Telegram Exchange Cited

Last week Alfred J. McCosker, chairman of the board of Mutual, and W. E. MacFarlane, president, sent a telegram to President Roosevelt endorsing the FCC order which would require NBC to sell its Blue Network and impose other restrictions on NBC and CBS. It was asserted that the two older networks were exercising "excessive control and domination." The Mutual telegram to the President concluded, "The new regulations for the first time bring to the radio industry an opportunity for genuine competition, free of excessive control and domination heretofore exercised over the entire industry by two other national network companies."

On Monday Mr. Early's letter written as the President's reply to the telegram was published. The Mutual executives were thanked for their "fine telegram." It also said, "He (President Roosevelt) wants you (Mr. McCosker) and Mr. MacFarlane to know that he greatly appreciates the conciliatory spirit which prompted your message."

SURVEY MADE ON SONG POPULARITY

The office of radio research of Columbia University, headed by Dr. Paul F. Lazarsfeld, has conducted a survey on popularity of songs. Current song hits are made by promotion campaigns and not by public acceptance, it was asserted.

Dr. Lazersfeld said, "The public, and more specifically the radio audience, has been induced by a carefully scheduled build-up to accept these songs with little active disagreement and critical interest."

Neville Miller, president of the NAB, was reported to have said that the letter of Mr. Early had made it clear that the White House supported the FCC monopoly report and that the only alternative for the radio association was a major legal fight.

Niles Trammell, president of NBC, said Monday evening that an attempt would be made to secure an injunction staying the FCC monopoly order which would require NBC to sell the Blue or Red Network and make it necessary for NBC and CBS to make new contracts with their affiliated stations. Last week in Los Angeles Mr. Trammell asserted that the FCC order was "a death sentence of radio broadcasting as we have known it in this country. The next step is total government control of broadcasting and the end of freedom of the air."

James L. Fly, chairman of the FCC, in addressing the NAB convention Tuesday in St. Louis said, "Neither the government, nor two or three small groups shall control broadcasting in this country." He added, "There is no present foreseeable emergency which would result in the government's taking over the broadcasting industry." But he asserted that monopolistic control of broadcasting might be "disastrous" to the public.

Mr. Fly also asserted that "monopolistically controlled sources in the industry, to divert attention from the fact of monopolistic control in their hands, conjure up insistently the bogey man of Government operation."

Mr. Miller in reply said, "May it not also be said that those who favor Government operation consistently conjure up bogey men of monopoly to divert attention?" The statement by the NAB president was applauded by the delegates.

Vice-President Henry A. Wallace addressed the convention from Washington. He did not deal with the subject of alleged monopoly and government plans for radio but talked on the topic, "The Responsibility of the Radio."

The broadcasting industry, the Government and the public were urged in Mr. Miller's annual report to follow President Roosevelt's views in determining radio policy.

"I believe," he said, "that there are those in radio who have the experience and the ability and the patriotism to guide this industry and that radio as a privately operated competitive business will render a greater service than under government control."

The Independent Radio Network Affiliates Tuesday voted unanimously to fight the FCC monopoly order as "impairing services rendered to the public." Specific steps in the campaign were left to the officers of the organization.

Meanwhile, in Washington the FCC radio network order was a subject of study by the Department of Justice and material for controversy for columnists.

At the Department of Justice, Attorney General Robert H. Jackson said the report, which had been sent over by the FCC together with the record in the investigation, was being thoroughly studied. He refused to conjecture, however, whether it would lead to any anti-trust prosecutions.

A criticism of the report by David Lawrence, Washington columnist, that the Federal Communications Commission's new network regulations had been issued without public hearing was challenged by Chairman James L. Fly in a statement to Senator George W. Norris (Ind., Neb.).

The FCC chairman denied that the regulations had been adopted without hearings, pointing out that the matters covered were the subject of extended discussion and consideration during the lengthy hearings on which the report was based.

"I think the attention of the Senate and of the country should be called to the fact Mr. Lawrence devoted his whole column to an attack upon a Government report which he either had not read or fatally misconstrued," he said.

Mutual Restores ASCAP Music, May Quit NAB

The breach between Mutual and the older networks was further increased this week when Mutual signed a contract with the American Society of Composers, Authors and Publishers, thereby breaking the radio united front and so far as it was concerned ending the radio music war. Announcement of the Mutual-ASCAP peace was made on the eve of the opening of the National Association of Broadcasters' convention in St. Louis Tuesday morning.

With Mutual backing the FCC anti-monopoly report and negotiating a ten-year contract with ASCAP despite opposition from the other networks on both points, it was reported that Mutual radio stations might withdraw from the NAB. Previously Mutual executives have asserted that Neville Miller, president of the NAB, was acting more for NBC and CBS than for the whole NAB of which Mutual and many of its affiliates were members.

WOR, WGN, and the Don Lee Broadcasting System of California withdrew from the NAB on Tuesday. All three companies are stockholders in Mutual. Mr. McCosker, WOR president and chairman of Mutual, said in a letter to Mr. Miller, "It is entirely clear that your association is no longer representative of the entire industry and that you are taking a position in various matters adverse to our interests and in favor of those of others."

NBC and CBS, according to reports, had thought that the White House and the members of the FCC were not in agreement on questions of radio network operations because the FCC order was issued a short time after President Roosevelt had appointed Mark Ethridge, Louisville publisher and radio station operator, to make a survey of chain broadcasting. Mr. Ethridge, a former president of the NAB, never had time to conclude his survey and made no progress in bringing peace to the radio situation in Washington.

Mr. Ethridge on Tuesday evening announced that he would resign the post to which he was appointed by President Roosevelt on account of the FCC monopoly report. He said that he believed that it would be useless for him to continue his study in view of the action

Mutual Accepts ASCAP Contract

(*Continued from opposite page*)

taken by the FCC and indicated that legal steps should be taken by the broadcasters to stay enforcement of the FCC order, or the fight carried to Congress and to the public.

Mutual's acceptance of an ASCAP contract came quickly on Monday, reversing a tentative decision made over the weekend to postpone action on the ASCAP pact until after the NAB convention which ended Thursday.

ASCAP music, off Mutual and the other major networks since January 1, 1940, was returned to the Mutual network on Tuesday evening. A special program, originating from New York and Hollywood, to herald the return of ASCAP music to the air will be presented Sunday over the Mutual network.

All seven Mutual stockholders voted to return ASCAP music to the air, the network reported. The action was taken as a result of a poll of Mutual affiliates which showed that 86 stations voted in favor of the action and 46 against.

Mr. Miller denied the Mutual assertion that "the music war is over," holding that the other networks and many stations, including Mutual affiliates have not made peace with ASCAP. "Even more important ASCAP has yet to offer a licensing plan which complies with the consent decree which ASCAP signed with the Government," Mr. Miller also said.

Edward Klauber, executive vice-president of CBS, said that that network would continue to negotiate with ASCAP for "better terms" than those secured by Mutual.

Speaking for NBC, Mr. Trammell, president, said that the network would wait until it could obtain "the best terms possible" from ASCAP.

However, ASCAP's board of directors adopted a resolution declaring that the contract with Mutual and with individual Mutual stations represent the minimum terms which will be accepted.

Sydney M. Kaye, executive vice-president and general counsel of BMI, announced Tuesday to the NAB convention a 33 1/3 percent cut in rates. The price cut will be retroactive and stations will receive refunds totalling $600,000 for the year ending April 1, 1942, it was said. BMI fees were lowered, it was reported, in an effort to deter other stations from signing with ASCAP. The new BMI rates will range from 1 percent to 1 2/3 percent of gross receipts of radio stations that use its music.

RKO Golf Tournament Plans Set for May 20

The annual golf tournament of RKO will be held May 20th at the Westchester Country Club, Rye, N. Y. Both the club's golf courses will be used for the affair. George Schaefer, president of the company, heads the tournament committee, which includes New Depinet, Phil Reisman, Gordon Youngman, L. E. Thompson, R. C. Patterson, Malcolm Kingsberg, J. Henry Walters, Leon Goldberg and J. Miller Walker.

A feature will be a telegraphic match between the RKO Studio and the East, with eight on each team.

Other committees are: Publicity, S. Barret McCormick, Rutgers Neilson, Harry Mandel, Jack Level, Ben Grimm, Maurice Harris and Al Adams; prizes, Dick Gavin, David Canavan, A. J. Kirwan, L. E. Gaudreau; prize award, J. Henry Walters, John Farmer, Dick Gavin, Charles McDonald, Tom O'Connor, Harry Mosley and William Kernan.

New Jersey Allied Prepares For Atlantic City Meet

The New Jersey Allied will hold its 22nd annual convention June 11th through 13th, at the Ritz Carlton Hotel, Atlantic City. A feature of the convention will be a testimonial banquet to the unit president, Lee Newbury. Officers and assertedly large delegations from other Allied units are expected, as also are officers of the national organization. The program, tentatively, is as follows:

On the first day, Wednesday, there will be a general meeting. That night, a night club party at the Nomad Club. Other days will be filled with events, business sessions, reports, and items for the women who accompany the exhibitors.

Interchange of information with exhibitors from other sections of the state, and the country, will be one of the most valuable features of the convention, the officers said, in a special invitational bulletin.

Representatives of the distributors are expected to attend, and perhaps to talk, the unit having invited the general sales managers of all the majors.

On Friday, June 13th, there will be an election of officers and directors.

Lou Gold, Irving Dollinger, and Harry Lowenstein comprise the convention committee.

The organization is to hold an all-day session at the Hotel Cadillac, Newark, next Tuesday, with Mr. Newbury presiding.

Dr. William Davenport Dead

Dr. William Davenport, actor in early movies, died May 11th at Philadelphia General Hospital. He was 74 years of age. Dr. Davenport was associated with the Edison, Lubin and Biograph companies in early cinema days. He later became a Shakespearean actor and in recent years turned to radio dramatics. His wife, a son and a daughter survive.

Waxman Sets Up Offices

A. P. Waxman, formerly connected with the American Society of Composers, Authors and Publishers, has established offices for a new public relations bureau in the RKO Building, Rockefeller Center, New York.

'Major Barbara' Opens in N. Y.

World premieres are returning to the bigger cities, after a spell in the hinterlands. For the second time within a short period, another "big" film of a major company opened: United Artists' British-made release, "Major Barbara," at the Astor Theatre, New York, traditional home of road show attractions. The first film of note was RKO's "Citizen Kane," which opened two weeks ago at the Palace Theatre, same city, amid a fandango of publicity.

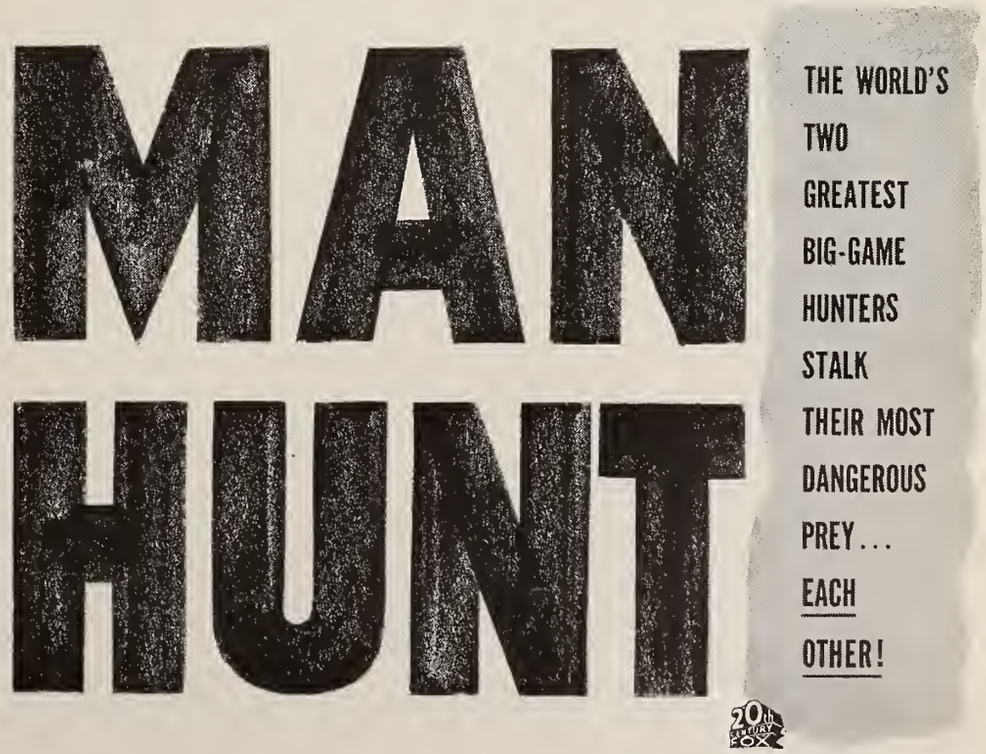
The "Major Barbara" opening occurred Tuesday night, with a celebrity audience and the usual lighting display, the proceeds being given to the Royal Air Force Benevolent Fund.

Among those invited to attend were: Gov. Herbert Lehman, Edwin L. Weisl, Postmaster General Frank C. Walker, Alfred E. Smith, Lieut. Gov. Charles Poletti, Solicitor General Henry E. Epstein, Nicholas M. Schenck, T. J. Connors, Margaret Case, Arthur W. Kelly, Harry Gold, Haskell M. Masters, C. C. Moskowitz, J. R. Vogel, Ben Joel, Eugene Picker, Joseph Bernhard, Clayton Bond, Ed Hinchy, Leonard Schlesinger, Malcolm Kingsberg, Fred Meyers, Max Fellerman, E. C. Grainger, Jack Shea, Leonard Goldenson, Sam Dembow, Leon Netter, Walter Vincent, W. G. Van Schmus, Gus Eyssell, George Skouras, John Benas, John Nolan, Sam Rinzler, Louis Frisch, William Brandt, Harry Brandt, Fred Schwartz, Si Fabian and Walter Reade.

MGM's "Gone With the Wind" this week played simultaneously at five Milwaukee theatres, the Oriental, Uptown, Tower, Garfield, and Modjeska.

Monogram held a special preview Tuesday of its "Roar of the Press" for wives of New York newspapermen, in New York.

Playing on a roadshow basis, Walt Disney's "Fantasia" has, through RKO, received four additional dates, at the Strand, Milwaukee, and at the Capitol, Richmond, Virginia, May 28th; at the Majestic, Tulsa, Oklahoma, May 29th; and at the State, Oklahoma City, June 6th.



MPTOA SETS FORUM FOR NATIONAL CONVENTION; STATE UNITS CALLED

Exhibitor-Members to Report on and Discuss Trade Practices at Los Angeles Meeting, June 9; State Units Announce Plans

The Motion Picture Theatre Owners of America this week disclosed its program intentions and committees for the annual convention, which will be held this year at the Ambassador Hotel, Los Angeles, June 9th through 12th. It announced a round table forum, to be participated in by numerous prominent exhibitors, and a feature of which will be reports by them and others of business conditions and exhibition practices in their sections of the country, so that those attending the convention will be able to take notes and exchange views, to further their operations. The MPTOA statement, over the signature of the president, Edward L. Kuykendall, asserted the forum will be the first of its kind ever attempted by a national organization at a national convention.

Meanwhile, other exhibitor organizations continue to meet, and to plan meetings. The Independent Theatre Owners of Arkansas ended a two-day convention Monday in Little Rock, that state; the Theatre Owners of North and South Carolina are preparing for their annual summer convention June 29th through July 1st, at Myrtle Beach, South Carolina; the New Jersey Allied will convene for the 22nd time June 11th through the 13th, at Atlantic City, honoring its president, Lee Newbury; the Pacific Coast Conference of Independent Theatre Owners will convene in Los Angeles June 8th through 12th, and play host to the MPTOA convention there; there will be a regional meeting June 4th, at Chippewa Falls, Wisconsin, of the Independent Theatre Owners Protective Association of Wisconsin and upper Michigan, and of Northwest Allied; and the Connecticut Allied, electing officers Monday in New Haven, and discussing proposed Federal taxes, chose Irving Jacocks, Jr., president.

Set MPTOA Meet Plans; To Hold Special Forum

Apart from the anticipated discussion of current industry problems—the decree, Hollywood production, selling in the field, arbitration, clearance, and the like—an announced "big feature" of the forthcoming convention of the Motion Picture Theatre Owners of America, Los Angeles, June 9th through 12th, will be a round table forum for "concise reports and addresses by the MPTOA leaders and leading exhibitors, on what goes on in their own section of the country."

The current MPTOA bulletin notes that the idea "has never before been attempted at a national convention."

The convention will be at the Ambassador Hotel, and approximately 1,000 are expected.

The round table forum is expected to cover the following items most pertinent to the practice of exhibition: taxes, legislation, sales policies, contract terms, buying problems, building and safety regulations, non-theatricals, radio competition, use of games, give-aways, premiums, screen advertising, cut-rate admissions, double features, road shows, drive-in theatres, clearance and run problems, overbuying to deprive a competitor of pictures, music tax legislation, national defense activities, cooperation with civic organizations, schools and clubs, cooperative advertising, overbuilding, modernization of theatres, night baseball, dog racing, daylight saving time.

Participating in this forum will be Charles H. Arrington of Rocky Mount, N. C.; R. R. Biechele of Kansas City; Max A. Cohen of New York; E. M. Fay of Providence; L. C. Griffith of Oklahoma City; H. V. Harvey of San Francisco; A. C. Hayman of Buffalo; S. J. Hyman of Huntington, W. Va.; J. M. Hone of Seattle; O. C. Lam of Rome, Ga.; Arthur H. Lockwood of Boston; Morris Loewenstein of Oklahoma City; Sidney B. Lust of Washington, D. C.; Morris Leonard of Chicago; M. C. Moore of Jacksonville, Fla.; Samuel Pinanski of Boston; Benjamin Pitts of Fredericksburg, Va.; Lewen Pizor of Philadelphia; Roy L. Walker of Lampasas, Tex.; Fred Wehrenberg of St. Louis, Mo., and R. X. Williams, Jr., of Oxford, Miss.

Guest speakers expected are Y. Frank Freeman, Paramount studio head, and president of the Motion Picture Producers Association; Walter Wanger, producer, and president of the Academy of Motion Picture Arts and Sciences; Frank Capra, president of the Screen Directors Guild; Edward Arnold, president of the Screen Actors Guild; Sheridan Gibney, president of the Screen Writers Guild; and others of prominence, notably from the distribution companies, and from political life.

Committees for the convention have been appointed. They follow:

Credentials and Rules: E. M. Fay (Chairman), Morris G. Leonard, S. J. Hyman, J. R. Denniston.

Resolutions: Herman M. Levy (Chairman), Morris Loewenstein, Charles H. Arrington, W. F. Ruffin.

Film Buying Problems and Operating Policies: Arthur H. Lockwood (Chairman), O. C. Lam, L. O. Lukan, Harold B. Robb, James C. Shanklin.

Conciliation and Arbitration: A. C. Hayman (Chairman), George P. Aarons, William G. Ripley, Benjamin Pitts.

Public Relations and Community Affairs: Mitchell Wolfson (Chairman), H. V. Harvey, Sidney B. Lust, M. A. Lightman.

Legislation and Taxation: Roy L. Walker (Chairman), Walter Vincent, Joseph H. Brennan, Nat M. Williams.

Music Tax and Copyright: J. M. Hone (Chairman), A. J. Brylawski, Irving C. Jacocks, M. S. McCord.

National Defense Activities: Lewen Pizor (Chairman), Ben Levin, Max A. Cohen, M. C. Moore.

Labor Relations: Fred Wehrenberg (Chairman), L. C. Griffith, Fred Meyn, R. A. McNeill.

Radio and Non-Theatrical Competition: R. R. Biechele (Chairman), R. X. Williams, Jr., George Nasser, Louis H. Ansell.

Committee chairmen for the convention of the Pacific Coast Conference of Independent Theatre Owners, June 8th through 12th, Los Angeles, are E. S. Calvie, hotel committee; Herman Lewis, transportation committee; Jack Berman, special events committee; Jenne Dodge, ladies' committee. Sub-chairwomen will be Mrs. Alice Johnson, Mrs. William Graper, Jr., and Mrs. Vera Hardy. Mrs. R. D. Whitson is on the reception committee. On the convention committee are Rotus Harvey, Robert Poole, Hugh Bruen, and Mr. Berman. Mr. Poole is executive secretary of the organization.

The unit will be hosts to the MPTOA convention, which is to be held in the same city at the same time.

EXHIBITOR URGES MORE CHILD STARS

With the decrease of child patronage in the Pittsburgh territory, John J. Walsh, Jr., of Shea's Fulton theatre, has urged the motion picture companies to uncover some good child actors to attract the younger audience of today who will be tomorrow's adult moviegoers.

"We formerly had a lot of kids' business. Now it's dropped off. We'd better get busy and find some good child stars," Mr. Walsh said. "Where are today's Temples, Durbins, Bartholomews, Coogans, Coopers? We can use them plenty," he opined.

Arkansas ITO Ends Two-Day Convention

The Independent Theatre Owners of Arkansas on Monday concluded its two-day convention in the Hotel Marion, Little Rock. There was a banquet that evening, with Lieutenant Governor Robert Bailey as guest speaker.

Mr. Bailey urged exhibitors to show films aiding national defense. He praised newsreels, in this connection.

Another guest speaker, Henderson M. Richey, director of exhibitor relations for MGM, credited Adolf Hitler, leader of the Germans, for improving American motion pictures. This was done because of the consequent demand, after Hitler's actions, for entertainment from American films which would take the public mind away from crises.

Mr. Richey also asked for increased showmanship by exhibitors, to offset exhibition's competitors, baseball, radio, and the like. He remarked that he believed the films were being "out-ballyhooed" by these mediums.

Other speakers were O. G. Wren, retiring president; K. K. King, retiring secretary; R. X. Williams, of Oxford, Miss., president of Tri-States Theatre Owners Association; B. Bishop, Kansas City district manager of Loew's.

Officers elected were: W. E. Malin, president; C. C. Mundo, vice-president, and Louis Haven, Jr., secretary.

Jacocks Elected In Connecticut

New officers of the Motion Picture Theatre Owners of Connecticut are: Irving Jacocks, Jr., president; Adolph Johnson and Max Tabackman, vice-presidents; Herman Levy, executive secretary; George Wilkinson, Jr., treasurer. Directors are the officers, Hy Fine, Arthur Lockwood (whom Mr. Jacocks succeeded), Al Robbins, Peter Perakos, Samuel Rosen, B. E. Hoffman, Harry Shaw, Irwin Wheeler, Edwin Raffile, and Lou Schaefer.

The elections were held Monday at New Haven.

At the election meeting, Mr. Levy reviewed proposals for Federal taxes on admissions, warning that such taxes may be expected shortly; and that, therefore, exhibitors should wait before buying tickets.

In the same city last week, approximately 30 exhibitors gathered at an informal luncheon in the Hotel Taft, with Henderson M. Richey, MGM's director of exhibitor relations, who outlined for them the methods by which exhibitors in other sections are meeting problems.

Testimonials for Weiner, Korson Gins and Shaw

More than 2,000 exhibitors and representatives of the motion picture industry in Pittsburgh attended the "Double Feature" testimonial dinner at the Urban Room of the William Penn Hotel, Monday night.

The event, sponsored by the Pittsburgh Variety Club and a group of showmen in the territory honored Abe Weiner, recently promoted from United Artists branch manager in that city to head of the company's Boston office, and Joe Gins, elevated from city salesman for Columbia in Pittsburgh to the branch managership of the organization's Charlotte office.

Art Levy, Columbia's branch manager in that district, and Mark Goldman, branch manager for Monogram, were co-chairman of the affair, with "Rosy" Roswell, radio announcer and sports commentator, toastmaster.

In New Haven, Conn., friends and industry associates plan a testimonial luncheon in honor of Harry F. Shaw, Loew-Poli division manager, next Monday, May 19th, at Cerini's. Mr. Shaw at that time will celebrate his seventh anniversary in his present position.

Chairman of the event is Herman M. Levy, assisted by Samuel Seletsky, treasurer, Arthur H. Lockwood, Irving C. Jacocks, Jr., Samuel Rosen, Lou Schaefer, J. B. Fishman, Lawrence C. Caplan, Daniel Pouzzner, Maurice Bailey, Joseph F. Reed, Morris Nunes, Daniel Finn, Adolph G. Johnson, George Wilkinson, Jr., Lou Brown, Ben Simon, Edward Ruff, Morey Goldstein, Tim O'Toole, Roger Mahan, Lou Wechsler, Barney Pitkin, Ben Lourie, Nat Furst, John Pavone, Max Tabackman, Abe Mattes and Michael Tomasino.

The Philadelphia Variety Club has set May 26th as the date for the testimonial luncheon to be tendered Louis "Pop" Korson who leaves the next day to spend his retirement in California. The luncheon will be held at the Ritz-Carlton Hotel, Mr. Korson is one of the oldest men in the Philadelphia motion picture industry from the point of years and service, starting as an exhibitor 35 years ago. Until his retirement last Fall, he owned Masterpiece Film Attractions, Inc., an independent film exchange.

H. A. Doman, formerly manager of the Harris Jeanette theatre in Pittsburgh, was guest of honor at a luncheon of the Harris Amusement Co., prior to leaving for a theatre in Winchester, Va.

Southern Theatres Raise $14,917 to Aid Greeks

Through the efforts of theatres in the Atlanta and Charlotte exhibitor territories $14,917.41 has been raised for the Greek War Relief Fund. The Atlanta territory is all of Georgia, Florida and parts of Alabama and Tennessee. The theatres in that section collected $9,317.78.

The Miller theatre in Augusta, Ga., a Lucas and Jenkins house, collected the largest amount in the territories, $1,082.97. Frank J. Miller, exhibitor and a partner in the Augusta operations, and Roy M. Avery, branch manager of Metro-Goldwyn-Mayer, were co-chairmen of the drive in the Atlanta territory, while both the Atlanta and Charlotte territories were under the direction of Wm. K. Jenkins, of the Lucas and Jenkins circuit.

Shearer Changes Announced

Hugh Bruen, independent theatre executive operating theatres in Seattle and Whittier, Cal., is now associated with Ben Shearer in the B. F. Shearer Theatre Equipment Company. Roy Peacock, manager of the Seattle office branch of the Shearer company, has been transferred to take charge of the Los Angeles branch store replacing Frank Harris who has been granted an extended leave of absence. The firm's recently opened Spokane branch has been closed and the Eastern Washington territory will be handled by the Seattle office. E. R. Bechtol, former manager in Spokane, returns to the Seattle office.

Loew Personnel Changes

Joseph H. Vogel, of Loew's, has announced the following promotions and transfers: Carl Rogers, formerly assistant manager of Loew's theatre, Harrisburg, becomes manager of the Granada in Cleveland, replacing John Newkirk, resigned, George Loukides, assistant Loew's-Poli, Waterbury, Conn., replaces Mr. Rogers in Harrisburg. Sid Voletsky, student assistant at the Majestic theatre in Bridgeport, becomes assistant in Waterbury.

Plans Teaching Films

Ray W. Springer, president of Springer Pictures, Inc., in New York, has announced that John Obold, of the mechanical design and script department, has left for the University of Miami in Coral Gables, Fla., to work on the preparation of a series of teaching films on aerial navigation.

Warners Reorganizes Publicity, Ad Staffs

Following conferences with Charles Einfeld, director of advertising and publicity for Warner Brothers, Mort Blumenstock, in charge of advertising and publicity in the east, on Tuesday, announced a realignment in the home office advertising and publicity department to take effect immediately.

Gil Golden will be in charge of all consumer advertising. Paul Lazarus, Jr., has been given new duties which will include trade paper advertising and trade promotion. Sid Rechetnik has been promoted to press book editor and exhibitor service.

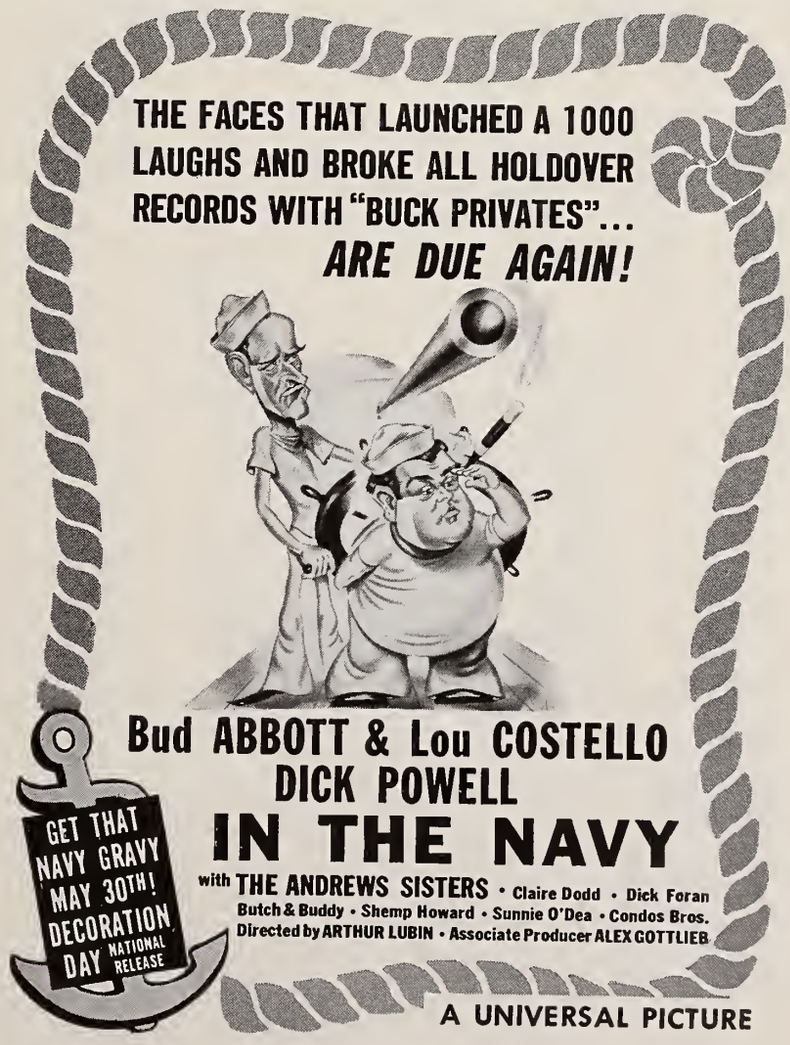
Lee Blumberg has been promoted to take charge of field exploitation department. Don Gillette, formerly editor of Film Daily, joins the department as trade paper contact and editor of the house organ. Morton Gerber has been promoted to head of the Vitaphone short subjects publicity department.

Ziehm Distributes Animal Films

Arthur Ziehm, Ind., has taken over the entire world distribution rights to four Rin Tin Tin Jr., features from Metropolitan Pictures and will release them through his national franchise holders. The first release, "The Law of the Wolf," is now ready.

Simon Replaces Werner

Leo Simon, of San Diego, Cal., has joined the publicity and advertising staff of the Clay and Larkin theatres in San Francisco, replacing Willis Werner, who resigned.



WHAT THE PICTURE DID FOR ME

Columbia

ARIZONA: Jean Arthur, William Holden—Very poor business on this one. We figured it for a good bet, but not so here. Many of my patrons said they thought the Charles Starrett westerns had it way over this super-epic and that they would rather see one of them, and so would I. Running time, 120 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. General patronage.

BLONDIE GOES LATIN: Penny Singleton, Arthur Lake, Larry Simms—Good business on this one on Bank Night. The two before this we played on Sunday. Not up to par was our opinion on this, although it had more elements of entertainment in it than the others. Running time, 68 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. General patronage.

MAN FROM SUNDOWN, THE: Charles Starrett, Iris Meredith, Sons of the Pioneers—Very good. Our farm lads gave it a nice hand. Many stayed for both shows, which meant more tobacco juice on the floors. —Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MILITARY ACADEMY: Tommy Kelly, Bobby Jordan—This was strictly a boy's picture but we take all kinds and whenever we have one that is a let-down from the real good ones, we accept it and look forward to the next coming attraction. Running time, 66 minutes. Played April 26-27.—W. J. Overstreet, Prison Theatre, Raiford, Fla. Prison patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—
What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

OUTLAWS OF THE PANHANDLE: Charles Starrett, Frances Robinson, Sons of the Pioneers—Fair western. "Sons of the Pioneers" hold this series up. All this series too much alike. Background and musical score would help these a lot. Running time, 59 minutes. Played April 24-26.—R. F. Netzel, Palace Theatre, Crandon, Wis. Small town and rural patronage.

WILDCAT OF TUCSON, THE: Bill Elliott, Evelyn Young—The best of the series so far. My patrons went for it in a big way. Running time, 60 minutes. —A. E. Eliasen, Rialto Theatre, Paynesville, Minn. General patronage.



Metro-Goldwyn-Mayer

BAD MAN, THE: Wallace Beery, Lionel Barrymore, Laraine Day, Ronald Reagan—Not a Sunday picture as I was lead to believe. Should be played on Friday-Saturday, if played at all. The only comment I heard was from the patrons who told me that they didnt enjoy this at all. Running time, 70 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. General patronage.

COMRADE X: Clark Gable, Hedy Lamarr, Felix Gressart, Eve Arden—The Metro Lion and the Russian Bear meet, and, as usual, it is the innocent bystander, played by the exhibitor, who gets hurt. This and "Wild Man of Borneo" tie for honors as the worst feature ever filmed. Clark Gable does his best but he can't put over the show with two such handicaps as Hedy Lamarr and Felix Bressart. Eve Arden should have been cast in the leading role instead of Hedy Lamarr, who is very, very poor. And where did they dig up Felix Bressart? He would ruin the best picture. This has nothing to recommend it. The last sequence of the army tanks would make a very good one reel short and that is all the entertainment there is. It did not please anyone. If you have it on your contract, better close up and go fishing. That is what I should have done. No one is interested in Russia. Running time, 89 minutes. Played April 25-27.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

EDISON, THE MAN: Spencer Tracy, Rita Johnson, Charles Coburn, Gene Lockhart—An excellent portrayal of the life of this great inventor. This was a follow-up of the picture "'Young Tom Edison" and it was well received here. Running time, 107 minutes. Played April 5-6.—W. J. Overstreet, Prison Theatre, Florida State Prison, Raiford, Fla. Prison patronage.

FLIGHT COMMAND: Robert Taylor, Ruth Hussey, Walter Pidgeon, Marsha Hunt—A grand picture, thrilling, timely and educational, especially to dust bowl dwellers who know little about big ships. Robert Taylor made his usual hit with the ladies; he is not so popular with the men but Ruth Hussey was liked by everyone. She is very, very good. An excellent cast with not a poor number. I have only one criticism. We would have enjoyed a bigger role by Marsha Hunt. That little Southern girl, at least her accent is southern, is tops. I ran this one too late to mean anything at the box office but it pleased. Running time, 112 minutes. Played May 2-4.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

FLIGHT COMMAND: Robert Taylor, Ruth Hussey, Walter Pidgeon—If there had never been another flying picture, this one would be a sensation. It is about as good as any previous one, but it seems that all airplane pictures just have to be too much alike to hold the interest of audiences. Running time, 115 minutes. Played April 26-28.—Dr. G. A. Van Fradenburg, Valley Theatre, Manassa, Colo. Farming community patronage.

FREE AND EASY: Robert Cummings, Ruth Hussey, Judith Anderson—Pretty poor stuff from MGM. I didn't take in film rental. Running time, 58 minutes. Played April 29.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GO WEST: Marx Brothers—I have neglected making reports for some time. Business no good and it becomes difficult to tell a good picture from a bad one when none of them do any business. This one did fairly well, though one would think it too "screwy" for adult minds. Running time, 83 minutes. Played April 18-19.—Dr. G. A. Van Fradenburg, Valley Theater, Manassa, Colo. Farming community patronage.

KEEPING COMPANY: Frank Morgan, Ann Rutherford, John Shelton—We passed this one and then picked it up. Would advise all who have passed it to play it as it's plenty good. Received many nice comments and business was good on a bargain night. Running time, 78 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. General patronage.

Paramount

DOOMED CARAVAN: William Boyd, Russell Hay-

den, Andy Clyde—Fair western. Fair business. Good photography. The "Hopalongs," as a rule, are pretty dependable for satisfying my action patrons. Running time, 60 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. General patronage.

MOON OVER BURMA: Dorothy Lamour, Robert Preston, Preston Foster—We anticipated extra business on this one but find Lamour not so popular. Lowest gross in many months.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Republic

DARK COMMAND: Claire Trevor, John Wayne—Repeated this to good business. This was really a fine picture from all angles. Running time, 90 minutes. Played April 29-30.—R. F. Netzel, Palace Theatre, Crandon, Wis. Small town and rural patronage.

SIS HOPKINS: Judy Canova, Bob Crosby, Charles Butterworth, Jerry Colonna, Susan Hayworth—Good picture and good business. Will please any day in the week. Play it quick. Running time, 98 minutes. Played May 4-5.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SOUTH OF THE BORDER: Gene Autry, Smiley Burnette, Mary Lee—One of the best Autry pictures we have ever played and in my opinion Mary Lee stole the show. She is a marvelous singer. Here's hoping we see more of her. Running time, 71 minutes. Played March 17-19.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland. Small town patronage.

WYOMING WILDCAT: Don "Red" Barry, Julie Duncan—Very good western. Republic has the knack for westerns. Running time, 60 minutes. Played May 1-3.—R. F. Netzel, Palace Theatre, Crandon, Wis. Small town and rural patronage.

RKO Radio

GIRL, A GUY AND A GOB, A: Lucille Ball, George Murphy, Edmond O'Brien—Originally we had this booked on a double-feature program. Then all the critics gave it such a good write-up that we moved it to Easter Sunday, where it did O.K. It's a screwball comedy that had them in one continuous uproar. We liked it here. Running time, 91 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. General patronage.

KITTY FOYLE: Ginger Rogers, Dennis Morgan, James Craig—We played this one late to fair business. I believe it was enjoyed by practically all who saw it. If Ginger Rogers received the Academy Award for her part in this one, then I say that one award committee never saw Joan Fontaine in "Rebecca." Running time, 107 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. General patronage.

MEET DR. CHRISTIAN: Jean Hersholt, Dorothy Lovett—Jean Hersholt plays his part so well that you can truly transpose yourself right back to your hometown. Dorothy Lovett portrays more romance than the usual nurse in a doctor's office but one overlooks this point because she does her part so well. The entire picture went over very well here. Played with RKO Pathe newsreel and RKO musical "Cupid Rides the Range." Running time, 70 minutes. Played April 12-13.—W. J. Overstreet, Prison Theatre, Florida State Prison, Raiford, Fla. Prison patronage.

MR. AND MRS. SMITH: Carole Lombard, Robert Montgomery, Gene Raymond—Very well received to good business. Didn't hear any kicks but did hear several nice comments on this. I believe this was about the best thing that Lombard has made in the last several years. Running time, 95 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. General patronage.

YOU'LL FIND OUT: Kay Kyser and His Orchestra, Peter Lorre, Boris Karloff, Bela Lugosi, Dennis O'Keefe, Helen Parrish—We found out all right that Kay Kyser is the answer to our box office for extra business. Did only fair.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Twentieth Century-Fox

CHAD HANNA: Henry Fonda, Dorothy Lamour, Linda Darnell, Jane Darwell, Guy Kibbee—This one just missed being "colossal" by about a hundred years. Period pictures do not go over too well but this is excellent just the same. Color is beautiful, Henry Fonda excellent, Dorothy Lamour is good while Jane Darwell, as the fat lady, is a riot. Guy Kibbee furnished plenty of laughs. Patrons expected a little more circus and were disappointed that the trapeze performers did not do their stuff. It is a satisfactory feature that I think could have been better. Played 18-20.—Gladys E. McArdle, Owl Thetare, Lebanon, Kansas. Small town patronage.

FOUR SONS: Don Ameche, Eugenie Leontovich, Mary Beth Hughes—A wonderful show in every respect. A good story well acted. Eugene Leontovich stars in this and I hope we see more of her. Running time, 88 minutes. Played March 7-8.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland. Small town patronage.

GOLDEN HOOFS: Jane Withers, Charles Rogers—Without a doubt the poorest picture Jane Withers ever got mixed up in. Business off the second night and with very good reason. Should be double featured. In all fairness I should say that three of my patrons said they enjoyed this one. Running time, 67 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. General patronage.

TALL, DARK AND HANDSOME: Cesar Romero, Virginia Gilmore, Milton Berle—Very well received and properly so. How can a company like Fox put a crow like "Golden Hoofs" in the same allocation as this one and keep doing business with the exhibitors is beyond me. Running time, 78 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. General patronage.

United Artists

FOREIGN CORRESPONDENT: Joel McCrea, Laraine Day, Herbert Marshall, George Sanders, Robert Benchley—A great show that should play everywhere. It is packed full of thrills with plenty of excitement. Running time, 120 minutes. Played March 14-16.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland. Small town patronage.

Universal

MAN WHO LOST HIMSELF, THE: Brian Aherne, Kay Francis—Pretty fair picture. Good business. Could have stood a little action between laughs. Running time, 73 minutes. Played April 27-28.—R. F. Netzel, Palace Theatre, Crandon, Wis. Small town and rural patronage.

MARGIE: Tom Brown, Nan Grey, Mischa Auer, Allen Jenkins, Edgar Kennedy—Everybody liked this one. Business very good. Played with a Charles Starrett western to satisfactory week-end business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MEET THE CHUMP: Hugh Herbert, Anna Neagle—Right in the groove for small town audiences when doubled with a western. Laughs and laughing situations closely knit. You can't go wrong on Hugh! Running time, 60 minutes. Played May 1-3.—R. F. Netzel, Palace Theatre, Crandon, Wis. Small town and rural patronage.

MODEL WIFE: Dick Powell, Joan Blondell, Charles Ruggles—Here is as nice a little domestic comedy feature as had been made for some time. Capacity audiences laughed loud and long. Universal should make more of these instead of Durbin's, etc. Running time, 78 minutes. Played May 4-5.—R. F. Netzel, Palace Theatre, Crandon, Wis. Small town and rural patronage.

SIX LESSONS FROM MADAME LA ZONGA: Lupe Velez, Leon Errol—Screwy but it sure gets the laughs and that is one of the easiest ways to please big crowds. Running time, 61 minutes. Played April 24-26.—R. F. Netzel, Palace Theatre, Crandon, Wis. Small town and rural patronage.

Warner Brothers

MY LOVE CAME BACK: Olivia de Havilland, Jeffrey Lynn, Jane Wyman, Charles Winninger—"Swinging Classics" should have been the title of this one. A real live picture that chased away the blues very well. Running time, 85 minutes. Played April 19-20.—W. J. Overstreet, Prison Theatre, Florida State Prison, Raiford, Fla. Prison patronage.

SEA WOLF, THE: Edward G. Robinson, John Garfield, Ida Lupino—Good picture and good business. Running time, 100 minutes. Played April 30-May 1.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Short Features

Columbia

COMMUNITY SING: No. 3—Believe it took O.K.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

JUNIOR I. Q. PARADE: Quiz Reels—Seen better. Something different.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Metro-Goldwyn-Mayer

MRS. LADYBUG: Technicolor Cartoons—The best one for a long time and the color is superb. Beautiful as well as amusing.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

PROSPECTING BEAR, THE: Technicolor Cartoons—Good colored cartoon.—Gladys E. McArdle, Owl Theatre. Lebanon, Kansas. Small town patronage.



in the next issue of BETTER THEATRES

John J. Sefing will detail his recommendations for treatment of the projection ports to assure maximum protection of the auditorium against both fire and projection room noise.



¶ In every issue of BETTER THEATRES, John J. Sefing's "Ways & Means" offer practical, plainly-stated advice on theatre equipment installation and operating practice to get the most out of it, its maintenance, the structures and plans affecting its efficiency. A graduate engineer, he speaks from long experience in many departments of the physical theatre. Mr. Sefing received his degree in mechanical engineering from Penn State University, later taking courses in architectural and mechanical drafting at Columbia, and in radio and sound and electricity. He first entered the automotive field as specifications draftsman, but soon transferred to the theatre business, in which, for the past twelve years, he has been handling construction and remodeling, projection and sound layouts, specification writing and estimating, and "trouble-shooting" concerning all types of equipment.

¶ Mr. Sefing accompanies his description of effective methods of arranging projection port fire shutters, and of sound-proofing these ports, with both schematic and working drawings.

IN THE MAY 31st

Better Theatres

IN COURTS

Davis, Kaufman Motions Denied

Judge Robert N. Pollard in the federal court in Philadelphia on Wednesday, May 7th, denied motions for bills of particulars by counsel for retired U. S. Circuit Judge J. Warren Davis and Morgan S. Kaufman, attorney, in connection with their indictments evolving from the bankruptcy case of William Fox, former motion picture executive. Mr. Fox was also indicted but entered an immediate plea of guilty to charges of obstructing justice and conspiracy to defraud the Government. All three are scheduled to go on trial May 19th.

The motion was overruled by Judge Pollard, especially assigned in the case, after the Government characterized the strategy as a fishing expedition to discover "just how much the Government knows." William A. Gray, arguing for the defense, insisted the motion had been filed in good faith and asserted the indictments "were vague and impossible to answer." Mr. Gray pointed particularly to averments dealing with the payment of money at certain times and places, saying that it left the defense "totally and absolutely in the dark" as to when and where they occurred.

"I am of the opinion that all demands for a bill of particulars are without merit," Judge Pollard said at the conclusion of argument in the United States district court. "The motions are overruled.

"I will say, however, I will be here on May 19th prepared to sit as long as necessary to give the defendants a full and fair trial, and if at any stage it appears as though defense counsel are taken by surprise by any of the Government testimony, the trial will be delayed long enough to give them time to meet such evidence."

Earl Jay Gratz, counsel for Mr. Kaufman, presented George Z. Medalie, former United State Attorney for the Southern District of New York, and said he would be associated with him in the case.

Robbins, Casanave Motion Decided

In a unanimous decision from the bench on Friday, May 9th, the appellate division of the New York supreme court vacated the stay of arbitration proceedings involving the contract of Charles Casanave with National Screen Accessories. Herman Robbins, National Screen president, had sought arbitration to terminate Mr. Casanave's employment contract with the company. The arbitration stay had been vacated about a week ago, and Friday's decision upheld that decision, after argument on Mr. Casanave's motion to reargue the decision. On Monday, the appellate division of the supreme court unanimously affirmed the decision of Justice Mortimer B. Patterson, holding that Mr. Casanave has the right to trial of his suit in the Westchester County Court.

Arbitration To Settle Pizor and Segall Case

The legal differences between Lewen Pizor and Charles Segall, Philadelphia motion picture exhibitors and partners in operating the Ace, Chelten, Appollo and Tioga theatres in that city, will be settled out of court by a private arbitrator, it was reported this week. Both men last month filed suit and countersuit in the Philadelphia common pleas court, each seeking to enjoin the other in the operation of the theatres, and asking the court to declare a receivership to liquidate their theatre corporation.

Circuit Suit Settled

A compromise settlement of litigation over affairs of the National Theatre Syndicate, operating a circuit in the northern and central sections of California, has been approved by the superior court in San Francisco. The compromise provides that title to the State theatre in Marysville be transferred to the syndicate; that the estate of Morgan A. Walsh pay more than $20,000 to the credit of the stockholders, along with counsel fees of similar amounts. The litigation lasted three years.

OBITUARIES

Cissy Fitzgerald Dies in England

Mrs. Cissy Tucker, famous in New York and the United States during the Nineties as Cissy Fitzgerald, died in Ovingdean, England, Saturday, May 10th. Her age was not given. As Miss Fitzgerald, musical comedy star, she was claimed to have been among the first women in the motion picture business. During the silent days she appeared in many two-reel comedies as "The Girl With the Wink." Until seven years ago she had appeared in feature pictures, one of her last being with Ronald Colman in "The Masquerader."

After scoring many successes on the Broadway musical comedy stage, she went to Hollywood and appeared in silent and sound pictures. Among the talking pictures Miss Fitzgerald appeared in were "Vanity's Price," "I'll Show You the Town," an adaptation of the novel by Elmer Davis; "If Marriage Fails," "Matinee Ladies," "Two Flaming Youths," "Ladies of the Night" and "Laugh, Clown, Laugh."

Peggy Shannon, Stage And Film Actress, Dead

Peggy Shannon, screen actress and former Ziegfeld girl, was found dead in Hollywood on Sunday, May 11th. She was 31 years old.

Miss Shannon entered the theatre in 1924 as a result of a press agent's stunt. She was visiting New York and was asked to pose for a publicity picture with Florenz Ziegfeld and was signed for the Follies chorus two days later. In 1931 she signed a contract with Paramount. A few days later, Miss Shannon was rushed to the set of "The Secret Call," starring Clara Bow and Richard Arlen, when Miss Bow was taken ill. She remained in a starring position in the years following. During her film career she appeared in "The Road to Reno," "The Adventures of Jane Arden," "Youth on Parole," "Turn Back the Clock," "Hotel Continental," "The Reckless Age," and, most recently, "Cafe Hostess."

Mary Lawson

Mary Lawson, British stage and film actress, and her producer husband, F. W. L. C. Beaumont, were killed in an air-raid on Liverpool, England, it was reported in an Associated Press dispatch, May 9th.

Miss Lawson, who was 30 years old, began her stage career at the age of seven. In 1933 she entered motion pictures and from that time until her death remained a British film star.

J. C. Bradford

James Charles Bradford, owner of one of the largest libraries of filmed music in existence and considered to be the best in the film music field, died at his home in New York, Sunday, May 11th. He was 55 years old.

Mr. Bradford during the silent film days supplied much of the musical accompaniments for films. In 1926 he began the study of music and sound synchronization with talking pictures and since that time had been in constant demand by all studios.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

TWO GOOD ANSWERS

Trade discussion lately has been pointed at the falling-off in grosses. The reasons, as always, are many. Before dwelling upon whys and whereofs, it may be well to turn the spot upon the handling of two pictures in two removed situations which led to long-run engagements not exactly hoped for originally when the pictures were booked.

In Cincinnati, for instance, we give you "Strawberry Blonde" at the RKO Palace where zone ad head, Dinny Dinerman, with the aid of Warner Brothers' Bill Blumberg, fashioned a campaign in keeping with the acknowledged strength of the picture. First-week business was so encouraging that more, much more, space than the usual was decided upon for the holdover. "The business did not fall off, so we kept the advertising up to higher than normal," writes Dinny, "using gag ads to keep it going."

Well, the answer is that the picture ran for seven weeks downtown, the longest run since the fabulous "Gone With the Wind". Dinerman thinks this about it all:

"Part of the success of the holdover should be attributed to the fact that we seldom used extra space to hypo a second, third or fourth week. The unusual nature of continued strength in continued large space (comparatively) must certainly have had its psychological success.

"I do think that holdover shows should be hit hard and heavy rather than taper off to save the ad budget, because a holdover is one which has proven its merit and constant hammering at that point should be conducive to continued business."

The second instance comes from Providence, at the Albee, another RKO situation, it may be added. Here George French, manager, and Bill Morton, publicist, got behind "Kitty Foyle" for an aggressive opening shot without any defined idea of how long the date would run. But the picture also proved hot stuff in the first week, so much so that the theatremen voted to advertise as strongly for the holdover and not taper off in the accepted manner. Extra space was taken in the suburban press and the selling area otherwise extended by increased radio time and continued car card advertising. Other avenues of advertising were pursued with the same attention and enthusiasm as accompany the advance of a first-week date.

The answer: "Kitty Foyle" ran six weeks and, surprisingly enough, the extra ad expense over normal for the run came to less than 2 per cent.

Returns on the date now commit French and Morton to a policy wherein all attractions, strong or otherwise, will be sold 100 per cent. They expect that consistent, all-over, hard hammering will take them off the nut on the weak sisters, will make more money on the good ones. The necessary increase in advertising expense to make this possible has been proven negligible in proportion to the definite increase in grosses that result.

As we started out to say, there are reasons upon reasons why business is off when it should not be. Might it be that one of the reasons, and hardly the least important, is that theatremen are too habituated in tightening up on the sockeroo when the command should be:

"Full speed ahead and damn the torpedoes."

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BUILDING CIVIC POSITION

Widely observed is the custom of "Senior Day" during May, wherein graduating high school classes celebrate "school's out" with group festivities in some nearby city. Last week's issue told how Round Tablers Kempke and Redmond tied in this activity at Fairbury, Neb., with the Chamber of Commerce. As a result, many of the school groups are being brought to town and, having extra funds to spend, are benefiting merchants as well as the theatre. Similarly reported is a like campaign by Harold H. Thomas, Malco city manager, in Fulton, Ky., and attaining like results.

The theatre's prestige depends upon how wisely box-office activities are guided to embrace the widest community horizon. Here again is illustrated another of the countless promotions conceived by theatremen that take on civic proportions.

△ △ △

Results in the RKO Radio - Little Men exploitation contest, set down on a following page, disclose that a much larger than comfortable majority of the prizes, big and small, were taken down by Round Tablers. It usually happens so in these distributor promotional contests. That it happens so consistently is something more than a coincidence—a something we are highly pleased to clarion.

A-Mike Vogel



Seven by seven foot animated display was constructed by Sol Getzow for "Night at Earl Carroll's" at the Ogontz, Philadelphia. Cutout girl figures revolved on turntable set against rich red drop.



Special front was created by Frank LaFalce, Warner zone ad head, and Charles Grimes, manager, to sell the double horror show at the Metropolitan, in Washington. Chill copy was featured with the scene stills.



Typical of the eye-arresting lobby displays created by the metropolitan Loewmen to sell the circuit's "Spring Festival", is the one above constructed by Manager Len Grotte at the Prospect, in Brooklyn. Highlight in this instance was compo house, which featured cutout of Hedy Lamarr standing in doorway as advance on "Come Live With Me".

Round Table In Pictures

Week ahead of opening of "So Ends Our Night" at the Tower Theatre, in Dallas, Manager Charlie Meeker, Jr., planted couple in lobby ostensibly reading copy of the book. Tieup card above carried explanatory copy.



Reported by A. B. Morrison at the Warner, Memphis, is the mechanical man bally used ahead of "Man Made Monster". Animation was supplied by blinking eyes. To Earl Davenport, artist, and Gene Dearth go credit for its creation, while Jimmie Barnes was the chief "animator".



Announce Winners In RKO Contest

Winners in the recently concluded RKO Radio-Borden's "Little Men" exploitation contest announced by S. Barret McCormick, the main prizes awarded were as follows:

First run theatres, towns over 100,000: First, Roy Robbins, Karlton Theatre, Philadelphia; second, Ken Grimes, Warner, Erie, Pa.; third, Gene Curtis, Paramount, Syracuse, N. Y. Subsequent run theatres in the same classification: First, Lige Brien, Belmar, Pittsburgh, Pa.; second, John Heflinger, Lafayette, St. Louis, Mo.

Cities 25,000 to 100,000: First, Robert Sidman, Senate, Harrisburg, Pa.; second, Mel Blieden, Forsythe, East Chicago, Ind.; third, Leo Haney, Bucklen, Elkhart, Ind. Subsequent runs in the same classification: First, Harry Goldstein, Morton, Dorchester, Mass.; second, Pearce Parkhurst, Alhambra, Torrington, Conn.; third, O. A. B. Hilton, Park, Sioux City, Ia.

Cities under 25,000: First, Murray Ross, Capitol, Whiting, Ind.; second, R. H. V. Booth, New Family, Batavia, N. Y.; third, S. L. Morris, Palace, Lockport, N. Y.

In the Canadian division, the first prize went to Tom Cleary, Princess Theatre, Montreal; second to Gordon Carson, Royal, Fort William. In the subsequent run, first to George Davie, Shea's, Toronto; second, Bill Novak, Gaiety, Winnipeg.

Special Prizes for RKO Theatres

The RKO division, which was a separate contest from the national contest open to all but RKO theatres, was taken by Jack Granara, who won the national first prize with his campaign from the Boston Keith Memorial. First in the metropolitan RKO theatres contest was taken down by Harry Lyons at the Alden, in Jamaica, L. I., with Ansel Weinstein of the RKO 58th Street, and John Heinz of the RKO Flushing awarded second and third prizes. In addition, large numbers of added prizes were given to other winners in all groups.

"LET'S HEAR FROM YOU"

Man-on-Street Broadcast Aids "Men of Boys Town"

Discovering that Father Flanagan was sending tickets for members of local Eagle's Home, in Lancaster, to see "Men of Boys Town" at the Grand, in Lancaster, Pa., Manager Bert Leighton made up a 30 by 40 display of Spencer Tracey and Mickey Rooney and displayed it prominently in the club rooms. Weeks ahead a man-on-the-street broadcast was used, questions pertaining to the picture; in addition radio station gave Bert four daily announcements mentioning title, stars and playdates. Announcements were made at Catholic schools and confectioner donated candy for give-away to kids opening day.

For "The Great Dictator," Leighton contacted heads of Kiwanis Club, who used theatre stationery to send out their weekly announcements to all members; included was a theatre pass for attendance prize. At the Franklin and Marshall stunt night contest, two students attended the affair dressed as Hitler and Chaplin, picture plugs given during evening. Photos of the stunt were used in college paper.

SAMARTANO SHOWS 'EM

Reproduction Of Loew-Palace Theater Schedule

DOORS OPEN AT 10 A.M.

LOEWS POLI-PALACE THEATRE
TIME SCHEDULE

HOME OFFICE
PHONE ROOM
CASHIER
DOORMAN
BOOTH
HEAD USHER
MANAGERS OFFICE

FEATURE Joan BLONDELL · Roland YOUNG in "TOPPER RETURNS" plus
ATTRACTIONS "LONE WOLF TAKES A CHANCE" with Warren WILLIAM plus DISNEY CARTOON & NEWS EVENTS

THURSDAY

DATES 4/24/41

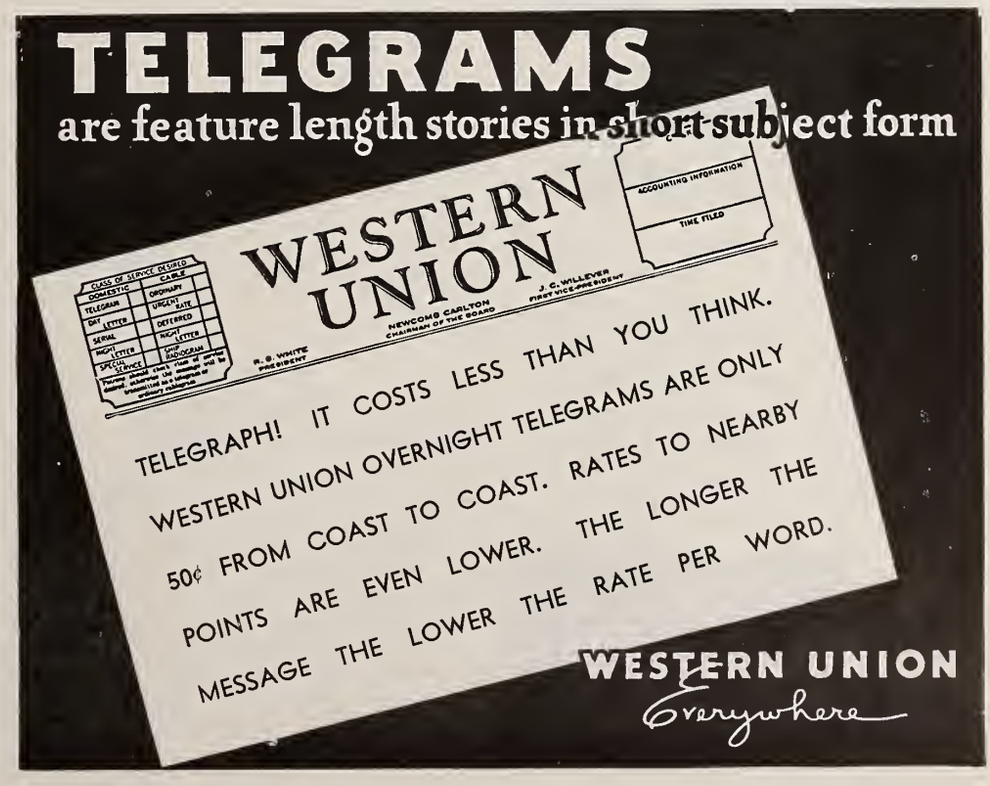
ATTRACTION	RUNNING TIME	1ST SHOW	2ND SHOW	3RD SHOW	4TH SHOW	5TH SHOW	6TH SHOW	7TH SHOW	TITLE
OVERTURE	3	10:15	1:25	4:35	7:45				HOUSE LIGHTS
TRAILERS	5	10:18	1:28	4:38	7:48				MEN OF BOYS TOWN
CO-FEATURE	76	10:23	1:33	4:43	7:53				LONE WOLF TAKES A CHANCE
NEWS	9	11:39	2:49	5:59	9:09				MOVIETONE
CARTOON	9	11:48	2:58	6:08	9:18				FIRE CHIEF
FEATURE	88	11:57	3:07	6:17	9:27				TOPPER RETURNS
				EXIT	10:55				

HERE'S HOW THE PALACE THEATRE SCHEDULE WILL BE TOMORROW FOR THE EARLY BIRD MORNING SHOW.

COMEDY

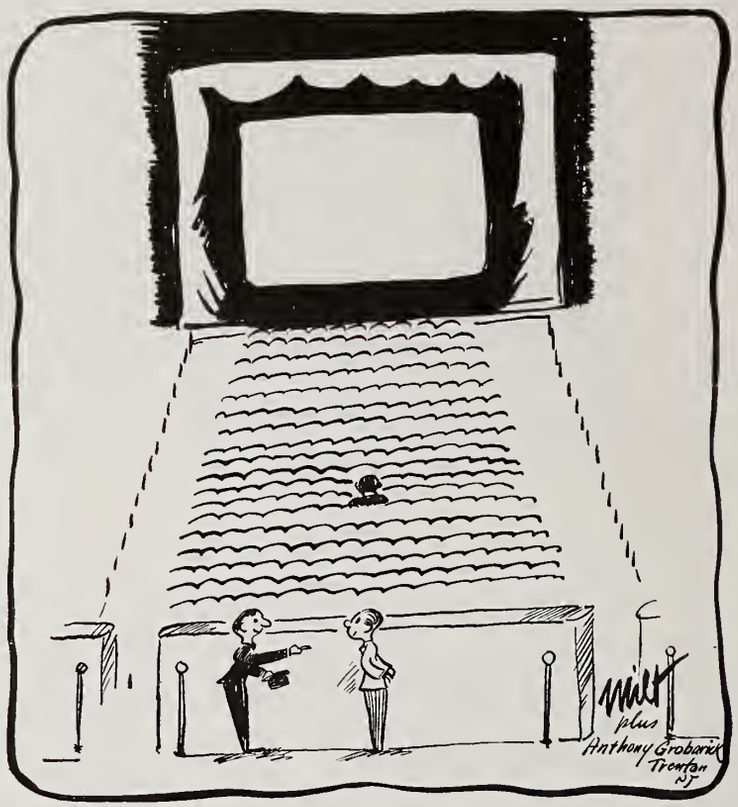
J. G. Samartano MANAGER

When "early bird" morning shows were decided upon at Loew's Poli-Palace, Meriden, Conn., in line with the added factory shifts due to the national defense program, Manager Joe Samartano emphasized the change for newspaper attentions by a reproduction of the theatre time schedule, as illustrated. The editor thought enough of the unique idea for reader-interest to run the display in four-columns, "for free."

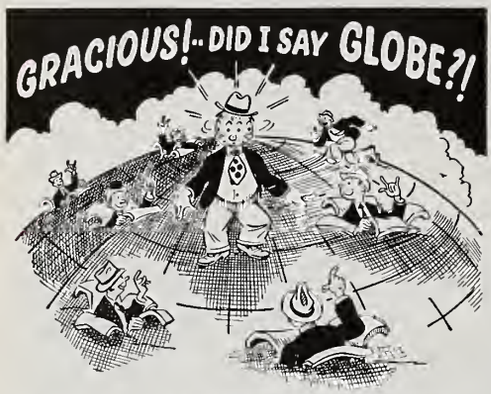


SHOWMEN'S LOBBY LAFFS

This cartoon suggested by Anthony Grobarick, Trenton, N. J., and executed by Milt Rosenfeld, Round Table cartoonist.



PATRON: What! My regular seat taken? I want my money back.



TALK ABOUT HANDY..

There's a GLOBE Office in every principal city. That means real service to you, Mr. Exhibitor, wherever you are. GLOBE Service and GLOBE quality are tops . . . and cost you no more. For prices and full information, or to consult with your nearest GLOBE representative, please write the head office—110 N. 12th Street, Philadelphia, Pa.

GLOBE TICKET COMPANY
A Nation-Wide Service

Burke's Telescope Stunt Aids "Reaching for the Sun"

Borrowing a genuine telescope from a local astrologer, Bill Burke utilized the instrument ingeniously on behalf of "Reaching for the Sun" at the Brant, Brantford, Ontario, by planting it in the lobby and inviting patrons to look through it. On a building a half block down the street Burke fastened an 11 by 14 on the date, card illuminated at night. Patrons were invited by usher in charge to see if they could read the sign. Without the telescope the display was hardly visible but, seen through the instrument, card was magnified some 50 times, bringing it into plain view.

At one time, Burke says, there were over 50 in line waiting to take a look. He reports very few passersby who could resist the invitation. Used five weeks in advance, it proved to be one of the standouts on the campaign.

"LET'S HEAR FROM YOU"

Typing Contest Held By Howard for "Foyle"

Contests highlighted Frank Howard's "Kitty Foyle" campaign at the RKO Dyker, in Brooklyn, with a "most popular white-collar girl" search and a typing contest on stage. For the former, a watch and cash was promoted for winner with each girl receiving a consolation prize. For the typing contest, local agency was promoted for use of machines, plugging the tieup storewide and in ads. Merchant also planted girl in window tying picture messages, tieup card explaining the stunt.

'In-Person-Ators' Bow at 'Premiere'

With his date on "Men of Boys Town" set for the recent National Boys and Girls Week, Manager Carmon Phillips at the Onate, in Belen, New Mexico, struck on the idea of making capital of the two events by putting on a "Hollywood World Premiere" in connection with the local unit of Rainbow Girls. The idea was to stage a typical premiere in studio fashion, stars, announcers, etc., to be impersonated by local boys and girls. Deal was set with the girls' club on a percentage basis to insure widest cooperation from local organizations, etc.

Local paper started to plug it well ahead in front-page stories with all of the details, the use of the word "in-person-ated" tipping off the plan. Much was made in the publicity of the tiein with such prominents as bank cashier, president of the school board and others. The press campaign was climaxed with a streamer page one head, the biggest break ever accorded any theatre event locally, the story running a full column and coupled with another feature break carrying entire program of the boys and girls week, issued by Rotary Club.

Stickers printed on the theatre press were distributed to the Rainbow Girls for wide distribution around town and announcements made at important school gatherings and lunch clubs. Parades were held and included were bannered trucks. In addition, the girls set up bannered booths around town to sell tickets. To encourage participation in the parade, the Rotary Club bought tickets at special discount given to the boys and girls participating.

Police Handle Theatre Crowd

For the actual "Premiere," Carmon received permission to have police rope off entire theatre block. Local and state police were on hand to keep the crowds in order. So widely was the event advertised, that crowds gathered an hour ahead and since the "stars" were to be conveyed in special cars, passage was kept open for their arrival. For extra lighting, the theatreman filled the street with photoflood bulbs and reflectors. First to arrive was "Ted Husing," master of ceremonies, impersonated by Phillips himself, who announced the program, the picture and other activities. Some 25 leading men and women stars were impersonated and as they arrived, were introduced by the Round Tabler from a special platform. Presentation of all the "stars" in a 45-minute stage show twice during the evening's festivities highlighted the event. Script for the show was written by Phillips, who also directed the staging with the assistance of Mrs. Phillips.

"LET'S HEAR FROM YOU"

Jaffa's "Ziegfeld" Teaser

A series of seven teaser cards, each carrying a cut of one of the Ziegfeld Girls, were distributed ahead of that date by Gary Jaffa at Schine's Avon, in Watertown, N. Y. Guest tickets were offered to those presenting complete set at the boxoffice. There were only 50 key cards printed to control the stunt and Jaffa reports that less than 25 complete sets were presented.

The Use of Chalk Plate Mats In Pepping Up Theatre Ads

Easy to Make, Inexpensive and Highly Decorative, Says Round Tabler, Who Tells How

by E. A. ("PAT") PATCHEN
City Manager, Westland Theatres
Boulder, Colorado

Because they are simple to make, speedy and inexpensive, Chalk Plate mats are a special blessing to the theatre manager who keeps one eye on the budget and the other on the amusement page and who has to make both ends meet but wants to snap up his ads.

Chalk mats give the smaller operator all the advantages of having "art ads," at but a fraction of their cost. They also make it possible for the manager who does his own ads to trick them up with angle boxes, rules, etc., that the composing room can't, or won't give him, and, hand lettering, fancy borders, etc., that he could not otherwise afford.

There are many situations where the engraving cost of just one ad would run as high as 10 per cent of the entire week's budget. A chalk plate cut usually averages around 25 to 30 cents, plus the time it takes to cut it. However, regardless of price, many managers would have to send their drawings out of town to have cuts made, and this usually eliminates engraving completely.

Chalk plates are not only for the small operator. Even the most deluxe operations, employing ad artists, can use them to advantage. For example, late bookings, sports events, war bulletins, and all the other important things that so often come up at the last minute—all these could be given quick, effective ad display with chalk plate mats. Even with a two-hour deadline, a chalk plate could be cut and ready for the paper to cast. An ad artist could hardly finish his ink drawing in that time, an engraving would be impossible.

The chalk plate itself is simple in construction. It consists of a layer of soft, chalklike clay over a hard piece of composition board. Making a cut on one is simple, and you don't have to be an artist to do it. If you can make straight lines with a pencil and ruler, if you can trace a drawing with a piece of carbon paper, you can make your own cuts on chalk plates.

The design is first traced onto the soft clay—either directly with a pencil, or by laying the original pattern over the chalk plate and making a "copy" on the chalk by tracing all lines with a pencil. The complete impression will then be visible on the clay surface of the plate.

Explains Construction Procedure

The usual procedure is to first lay out your ad on paper, to size, then trace the design on the clay mat. Then the lines are simply cut deeper and deeper through the clay to the printing surface of the composition base. The chalk plate is then ready to be cast exactly the same as any mat.

A set of cutting tools costs around one dollar. The plates themselves, in seven and nine inch sizes, cost a dollar, and can be used several times. For example, the "Today" reverse slug (see accompanying illustrations) was made on the space inside the border of the "Devil & Miss Jones" ad. Also the "Great," the "scroll," and the "T. Q."—all these were made on one plate, which gives a twenty cent average cost for the individual cut.

The examples attached are simple designs, easy to make, yet each one gives a dressed up touch to your ad that definitely sets it apart from run-of-the-mill stuff. The beauty of chalk plate work is that you don't have to be original, you don't have to "create." All you have to do is spot something you particularly like. It may be from a coffee ad in the daily paper or an automobile ad in a slick paper magazine. A funny face, a tricky border—whatever it is, it's yours if you want to use it.

And unless you're too, too professional, I seriously doubt that you'll be accused of copying. The little "Devil" illustrated was copied from a press sheet ad. Any resemblance to the original, or St. Nick himself, is purely accidental—but it served the purpose.

(Continued on following page, center column)



ILLUSTRATIONS OF PATCHEN'S CHALK PLATE USES

EXPLOITATION BRIEFS FROM A-FIELD

Classified ad contest for tickets was arranged by Pat Notaro at the Warner Columbia, in Sharon, Pa., ahead of playdates on "High Sierra." Ten questions pertaining to previous roles played by Lupino, Bogart, Robinson and Garfield were featured. Miniature Western Union blanks were distributed carrying picture message and postcards mailed from New York further plugged the date.

▽

For "Lady Eve" at the Schine State, in Tupper Lake, N. Y., Clayton Cornell effected a tieup with wholesale fruit store for costless apple giveaway. Each piece of fruit had a card attached with title, cast and playdates.

▽

"Happiness licenses" were distributed by Chris Chamales, in the form of heralds to call attention to his opening of "Andy Hardy's Private Secretary" at the Roxy, in Delphi, Ind. Copy also included admission prices, playdates, etc.

▽

"Little Nelly Kelly" date at the Schine Webster, in Rochester, N. Y., as arranged by Joe Goldstein, brought a contest in local paper with guest tickets going to those presenting best Irish jokes or wisecracks. Dummy copies of the sheet music with tieup copy were distributed. Imprinted paper bags, window cards were used and fan photos of Judy Garland available at kid matinees.

▽

Red-headed gal seated in the lobby of Schine's Opera House, Lexington, Ky., distributed heralds as part of Trent Roberson's advance on "Lady with Red Hair." Heralds took the form of sheets torn from calendar which were imprinted in red with title, etc. To complete his campaign, Trent arranged with beauty salon to give free permanent waves in connection with red-headed beauty contest.

▽

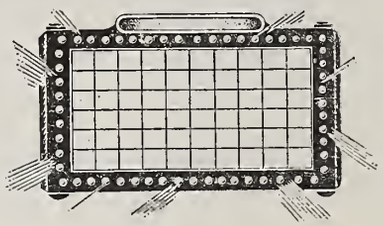
As an attention attractor for his date on "Sis Hopkins" at the Majestic, in Paragould, Ark., Paul Dodson used a three-piece string band which rode through the city and in outlying districts playing hit tunes from the picture. For his front, special cashier was dressed in keeping, sunbonnet, braids, etc.

▽

For the personal appearance of Sammy Kaye at the Broad, in Columbus, Ohio, Joe Sloan effected a tieup with local Wurlitzer agency whereby a machine with the bandmaster's records was used in outer lobby ahead and during date. In addition six Sammy Kaye records were placed on juke boxes in the city and vicinity with tiein stickers on each machine. Better spots in town also featured a "Sammy Kaye Cocktail."

FRENCH FILMS WANTED for BRITISH ISLES DISTRIBUTION

Full particulars to STUDIO ONE Film Distributors, Ltd., 225, Oxford Street, LONDON, W.1, ENGLAND.



RCYTA NDA EORNOY NI TMOE'SR EWN EOWFLPUR LEAT OBUTA YSOB WTNO

NO, you're not seeing things! The type-setter's nightmare above is a weighty problem, that Manager Fitzpatrick of Loew's Poli has, and youcan win guest theatre ticket awards by helping him solve it!

All you have to do to enter our competition is unscramble the spelling of the words above, and fit them into the blank boxes of the marquee, or theatre sign, above. It's not as difficult as you might imagine, because the words are in correct sequence (that is, they will be after you decipher the spelling) and all the hints you need are the following paragraph. Read it carefully!

Spencer Tracy and Mickey Rooney arrive at Loew's Poli Saturday in Metro-Goldwyn-Mayer's important new production " Men of Boys Town. " This is Metro's sequel to their Academy award winning " Boys Town " film of two years ago, and like its predecessor it gets its story from real life incidents of Father Flanagan's refuge for youth in Boys Town, Nebraska.

NOW, its up to you! Decipher the spelling of each word, and then write the words as neatly as you can fit them in the marquee above. Then mail, before 12:00 midnight Friday night, April 11th, to the Manager of the Loew Poli Theatre

The 10 best entries will each be awarded a pair of guest tickets to see " Men of Boys Town" during its engagement at Loew's Poli starting Saturday, April 12th.

Scrambled letter contest by Ed Fitzpatrick for "Men of Boys Town" at Loew's Poli, Waterbury, Conn., is illustrated above in the card distributed widely by the Loewman for buildup on the date. Rules are self-explanatory with guest tickets awarded to those turning in best entries.

Chalk Plate Mats Explained by Patchen

(*Continued from preceding page*)

Of course halftones can't be done on chalk plates. However, halftone mats can be cast and star heads, scenes, etc., taken from them and used in combination layouts with chalk plate borders, sigs, slugs, titles, etc. There is no limit to the combinations possible.

In doing reverse layouts (see "Today" slug illustrated) all chalk is cut away except the actual letters. The printing surface of the base board is black, so that the finished cut is exactly like the picture you have cut in the chalk. Every line that shows solid black on the plate when you have finished your drawing, will show black in your ad.

Most newspapers have someone around who is familiar with chalk plates and can give you a hand with them. Quite often the plates can be bought at the paper, or, from some local art supply dealer. Or, they can be purchased directly from the manufacturer, Redimat Products Co., St. Petersburg, Fla. If requested, they will send a complete set of instructions with your first order.

Contest which attracted for J. E. Murdock, publicity head at the Stanley in Camden, N. J., consisted of guest tickets going to those best defining "This Thing Called Love." Reader was also run in cooperating paper offering tickets to couples taking out marriage licenses on opening day. An "alarm clock" sundae, inspired by Rosalind Russell, was featured, tickets going here too if customers were indulging in one in cooperating five- and ten- when the alarm clock went off. Girl and man in top hat and tails covered main streets on bannered motorcycle, copy reading: "We are on our way," etc.

▽

For his date on "Maryland" at the Civic Theatre, in Adelaide, Australia, Gordon Currie promoted many window displays, one of which featured a racetrack background with jockey suit, bridle, cap, riding crop and other similar paraphernalia. Similar display was also planted in lobby. Out front, Currie stationed a lifesize wooden horse with appropriate tiein copy. Heralds were distributed and tacked to racing boards two weeks ahead, advance screening was held and banner strung across street in front of theatre.

▽

Imprinted silver folders were distributed in advance of "Nice Girl" at the Junction, in Grand Junction, Kan., as part of Johnny Sanders' campaign. A list of "dont's" for the gals was included, featuring such copy as "Don't give your boy friends the run around," etc., ending with "Don't fail to see." Second page carried scene still and cuts of the stars. For lobby display, Sanders used a bust size cutout of Deanna in reclining position centered in a large question mark with copy "At last she jumps over the traces."

▽

George Flicker, manager of the Hiway Theatre, York, Pa., made capital of the fact that the local York Safe and Lock Co. has a contract to manufacture the guns described in "Great Guns." Cards were placed on the bulletin boards at the plant plugging the picture and its importance.

▽

Leo Trainor, manager of the Rialto Theatre, Allentown, Pa., arranged for the city Mayor to issue a public proclamation, together with a laudatory editorial in the local press, for his showing of "Land of Liberty."

▽

A co-operative ad page, tieing in with the Kelvinator Electric Range, was promoted by Harry Olmstead, manager of Warners' Capitol Theatre, York, Pa. The full-page newspaper advertisement embodied scenes and playdates of the picture.

▽

On the opening day of "International Forum," Frank Shaffer at the Warner Dixie, in Staunton, Va., landed an editorial on the short which is reported to have helped considerably in putting over the date. Break resulted after having held a special screening for editor of the cooperating paper.

Members Report On "Liberty"

Various tieins have been effected by theatremen across country for their dates on "Land of Liberty," highlights of which are herewith set down.

With the County Musical Organization, in Springfield, Mo., hosts in connection with a statewide musical convention and confronted with the need of funds to sponsor the event, Joe Ruddick at the Gillioz Theatre presented the idea of conducting a benefit ticket sale on "Land of Liberty" to raise money for the convention. Advance screening was held and representative people selected to attend, pledged their support and enlisted help of their respective clubs. Such organizations as the American Legion, VFW, PTAs, Scouts, Civic Clubs and other groups otherwise difficult to reach were brought in on the event. Announcements were planted on all cooperating club bulletin boards, country-wide mailing lists were covered and generous publicity landed. Special student shows were arranged for 8 a.m. each morning of the engagement, schools selling the tickets in advance, making it necessary for pupils to buy tickets in order to be excused from morning classes.

An elaborate campaign was instituted by Paul O. Klingler at the Rialto, in Lewistown, Pa., in which all schools in the county were dismissed to see the picture at three days of special performances, students making a pilgrimage to Bedford, Va., national home of the Elks, with officers of that organization. Special caravan was provided for the occasion and the tour gained publicity both locally and through the nation medium of the Elks magazine.

Ties Date to Local Boys Town

Arnold Gates at Loew's Park, in Cleveland obtained permission from the Director of that city's Boys Town, to get merchants to sponsor Boystown Members to see the picture. Tickets were distributed by director of the recreation department of the boys club to deserving members. A proclamation by the Mayor was planted on front page of paper, special editorials were also landed and stores in the immediate neighborhood of the theatre featured "Land of Liberty" opportunity sales. In each case, cards in the shape of the United States were used with individual copy letters on them.

Cooperation of school officials was generous in Waterloo, Iowa, when Bob Fulton at the Paramount received permission to have teachers mail mimeographed letters to parents urging the attendance of students at the show. Letter included coupon idea which required parents' signature agreeing to have children attend on a designated day.

Slogan Contest Featured

Front page breaks were garnered by Fred Forry at the Colonial, in Lancaster, Pa., for his date which included a contest for children with prizes of 16 trips to Washington for those writing best slogans in connection with the picture and the local Democracy Days observance. Members of Scout troops acted as ushers and program opened with all children singing the National Anthem.



DUNEDIN WAR COPY

Newspaper Contest Aids Wexo on "Hudson's Bay"

In connection with "Hudson's Bay" at the RKO Strand, in Far Rockaway, Manager Sigurd Wexo planted a contest in local daily whereby scene still was run and guest tickets went to those finding redskins in the drawing. In addition, schools were visited, window cards placed on bulletin boards and promoted tinted heralds distributed.

For "Four Mothers," Wexo held a stork derby contest in which promoted layettes were given to mothers whose youngsters arrived on opening day of picture. Papers ran stories and all local hospitals were contacted as were doctors who were asked to notify expectant mothers about the contest.

Australians Plug Paramount Dates

How hard the Australian theatremen are hitting to keep morale high in the face of war conditions is indicated currently in late campaigns forwarded from "Down Under," and represented by the comprehensive campaigns put together in Sydney on "Arise My Love" and in Melbourne, on the premiere of "Northwest Mounted Police."

Prepared by Manager Mel G. Lawton and Hermann G. E. Flynn, Paramount publicity head, for the Sydney date at the Prince Edward, the fashion slant was built up with art and feature material on frocks worn by Claudette Colbert. In furthering the interest for women, a special screening was held for the women members of the local papers which stimulated publicity and word-of-mouth in the various departments.

Featured outdoors stunt was a series of lettered box kites flown over the crowds at popular beaches and other exploitations stressed displays in leading windows showing frocks worn by the star. Mattress window in furniture store also attracted, the title being appropriately tied to the display as it was to a showing of clocks of all descriptions in jeweler's window. The newspaper campaign concentrated on the comedy angles of the picture.

"Mounties" Campaign Plugs Color

Aimed largely to sell the color background of "Northwest Mounted Police" in addition to the drama, the campaign for the date at the State, Melbourne, obtained the cooperation of leading stores in stressing fashion, cosmetic and other angles of promotion. As an instance, "Mounty Red" and "Rocky Red," two fashion shades were exploited by the leading department stores, in windows and otherwise, one of the stores cooperating on a coloring contest, plugged heavily in displays and on counters for valuable prize.

To arouse interest on the date and also to announce a change of policy a regular technicolor trailer was shown via a portable projector on special screens in leading spots around town. These included windows of leading papers and department stores. Max Factor cosmetic tiein was plugged widely through the women stars.

Theatre Issues Special Magazine

For the theatre front, star enlargements were featured and a giant banner from roof to marquee announced the showing. Other general exploitation took in radio broadcasts, concert by the theatre orchestra in the foyer, the music transferred to the street via loud speakers. Arrangements were also made to publicize the engagement vigorously in an eight-page house paper distributed by a furniture company to over 100,000 homes. Credited for the campaign were Manager Bert Snelling, and Bill Tinkler, publicity manager, working with E. F. Lane, circuit publicity head.

With the local papers breaking with pictures of victims rescued from an actual Nazi raider in the Pacific, the Empire, in Dunedin, tied in copy on the date for "Mystery Sea Raider" with the happening, as noted in the 300 lines on three-column reproduction on this page.

personalities

HENRY RASTETTER
has been promoted from manager of Warner's Columbia, Erie, to the Warner there; JOHN SCHULTZ of the Liberty in Sharon has been shifted to a similar post at the Columbia, Erie; ROBERT WANAMAKER, promoted from assistant at the Liberty, Sharon, to manager of the house; MILFORD PARKER, from assistant at the Jefferson, Punxsutawney, to manager of the Strand, Erie; GEORGE TIPP from assistant at the Kenyon, Pittsburgh, to manager of the Prince, Ambridge, Pa.; AL KATZ from assistant at the Camerphone, Pittsburgh, to assistant at the Kenyon and JAQUES KAHN from assistant of the Schenley, Pittsburgh, to manager of the Center there.

▽

BOB HUFFMAN
city manager for Cooper-Paramount theatres in Lincoln, Neb., has been moved to city manager at Greeley, Colo. KURTH NELSON, now in Greeley, goes to the Midwest, in Oklahoma City as city manager. RALPH AYER, manager of the Ute, in Colorado Springs, Colo., replaces Huffman.

▽

JOE MERCER
has sold his Palace, Silverton, Tex., to WALTER SMOCK.

▽

SIDNEY SAYETTA
formerly of St. Louis, where he was assistant of the St. Louis Drive-In, is the new manager of the Drive-In, in Indianapolis.

▽

PAUL SPRAGUE
will rebuild the recently damaged by fire Quincy, in Quincy, Cal.

▽

GEORGE W. SULLIVAN
manager of the Clifton Theare, in Huntingdon, Pa., has resigned to move to Texas. Sullivan's future plans have not yet been announced.

▽

GEORGE AITKEN
assistant manager of the Granada, Hamilton, Ont., is now managing the new Hanson house recently opened there.

▽

RAY WINCH
has purchased the Monroe Theatre, Monroe, Ia., from GEORGE TIDRICK.

▽

JAMES RUSSELL
manager of the Strand, Lancaster, Kan., has leased the Vogue at Queen City, Mo.

▽

MANNY PEARLSTEIN
Warner ad man in the Cleveland zone, dropped in with Mrs. Pearlstein to pay us a visit.

▽

CLAUDE ALLISON
manager of the Strand, in Indianapolis, has resigned to become manager of the Sheridan of the Cantor Circuit. JAMES KENNEDY succeeds him as manager.

▽

PARKER B. MELLUISH
has been appointed manager of the Vogue, Lees Summit, Mo., succeeding SPENCER HAYS, resigned to go into the army.



CAROLINE LEE — weight, six pounds—on March 29th, to Mr. and Mrs. Richard Peffley. Daddy manages the Strand Theatre, in Middletown, Ohio.

▽

ED BENNETT
has succeeded FRED STRIEF, resigned because of his health, as manager of the Norwood, Cincinnati.

▽

WILLIAM BOSCIANO
has been named assistant manager of the Arcadia, Philadelphia.

▽

THOMAS SPECK
is managing the Trans-Lux Theatre, Philadelphia, succeeding HARRY JORDAN, called to Army duty. CHARLES JUDGE, former assistant at the Arcadia, has moved over in the same capacity to the Trans-Lux.

Birthday Greetings

William A. Agnew
Albert F. Badeau
August C. Berkholtz
Bill Bohling
Ray W. Bowman
Angelo Bozonelis
Duncan Campbell
L. W. Carroll
Keith Chambers
Archie O. Dainwood
Edwin P. Dalton
Clifford T. Deane
Don G. Dungan
Paul Epstein
H. W. Evans
W. J. Fawcett
Joseph Feulner
Seth H. Field
Frank C. Foresman
Fred E. Forry
E. Herbert Fults,
Lorenzo Gelabert
William E. Gibson
Robert A. Gilmore
Clarence E. Golder
Leonard Grossman
Carroll L. Hannah
Homer H. Harman
Edgar Hart
Morris Hatoff
Gilbert L. Higgins
Jack Hobby
R. F. Hotz
A. B. Jeffris
Clayton E. Jones
Earl Keech
LeRoy Kenneth
Paul Kessler
Raymond Klein
Natalie T. Kunze
Maurice W. Lathrop
Walter League
Millard Lee
Louis Liss
Joe McDonald
J. R. MacEachorn
Mort Margolius
Ray B. Martin
Truman Moulder
Arthur S. Murch
Jack Murray
Kenneth B. Parker
Ernest G. Paschoal
Edwin Pettett
Al Reh
Paul Reynolds
Frederick M. Ross
Sam F. Roth
David S. Rubin
John A. Schwalm
John W. Shively
Leo W. Shuppert
Alfred A. Simon
Fred C. Souttar
Cliff H. Swick
Henry R. Tobin
Joel C. Webb
Michael Weshner
William H. Whyte
Roy E. Williams
John H. Wisdom
Reed D. Yowell

CARL ROGERS
former assistant manager of Loew's, Harrisburg has been promoted to manager of the Granada, in Cleveland, succeeding JOHN NEWKIRK, resigned, to manage the Beachcliffe, Rocky River, Ohio. GEORGE LOUKIDES, assistant at Loew's Poli, Waterbury, Conn., replaces Rogers in Harrisburg. SID VOLETSKY, student assistant at the Majestic, Bridgeport, becomes assistant in Waterbury.

▽

GEORGE AITKEN
will manage the new Hanson Athlone, in Hamilton, Ont., while LLOYD TAYLOR succeeds Aitken at the Granada.

▽

OTUS BOWES
manager of the Grand, Regina, Saskatchewan, Canada, has taken over the managership of the Orpheum, Moose Jaw, replacing LES PUGSLEY, who goes to the Empress, Edmonton, Alberta, replacing L. C. STRAW.

▽

E. M. LOEW
has reopened the Embassy Theatre, Rochester, under the management of HARRY RODMAN.

▽

A. A. COSTAR
of Albany has taken over the operation of the Victory, Trenton, N. J.

▽

ABRAHAM LEFF
of the Five Boro Circuit in the Bronx has announced the marriage of his daughter Ethel to Albert J. Beberfield.

▽

JOE CONWAY
operator of the Egyptian, Bala-Cynwyd, Pa., has purchased the Brookline, Brookline, Pa., from JOSEPH HEBREW.

▽

THILL FETHERINGILL
and R. W. ROY have reopened the Clarence, in Clarence, Mo.

▽

ROLAND LLOYD
has joined the Aaron Goldberg circuit, San Francisco, as chief booker.

▽

EDWARD SINGER
is manager of the new Hill Theatre, Philadelphia.

▽

MARGARET M. STRAUB
has been named manager of the New Theatre, Hegins, Pa.

▽

PAUL BANKER
is building a new theatre to be known as the North, in Dayton, Ohio.

▽

STEWART GILLESPIE
has been appointed assistant manager of the Elgin, in Ottawa, Can.

▽

AMBROSE P. NOLAN
has sold his Pix Theatre, Aymler, Toronto, to LEO CHOQUETTE, and PHIL LEROUX has become house manager.

▽

GLEN W. DICKINSON
has taken over the Ritz and Best Theatres, in Topeka, Kan.


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PRODUCT DIGEST

Advance information for buyers and bookers on 1940-41 product.

Synopsis.

Cast.

Background facts and special data of exploitation value.

(Release dates are subject to change).

BLOSSOMS IN THE DUST (Metro-Goldwyn-Mayer)

Drama (Technicolor)

A Mervyn LeRoy Production. Produced by Irving Asher.

SYNOPSIS

It is the year 1906, and there is great excitement at the Kahly home, where arrangements are being made for the double wedding of Edna Kahly (Greer Garson) and her girlhood chum, Charlotte (Marsha Hunt). The double marriage never comes off for Edna meets Sam Gladney (Walter Pidgeon), a young man from Texas, and breaks her engagement. Charlotte, who is to wed Allan Keats (William Henry), commits suicide when Allan's gossiping mother (Kathleen Howard) spreads the word that Charlotte is an adopted child.

Edna and Sam are married, and go to Texas. A baby boy is born to Edna and the Gladney's are ideally happy. Then Sammy, the baby, is killed. Edna, who can never have another baby, goes to extremes in her social life. One night Dr. Breslar (Felix Bressart), who had attended Edna at childbirth, brings a child to the Gladney home, because the mother, a mill worker, is ill. Edna becomes interested in the underprivileged children of the mill workers. With Sam's help, she starts a nursery.

Then Sam loses his mill and the Gladneys go to Forth Worth for a fresh start. There Sam makes a new fortune, while Edna continues her child welfare work. Soon, she is supervising the Texas Children's Home and Aid Society, with Dr. Breslar aiding her. Edna is particularly fond of a crippled baby, whom she calls little Sam.

Edna goes to the state legislature, and, after a dramatic plea, forces through a law making all adopted children legitimate. Then Sam dies. Edna is disconsolate.

It is Christmas night, and Edna is going away with Little Sam, when another feeble baby is brought to her. Edna makes up her mind. She takes little Sam to a couple who wish to adopt him, happy in the thought of continuing with her foundling home.

CAST

Edna Gladney.....Greer Garson
Sam Gladney.....Walter Pidgeon
Dr. Max Breslar.....Felix Bressart
Charlotte.....Marsha Hunt
Mrs. Kahly.....Fay Holden
Mr. Kahly.....Samuel S. Hinds
Mrs. Keats.....Kathleen Howard
Mr. Keats.....George Lessey
Allan Keats.....William Henry

SPECIAL REMARKS

This is a semi-factual, semi-ficticious production. The roles of Edna Gladney and Sam Gladney and the Texas Children's Home and Aid Society are based on historical fact.

Release date, June 27, 1941

Complete Index to PRODUCT DIGEST SECTION On Pages 143-144

IN THE NAVY (Universal)

Abbott and Costello Comedy

Associate producer, Alex Gottlieb. Directed by Arthur Lubin.

SYNOPSIS

Russ Raymond (Dick Powell), a radio singer, secretly enlists in the Navy under his true name, Tommy Halstead. At his base, San Diego, Russ is tentatively identified by Dorothy Roberts (Claire Dodd), news camerawoman. Dorothy shoot several pictures of him but Russ destroys the negatives. Dorothy next escorts the Andrews Sisters, booked for an appearance at the Naval Station, past the sentries, and resumes her hunt for Raymond. There her trail crosses those of Smoky (Bud Abbott)) electrician's mate; Pomeroy (Lou Costello), Navy pastry cook, and Dynamite (Dick Foran), hard-boiled chief petty officer.

Still trailing Russ, Dorothy stows away on the battleship Alabama, where he has been assigned. Smoky and Pomeroy, also on the Alabama, discover her, en route to Honolulu. Smoky and Pomeroy attempt to crash the Royal Palms, where the Andrew Sisters—who had preceded them by Clipper—are singing. They are tossed out. Russ offers to gain admission for them if they will help him avoid Dorothy but they have already promised Dorothy.

It is visitors' day on the Alabama when an order for maneuvers comes through. The Captain is asleep in his quarters, having been accidentally drugged by Pomeroy. Pomeroy takes command, issuing instructions to officers on the bridge for the benefit of the Andrews Sisters while believing the communication system is out of order. The Alabama goes into action. Smoky and Pomeroy become heroes to the Andrews Sisters; Dorothy and Russ finally get together; the Captain wins promotion, and Pomeroy even avoids the brig.

CAST

Smoky.....Bud Abbott
Pomeroy.....Lou Costello
Russ Raymond.....Dick Powell
The Andrews Sisters.....Themselves
Dorothy Roberts.....Claire Dodd
Dynamite.....Dick Foran
Radio Announcer.....Gary Breckner
Butch.....Billy Lenhart
Buddy.....Kenneth Brown
Dance Specialties.....Sunny O'Dea
Condos Brothers

Release date, May 30, 1941

THE RELUCTANT DRAGON (RKO Radio)

Benchley in a World of Fantasy

Produced by Walt Disney.

SYNOPSIS

Robert Benchley is urged by Mrs. Benchley (Nana Bryant) to persuade Walt Disney to produce a motion picture based on Kenneth Grahame's short story, "The Reluctant Dragon." At the studio, book in hand, he is escorted around by an alert young guide, Humphrey (Buddy Pepper), who fills Benchley's head with unwelcomed statistics. Engrossed in his speech, Humphrey fails to notice Benchley entering the sound effects stage. There Benchley discovers that a pretty girl, Doris (Frances Gifford) is holding a Sonovox to her throat, giving voice to such sounds as wind, train whistles and trombones.

Benchley wanders into another room, where he finds an orchestra and two people about to sing an operatic aria. They are Clarence Nash and Florence Gill, who do the voices of Donald Duck and Clara Cluck. Humphrey locates the humorist and takes him in tow but Benchley slips away again, intrigued by a sign reading "Art Class." He looks for a model and finally discovers the model is an elephant. Next he finds himself in the camera department and sees a shot from "Bambi," another forthcoming feature, and also a Donald Duck.

Following a visit to the Rainbow Room where the studio paints are made and the celluloids are painted, Benchley is taken to the department where models of characters and "props" are sculptured. Animators show him how they create the Disney characters. Benchley finally winds up in a projection room where he meets Walt Disney. Just as he starts to mention his mission, a motion picture is thrown on the screen. It is "The Reluctant Dragon." It's about a not fierce dragon, and a not valorous Sir Giles, and their collusion in faking their blood-and-thunder fight, so the villagers will not be deceived.

As the picture ends and the lights go up, Disney turns to Benchley for advice. There is no Benchley—only a note and the book on his chair, saying "Dear Walt: This was it."

CAST

Robert Benchley..... Himself
Mrs. Benchley.....Nana Bryant
Humphrey.....Buddy Pepper
Voice of Donald Duck.....Clarence Nash
Voice of Clara Cluck.....Florence Gill
Voice of Dragon.....Barnett Parker
Voice of Sir Giles.....Claude Allister
Doris.....Frances Gifford
Little Boy.....Billy Lee
Animator.....Ward Kimball
Animator.....Norm Ferguson
and
Walt Disney and His Studio Staff

Release date, June 6, 1941

NAVAL ACADEMY (Columbia)

School Drama

Directed by Erle C. Kenton.

SYNOPSIS

Steve Kendall (Freddie Bartholomew), Dick Brewster (Billy Cook) and Tommy Blake (Jimmy Lydon) enroll at State Naval Academy. Steve, who comes from a family of sailors, easily adapts himself to academy life. Dick, the snobbish son of rich parents, and Tommy, a product of reform school, fare less better. They are hazed by upper classmen. Bunking together in the same room, Steve, Dick and Tommy embark on several adventures as the year advances. Steve and Tommy go out for crew.

Dick, in a bad frame of mind because of the attitude of the upper-classmen and because he is only allowed two dollars a week allowance, blackmails Steve, who is temporarily assigned to the student bank. Dick had seen Steve copy examination questions in order that he might pass the exam and be able to row in the big race. Dick takes the money and leaves for home. Steve tells Tommy, who offers to run away and take the blame. Steve, however, tells all to the authorities. Dick is brought back by his father and verifies Steve's story. The boys go back to their rooms together, each a better youth for their experience.

CAST

Steve Kendall.....Freddie Bartholomew
Tommy Blake.....Jimmy Lydon
Dick Brewster.....Billy Cook
Captain Davis.....Pierre Watkin
Lieut. Brackett.....Warren Ashe
Jimmy Henderson.....Douglas Scott
Ray Cameron.....Warren Lloyd
Matt Cooper.....James Butler
Bill Foster.....Joe Brown, Jr.
Fred Bailey.....David Durand
Joey.....Tommy Bupp
John.....John Dilson
C. P. O. Caldwell.....William Blees

Release date, May 22, 1941

DR. JEKYLL AND MR. HYDE (Metro-Goldwyn-Mayer)

Psychological Melodrama

Directed by Victor Fleming. Based on the novel by Robert Louis Stevenson.

SYNOPSIS

The Bishop (C. Aubrey Smith) is delivering his Sunday sermon at All Souls Southwick Church, London, when the quiet is broken by the raucous voice of Sam Higgins (Barton MacLane). The man seems possessed. Among the parishioners is Dr. Harry Jekyll (Spencer Tracy), who is with his fiancee, Beatrix Emery (Lana Turner), and her father, Sir Charles Emery (Donald Crisp).

Dr. Jekyll, a specialist in mental disorders, takes charge of Higgins and orders him sent to Camden Hospital. There Dr. Jekyll asks permission to test his theory—a theory based on Jekyll's claim of his power to separate the evil from the good in a man's soul. All discourage him, including his friend, Dr. John Lanyon (Ian Hunter). Jekyll and Beatrix are separated by Sir Charles' demand that they wait a year before marrying.

On their way home from a formal dinner party, Jekyll and Lanyon rescue a young girl, Ivy (Ingrid Bergman), from an assailant. They accompany her to her poor lodgings, where, attracted to Jekyll, she makes a play for him. Home again, Jekyll determines to make the final test of his experiment. He, himself, drinks the potion. He emerges into his evil self—and calls it Mr. Hyde. Sir Charles and Beatrix go abroad and Jekyll continues his experiment. As Hyde he goes in search of Ivy.

When Beatrix and Sir Charles return, Jekyll tries to forget Hyde completely but without benefit of the potion he emerges into Hyde. As Hyde he returns to Ivy and in a frenzy murders her. Jekyll no longer can control his transformation into evil. Even as he tries to explain to Beatrix, he finds Hyde coming into being. He clubs Sir Charles to death. Lanyon leads the police to Jekyll's home, where after a furious struggle the monster is killed. He dies as Dr. Jekyll.

CAST

Dr. Harry Jekyll / Mr. Hyde .....Spencer Tracy
Ivy Peterson.....Ingrid Bergman
Beatrix Emery.....Lana Turner
Sir Charles Emery.....Donald Crisp
Dr. John Lanyon.....Ian Hunter
Sam Higgins.....Barton MacLane
The Bishop.....C. Aubrey Smith
Poole.....Peter Godfrey
Mrs. Higgins.....Sara Allgood
Dr. Heath.....Frederic Worlock
Interne Fenwick.....William Tannen

SPECIAL REMARKS

Spencer Tracy joins John Barrymore and Fredric March as portrayers of the celebrated Stevenson character. Jesse Lasky produced the film with Barrymore in 1920, which was released by Paramount, and Paramount made the picture with March in 1931 and re-issued it in 1935.

For the present version, George Grossmith has written the song "See Me Dance the Polka."

THE GAY VAGABOND (Republic)

Comedy-Drama

Associate producer, Robert North. Directed by William Morgan.

SYNOPSIS

Arthur Dixon (Roscoe Karns), although indispensable both to his family and to the Wilbur Knitting Mills, is too shy and backward to realize his worth. At the office he is A. J. Wilbur's (Ernest Truex) favorite stooge, while at home his wife, Kate (Ruth Donnelly), is always after him to win a fortune so that their daughter, Betty (Lynn Merrick), may marry Franklin Atwater (Rod Bacon), the town's most eligible bachelor.

Kate decides to gamble on her own. She mortgages the family home, draws all his savings and buys an option on some worthless land near the knitting mills, at a cost of $5,000. Arthur has a twin brother, Jerry (also Karns), his temperamental opposite, whose death was recently reported. But Jerry, very much alive, turns up in town on some mysterious deal. Mr. Wilbur sees Jerry at a local bar, and thinking he is Arthur, orders him to leave. Jerry throws him out of the bar.

Meanwhile, Arthur has been struck by a car and the anxious driver fills him with whiskey to revive him. Jerry's girl friend puts him on the train thinking Arthur is Jerry. When Arthur comes to, he walks back to town. Arthur is fired but gets his job back when Wilbur discovers that Mrs. Dixon holds the option on the adjoining land. Then Arthur is again mistaken for Jerry by hired assassins. After a general mix-up, Arthur suddenly turns from a mouse to a man and tells everybody off, including Wilbur. Kate makes a big profit on the land.

CAST

Arthur Dixon / Jerry Dixon .....Roscoe Karns
Kate Dixon.....Ruth Donnelly
A. J. Wilbur.....Ernest Truex
Agatha Badger.....Margaret Hamilton
Ratmar.....Abner Biberman
Spring Rutherford.....Bernadene Hayes
Betty Dixon.....Lynn Merrick
Franklin Atwater.....Rod Bacon

Release date, May 12, 1941

TIGHT SHOES (Universal)

Comedy

Produced by Jules Levey. Directed by Albert Rogell. Based on a story by Damon Runyon.

SYNOPSIS

The heat is on "The Brain," Horace Grover (Samuel S. Hinds), and he is taking it out on the persons of Blooch (Ed Gargan), a mugg racketeer, and Okay (Shemp Howard), also the same. Meanwhile "The Brain's" right-hand man, Swifty (Brod Crawford), is suggesting putting a nice, refined game of craps in the rear of Amalfi's shoe store. Amalfi (Leo Carrillo) doesn't see the point but Swifty "convinces" him. While there Swifty buys a pair of shoes and has an argument with the clerk, Jimmy Rupert (John Howard), over the correct size. Swifty takes a shoe two sizes too small. Swifty goes to the races with his sweet pea, Sybil Ash (Binnie Barnes) and bets on a horse called Feet First. He loses.

Swifty decides to re-arbitrate the matter of the shoes, causing Jimmy to lose his job. This doesn't sit so well with Ruth (Anne Gwynne), who has been waiting a matter of some small years for him to marry her. Jimmy interrupts a political caucus and becomes the Voice of the Public Conscience. Jimmy runs for the city council and with the help of Sybil, who will have no part of Swifty, and Ruth, wins the election against "The Brain's" candidate. Sybil starts going for Jimmy in a big way, which distresses Ruth no little—not to mention Swifty.

CAST

Jimmy Rupert.....John Howard
Swifty Miller.....Brod Crawford
Sybil Ash.....Binnie Barnes
Amalfi.....Leo Carrillo
Ruth.....Anne Gwynne
Horace Grover.....Samuel S. Hinds
Okay.....Shemp Howard
Blooch.....Ed Gargan

Release date, June 13, 1941

DEVIL DOGS OF THE AIR (Warner Brothers) (Reissue)

Comedy-Drama

Directed by Lloyd Bacon.

SYNOPSIS

Tommy O'Toole (James Cagney), a fresh conceited kid, but a natural born flyer, comes from the same town as Lieut. Brannigan (Pat O'Brien) of the Marines. Brannigan gets Tommy appointed to the Marines Training School. Discipline and respect for superiors is not in Tommy's makeup. He takes his plane off the field and makes a forced landing in front of a cafe owned by Betty Roberts (Margaret Lindsay). She complains to Brannigan when Tommy gets fresh.

On a test flight with Brannigan, their plane catches on fire. Brannigan bails out but Tommy is too frightened to jump and by good luck brings the ship safely in. He is a hero for a day. Finally he passes the test for his lieutenancy but loses his head in a collision with another plane. Brannigan forces him to stick to the controls and Tommy lands safely.

CAST

Tommy O'Toole.....James Cagney
Lieut. Brannigan.....Pat O'Brien
Betty Roberts.....Margaret Lindsay
Crash Kelly.....Frank McHugh
Ma Roberts.....Helen Lowell
Mac.....Johnny Arledge
Commandant.....Robert Barrat

SPECIAL REMARKS

Originally released in 1935, this picture was reviewed in Motion Picture Herald, issue of February 9, 1935.

Release date, June 7, 1941

MOON OVER MIAMI (20th Century-Fox)

Music and Romance (Technicolor)

Produced by Harry Joe Brown. Directed by Walter Lang. From a play by Stephen Powys.

SYNOPSIS

Kay Latimer (Betty Grable) and her sister, Barbara (Carole Landis) work as car hops and their aunt, Susan (Charlotte Greenwood), as cook in a Texas drive-in stand. They receive a letter from Iowa informing them that a relative has left $4,000 to be divided among them. They agree to use the money to finance a trip to Miami where Kay hopes to bag a millionaire. Kay poses as a wealthy heiress, Barbara as her secretary and Susan as her maid.

Kay loses no time in making the acquaintance of a millionaire playboy, Jeff Bolton (Robert Cummings), who lives in an adjacent bungalow. She is helped along by a bellboy, Jack (Jack Haley), who believes her to be the genuine article. At a party given by Jeff, Kay meets Connie Fentress (Cobina Wright, Jr.), society girl and Phil McNeil (Don Ameche). Jeff and Phil, friends since childhood, vie for Kay's favors.

Phil finally manages to get Kay alone and proposes to her. Kay, who is in love with him, tells Phil of her hoax. He, in turn, tells Kay that he too is penniless and also had planned to marry money. Kay is furious and leaves him. Jeff proposes and Kay, inwardly raging, accepts. He takes her to his father's island near Miami. On the eve of the wedding, Phil and Jack arrive. Phil forces his way into Kay's room. A quarrel ensues but in the end Kay falls into Phil's arms, whereup Jeff and Barbara burst into the room. Jeff confesses that he's really in love with Barbara, relieving the situation.

CAST

Phil O'Neil	Don Ameche
Kay Latimer	Betty Grable
Jeffrey Bolton	Robert Cummings
Susan Latimer	Charlotte Greenwood
Jack O'Hara	Jack Haley
Barbara Latimer	Carole Landis
Connie Fentress	Cobina Wright, Jr.
Jennie May	Lynne Roberts
Mr. Lester	Robert Conway
William Bolton	George Lessey
Specialties	Condos Brothers & Jack Cole & Co.
Brearley	Robert Greig
Reynolds	Minor Watson
Mr. Pretto	Fortunio Bonanova
Proprietor	George Humbert
Postman	Spencer Charters
Band Leader	Mel Ruick

SPECIAL REMARKS

Leo Robin and Ralph Rainger wrote the lyrics and music for the picture, the titles being "Kindergarden Conga" (Ring Around the Rosy), "Hurrah for Today," "Miami," "I've Got You All to Myself," "Loveliness and Love," "You Started Something," "Is that Good" and "Solitary Seminole."

Release date, July 4, 1941

WEST POINT WIDOW (Paramount)

Comedy Drama

Producer—Sol C. Siegel. Directed by Robert Siodmak.

SYNOPSIS

Nurse Nancy Hull (Anne Shirley) is forever turning down bids from persistent suitors. Dr. Jimmie Krueger (Richard Carlson), who really loves her, discovers by accident that she is the mother of a six months old daughter.

Nancy tells Jimmy her story. Two years previously, she had married Rhody Graves (Richard Denning) Army's star football player, but since married cadets are not permitted at West Point she was persuaded by his mother to agree to an annulment. When she became a mother, she kept it a secret lest Rhody resign and ruin his career. Now she is waiting for him to graduate and claim her as his bride.

Jimmie, skeptical as to the probability of Graves returning, agrees to be "just a friend" but the friendship grows warmer and closer. One day fellow workers at the hospital discover the couple with the baby at the beach, and the gossip spreads that Jimmie and Nancy are secretly married and have a baby. He is called into the office of the hospital director, denies that he is married, but to prevent the Rhody Graves angle from leaking out, admits that he is the father of the baby and agrees to make an honest woman out of Nancy.

Two weeks before West Point graduation, Nancy quits her job, confident that Rhody will come to claim her. Rhody comes to Nancy and confesses he is engaged to another girl. Nancy faints from the shock; but is determined to provide for her daughter's future. Rhody's mother still feels that her son should marry the girl he is now engaged to.

Meanwhile, Jimmie has joined the Army Medical Corps and is ready to sail for Panama. He reads of Rhody's engagement and decides to see Nancy before leaving. The baby is so happy to see Jimmie that Nancy agrees to go to Panama with him where all three can be happy together.

CAST

Nancy Hull	Anne Shirley
Jimmy Krueger	Richard Carlson
Rhody Graves	Richard Denning
Daphne	Frances Gifford
Mrs. Willits	Maude Eburne
Mrs. Graves	Janet Beecher
Joe Martin	Archie Twitchell
Sophie	Lillian Randolph
Dr. Spencer	Cecil Kellaway
Miss Hinkle	Patricia Farr

Release date, June 20, 1941

HOOSIER SCHOOLBOY (Monogram) (Reissue)

Human Interest Drama

Produced by Ken Goldsmith. Directed by William Nigh.

SYNOPSIS

Shocky (Mickey Rooney), 14-year-old boy living with his father, the Captain (Edward Pawley), is about to be expelled from school. The Captain, a shell-shocked World War hero, has taken to drink to forget, and, unknowingly is the cause of his son's trouble. Shocky, resenting the slurs of his schoolmates, is constantly fighting with them. Mary (Anne Nagel), the new school teacher, befriends Shocky and has him reinstated.

A milk strike is on and Matthews, Sr. (William Gould), attempting to force the strikers to his terms buys milk from other towns. His son, Jack (Frank Shields) joins with the farmers in their strike against his father. Previously Jack had obtained a job for the Captain in his father's employ. The strikers barricade the roads and when the Captain starts out with a truck he is killed trying to get through. Saddened and alone, Shocky prepares to leave the town when Matthews, Sr., arrives and takes the boy home with him.

CAST

Shocky Carter	Mickey Rooney
Mary Evans	Anne Nagel
Jack Matthews	Frank Shields
Captain Carter	Edward Pawley
Mr. Matthews	William Gould
Roger	Bradley Metcalf
School Mistress	Dorothy Vaughn

SPECIAL REMARKS

Originally released in 1937, this picture was reviewed in Motion Picture Herald, issue of July 3, 1937.

Release date, April 17, 1941

HURRY, CHARLIE, HURRY (RKO)

Comedy

Produced by Howard Benedict. Directed by Charles Roberts.

SYNOPSIS

This story deals with a hen-pecked husband, who manages to get himself into a peck of trouble, at home, every time he turns around or opens his mouth, but who by his persistence and energy and the employment of the wiliest stratagems, manages to come out all right in the end.

Through a combination of highly comical though unfortunate happenings, the planned elopement of Beatrice Boone (Mildred Coles) and Jerry Grant (Kenneth Howell) falls through at the last minute, when they are caught in the act by Beatrice's mother (Cecil Cunningham). A domineering lady with great social aspirations for her daughter, limited to the small Indiana town of Katichug where Daniel Jennings Boone (Leon Errol) her husband, is the town's leading and only banker.

Banker Boone likes Jerry as a prospective son-in-law and has really engineered the elopement, but Mrs. Boone knows nothing of this. A series of events finally results in bringing about the elopement of the two young lovers, but only after Mr. Boone, through his strategy, succeeds in having his wife stage a party, at which even to the surprise of Mr. Boone, the Vice-President of the United States—visits as the guest of honor.

CAST

Daniel Boone	Leon Errol
Jerry Grant	Kenneth Howell
Beatrice Boone	Mildred Coles
Mrs. Boone	Cecil Cunningham
Horace Morris	George Watts
Cardwell	Chester Clute
Pain-in-the-Neck	Janette Fern
Poison Arrow	Noble Johnson
Frozen Foot	Lalo Encinas
Wagon Track	Eddie Conrad

HERE COMES THE NAVY (Warner Brothers) (Reissue)

Comedy-Drama

Directed by Lloyd Bacon.

SYNOPSIS

Chesty (James Cagney) joins the Navy when he loses his girl, Gladys (Dorothy Tree) to petty officer Biff (Pat O'Brien). He is assigned to Biff's ship. Then the brawling between between the two, contrasted by Droopy's (Frank McHugh) running gag comedy, rises to a crescendo when Biff finds that Chesty is loved by his sister Dorothy (Gloria Stuart). As the Navy tries to make a man out of Chesty, he fails to respond to treatment and even though he is decorated for preventing a turret room disaster, the Navy decides he'd be better off elsewhere and transfers him to the dirigible Macon. Again disobeying orders, Chesty rescues Biff from the end of a rope dangling in midair as the Macon is unable to make a landing. The pair continue to brawl until the parson silences them so that he can proceed with the wedding ceremony.

CAST

Chesty	James Cagney
Biff	Pat O'Brien
Dorothy	Gloria Stuart
Droopy	Frank McHugh
Gladys	Dorothy Tree
Commander Denny	Robert Barrat
Executive Officer	Willard Robertson
Floor Manager	Guinn Williams
Captain	Howard Hickman

SPECIAL REMARKS

Originally released in 1934, the picture was reviewed in Motion Piture Herald, issue of July 7, 1934.

Release date, December 21, 1940

SUNNY
(RKO Radio)

Musical Comedy

Produced and directed by Herbert Wilcox. Based upon the stage musical comedy.

SYNOPSIS

A musical comedy, "Streamlined Sawdust," is playing New Orleans during Mardi Gras. Sunny O'Sullivan (Anna Neagle) is the star of the slow. Sunny and Larry Warren (John Carroll), scion of a wealthy automobile family, who has escaped the vigilance of Henry Bates (Edward Everett Horton), the family lawyer, and Elizabeth Warren (Frieda Inescort), sister, are literally thrown together by the revelers. The "Queen of Hearts" (Martha Tilton) and her court "The Sportsmen," who, in swing harmonics, refuse to let them pass until Larry has kissed Sunny. That is the beginning of their romance.

Sunny leaves the show and Larry takes her to the family home, as his fiance. Although Elizabeth remains aloof, Sunny is heartened by the reception given her by Larry's Aunt Barbara (Helen Westley), head of the family. Most of the Social Register turn out for Sunny's wedding. Bunny Billings (Ray Bolger) and his "Streamlined Sawdust" troupe appear. Elizabeth, snatching at a last minute opportunity to humiliate Sunny, suggests the actors go on with their show before the ceremony. Under the leadership of a dizzy debutante (Grace Hartman) and Sunny's screwball brother (Paul Hartman) the troupe starts showing off.

Sunny is stunned when Larry tries to throw the troupe out bodily. Sunny walks out on Larry and returns to the show. There is great excitement at her return and that night every seat is taken. The story then moves through a kidnaping, considerable romance and melody to the finish.

CAST

Sunny O'Sullivan.....Anna Neagle
Bunny Billings.....Ray Bolger
Larry Warren.....John Carroll
Henry Bates.....Edward Everett Horton
Elizabeth Warren.....Frieda Inescort
Aunt Barbara.....Helen Westley
Muggins.....Muggins Davies
Major Sloane.....Benny Rubin
Head Waiter.....Torben Meyer
Queen of Hearts.....Martha Tilton

and

The Hartmans as

Weeney Runnymede.....Grace Hartman
Egghead.....Paul Hartman

SPECIAL REMARKS

The screen version retains the melodies Jerome Kern wrote for the musical comedy when it was presented at the New Amsterdam theatre, New York, in 1925 with the late Marilyn Miller and Jack Donahue as the stars. Those melodies include "Who," "Sunny," "Do You Love Me" and "Sunshine."

Release date, May 30, 1941

TOO MANY BLONDES
(Universal)

Musical Comedy

Associate producer, Joseph G. Sanford. Directed by Thornton Freeland.

SYNOPSIS

Dick Kerrigan (Rudy Vallee) and his bride of two weeks, Virginia (Helen Parrish), make a radio singing trio with Ted Bronson (Jerome Cowan). Bronson is fond of Virginia. They take a train to Hollywood to fulfill a radio contract. On the train, Dick meets some old friends of vaudeville days—all blondes. Virginia is jealous at first and later incensed when Dick, playing poker with the boys in an another car, is cut off at the junction and arrives in Hollywood a day later than she.

Bronson persuades Virginia to divorce Dick and also persuades the radio manager to fire Dick for failing to appear. Dick pretends to agree to the divorce. He offers to save his money, from a solo crooning job, if Virginia will save hers, to obtain the $500 necessary for the divorce. They settle down in the same apartment to reduce expenses. They watch the money in the sugar bowl like hawks.

Bronson fearing the newlyweds will make up, steals some of the money, which causes them to accuse each other of the theft. Then Dick starts flirting with a waitress, Hortense (Iris Adrian), who agrees to help him give Virginia "evidence." When Dick takes a sock at the radio manager, he retaliates by firing Virginia and Bronson. The group leave on a trip to Mexico for the divorce. Meanwhile, the radio manager gets a sponsor who insists upon hiring only Dick and Virginia. The radio manager effects a reconciliation between the two.

CAST

Dick Kerrigan.....Rudy Vallee
Virginia Kerrigan.....Helen Parrish
Marvin Gimble.....Lon Chaney, Jr.
Wally Pelton.....Eddie Quillan
Ted Bronson.....Jerome Cowan
Hortense.....Iris Adrian
Hotel Manager.....Edgar Kennedy

SPECIAL REMARKS

Songs include "Whistle Your Blues to a Bluebird," "Don't Mind If I Do," "Let's Love Again" and "The Man on the Flying Trapeze." The director, Thornton Freeland, will be remembered as the director of "Whoopee" and "Flying Down to Rio."

Release date, May 23, 1941

THE NURSE'S SECRET
(Warner Brothers)

Melodrama

Directed by Noel M. Smith. From a story by Mary Roberts Rinehart.

SYNOPSIS

As man's figure slips into the doorway of the Mitchell home, a man and a woman are arguing in a car in front of the house.

Miss Juliet Mitchell (Clara Blandick) goes to her nephew's room and discovers his dead body. Hugo (Leonard Mudie), the butler, his wife and Mary (Virginia Brissac), the maid, enter. Inspector Tom Patten (Regis Toomey), although the position of the body indicates an accidental shot, believes it is a murder. Patten has his girl friend, Ruth Adams (Lee Patrick), assigned as a nurse to Miss Mitchell.

When Ruth arrives, she meets Paula Brent (Ann Edmonds). Paula gets into the coupe that was in front of the house the night of the shooting. Ruth notices that Hugo and Mary act strangely. Florence Lentz (Julie Bishop), secretary to Glenn (Charles Trowbridge), Miss Mitchell's lawyer, is attacked as she arrives with the will but manages to hold on to it. Charles Elliott (George Campeau), who had been in the coupe with Paula the night of the murder, is arrested. Paula confesses she was married to the dead man. Then Miss Mitchell dies of arsenic poisoning.

The denouement comes with the discovery of Glenn's guilt. He, Hugo and Florence had rearranged the will and planned to split the money.

CAST

Ruth Adams.....Lee Patrick
Inspector Patten.....Regis Toomey
Florence Lentz.....Julie Bishop
Paula Brent.....Ann Edmonds
Charles Elliott.....George Campeau
Miss Mitchell.....Clara Blandick
Dr. Stewart.....Charles Waldron
Arthur Glenn.....Charles Trowbridge
Hugo.....Leonard Mudie
Mary.....Virginia Brissac

Release date, May 24, 1941

ADVENTURE IN WASHINGTON
(Columbia)

Political Melodrama

Produced by Charles R. Rogers. Directed by Alfred Green.

SYNOPSIS

John Coleridge (Herbert Marshall), U. S. Senator from the Silk Stocking District of New York, arrives in Washington for the opening of Congress. Jane Scott (Virginia Bruce), radio commentator, urges the senator to discuss naval appropriations over the air but is given the cold shoulder. In his office, the senator finds Jim O'Brien (J. M. Kerrigan), First District boss, who talks Coleridge into sponsoring Marty Driscoll (Gene Reynolds), orphaned son of a former New York political boss, as a Senate page boy.

Marty reaches Coleridge's office the same time Jane does. They become acquainted and he helps her to eavesdrop on a press interview, from which she had been barred, and to scoop the other correspondents. Marty, tough and smart, is contemptuous of the other page boys and burns up when they gang up on him and sent him on foolish errands. Frank Conroy (Pierre Watkin), a shady lobbyist, tries to bribe Coleridge into divulging defense bill information, so he can profit on the stock market, but is ignored by Coleridge.

The defense bill contents leak out, nevertheless, and Coleridge accuses Marty. Marty, in anger, goes to Conroy. Then Coleridge is accused and brought before an investigating committee. Over the air, Jane pleads for the guilty person to come out of hiding. Marty, now a dish washer in a Greek restaurant, hears her and confesses. Marty is tried by a jury of page boys and, defended by Coleridge, is exonerated.

CAST

John Coleridge.....Herbert Marshall
Jane Scott.....Virginia Bruce
Marty Driscoll.....Gene Reynolds
Miss Nolan.....Mary Currier
Jim O'Brien.....J. M. Kerrigan
Frank Conroy.....Pierre Watkin

Release date, May 30, 1941

PIRATES ON HORSEBACK
(Paramount)

Western

Produced by Harry Sherman. Directed by Lesley Selander.

SYNOPSIS

In the town of Rimrock it is rumored that Ben Pendleton has found the lost Eldorado Gold Mine, but, before the rumor can be verified, Ben is killed by Ace Gibson's (Morris Ankrum) henchmen. Hopalong Cassidy (William Boyd), accompanied by Lucky (Russell Hayden) and California (Andy Clyde), arrives to take over the Pendleton place. Trudy Pendleton (Eleanor Stewart), another heir, already is on the ranch. Hopalong and the girl decide to cooperate in hunting for the mine.

When Hopalong is hot on the trail of the mine, Ace Gibson, who has won the confidence of Trudy, has her order Hoppy off the ranch on a trumped up story. Hoppy continues his search, however, and with Lucky and California are captured by Gibson and his men, as they discover the mine. Overpowering their captors they escape. Hoppy rushes to Rimrock in time to rescue Trudy and Give Gibson a lacing.

CAST

Hopalong Cassidy.....William Boyd
Lucky.....Russell Hayden
California.....Andy Clyde
Trudy Pendleton.....Eleanor Stewart
Ace Gibson.....Morris Ankrum

Release date, May 23, 1941

SUN VALLEY SERENADE (20th Century-Fox)

Comedy-Romance and Music

Produced by Milton Sperling. Directed by H. Bruce Humberstone.

SYNOPSIS

Ted Scott (John Payne), Phil Corey (Glen Miller) and their band, are waiting in agent Don Murray's (William Davidson) office for an audition with their press agent, Nifty Allen (Milton Berle). Murray is listening to Vivian Dawn (Lynn Bari) rehearse with a band. There is an argument between Vivian and the band leader. As Murray has to have an outfit ready to put into Sun Valley he hires Ted's band.

Ted is served with a paper which advises him that he has to appear to adopt a refugee for whom he had applied, which he had entered into originally as a publicity stunt. He draws Karen Benson (Sonja Henie), a Norwegian girl. Karen falls for Ted and sets her cap for him. At Sun Valley she tries to attract Ted's attention with some fancy skating but Ted isn't looking.

Meanwhile the romance between Ted and Vivian progresses to the point of a proposal of marriage. Being a good skier, Ted tries to interest Vivian in the sport but she isn't having any of it. Out by himself, Ted discovers Karen on skis. They become constant ski companions. Vivian, jealous, tries to ski but finally gives it up as does Nifty. Nifty, who is trying to further a romance with Vivian, is ever being pestered by Miss Carstairs (Joan Davis).

When Vivian announces her engagement to Ted, Karen frames things so that she and Ted are stranded in a ski cabin high in the mountains. Ted's explanations are logical and acceptable but Karen twists things around to make them look compromising. Vivian's pride causes her to break the engagement and quit the band. Karen from then on is featured in an ice ballet.

CAST

Karen Benson.....Sonja Henie
Ted Scott.....John Payne
Phil Corey.....Glenn Miller
Nifty Allen.....Milton Berle
Vivian Dawn.....Lynn Bari
Miss Carstairs.....Joan Davis
Specialty .....Nicholas Brothers
Murray.....William Davidson
Specialty .....Dorothy Dandridge
Nurse .....Almira Sessions
Band Leader.....Mel Ruick
Headwaiter .....Forbes Murray
Customs Officer.....Ralph Dunn
Process Server.....Chester Clute

SPECIAL REMARKS

The songs, by Mack Gordon and Harry Warren, are "I Know Why and So Do You," "At Last," "It Happened in Sun Valley," "Chattanooga Choo Choo," "The World Is Waiting to Waltz Again," "I'm Lena the Ballerina" and "The Kiss Polka."

HALFWAY TO SHANGHAI (Universal)

Melodrama

Associate producer, Marshall Grant. Directed by Noel Smith.

SYNOPSIS

Cliff Weldon (Charles Bickford), a tough soldier-of-fortune from Kansas City, leader of the suicide squadron of trucks running munitions on the Burma Road, halfway between Rangoon and Shanghai, has made up his mind to return home and open a garage. Anne (Evelyn Ankers), daughter of Lloyd McBrogel (Cecil Kellaway), keeper of the hotel in Lashio, takes this news pretty hard.

Mike (Frank Albertson), Cliff's kid brother, suddenly appears on the scene. He intends to become a driver. Entering Mike's room, the brothers get a glimpse of a native rifling Mike's suitcase. The Burmese escapes. They discover Mike's suitcase has been switched with another by mistake. In it they find a secret transcript of the Burma Road schedule, obviously intended for enemy hands.

Mike tries to track the native, but is killed. Cliff and Anne by accident discover Victor Harrison (Truman Bradley), the trucking manager, to be the guilty party. Cliff is overpowered and Harrison, himself, sets out on the Burma Road to turn over equipment to enemy troops. Cliff, freed by Smitty (Willie Fung), heads a motor posse after Harrison, who is bested in a gun duel.

CAST

Cliff Weldon.....Charles Bickford
Anne McBrogel.....Evelyn Ankers
Mike Weldon.....Frank Albertson
Lloyd McBrogel.....Cecil Kellaway
Victor Harrison.....Truman Bradley
Smitty .....Willie Fung
Maizie .....Viola Vaughn
Lin Tai Yen.....Keye Luke

Pre-vues of 1941-42 Product Release Dates Not Set

ACCENT ON LOVE (20th Century-Fox)

Comedy-Romance

Associate producers, Walter Morosco and Ralph Dietrich. Directed by Ray McCarey.

SYNOPSIS

John Worth Hyndman (George Montgomery) is first vice-president of the corporation owned by T. J. Triton (Thurston Hall) earning $20,000 a year. But John is anything but happy. First, he is against T. J.'s raising rent in tenement districts and secondly, he is unhappily married to Triton's daughter, Linda (Cobina Wright, Jr.). In desperation, John tells his boss to go jump in the river.

He applies for a WPA job but is turned down. Coming upon a WPA project, John watches the men digging under the watchful eye of the Portuguese foreman, Manuel Lombroso (J. Carrol Naish). John hocks his watch and clothes and buys working clothes and a shovel. He joins the workmen, refusing to stop digging at the order of Manuel. John wins the Portuguese over and Manuel takes John home with him. There he meets Osa (Osa Massen).

John takes up the cause of the tenement dwellers and threatens Triton with some bad publicity if rents are raised. They argue and wind up in a police station. Leaving the station, John outfits his father-in-law in overalls, has him dig with the WPA workmen, ride on a subway and see the way the Lombrosos's live. Through a misunderstanding, the Lombrosos and Osa turn on John, but in the end Linda obtains a divorce and John, who has convinced Triton of the error of his ways, is returned to favor with Manuel and his friends.

CAST

John Worth Hyndman....George Montgomery
Osa .....Osa Massen
Manuel Lombroso.....J. Carrol Naish
Linda Hyndman.....Cobina Wright, Jr.
Patrick Henry Lombroso.....Stanley Clements
Teresa Lombroso.....Minerva Urecal
T. J. Triton.....Thurstan Hall
Mr. Smedley.....Irving Bacon
Flowers .....Leonard Carey
Magistrate .....Oscar O'Shea
Wardman.....John T. Murray

HELLO, SUCKER (Universal)

Comedy

Associate producer, Ken Goldsmith. Directed by Edward Cline.

SYNOPSIS

Fast-talking Conway (Walter Catlett) sells a dying vaudeville agency to simple E. Worthington Clippe (Hugh Herbert). Clippe soon realizes that he cannot make it pay and protests to Conway, who agrees to re-sell it to some other sucker.

Bob (Tom Brown) and Rosalie (Peggy Moran), small town young people, meet in the city under unhappy circumstances. Their luggage is switched and Rosalie has Bob arrested for "stealing" hers. Both have come to the city to answer Conway's advertisement and before either knows who the other is they are partners. Conway has sold them the dying vaudeville agency.

They soon realize they have been suckers, and with Clippe, pound the pavements looking for work. Then they get the idea of offering their vaudeville talent to demonstrate merchandise in "living show-windows" from coast to coast. They act on it: aerialists swing by their teeth from stockings; fire-eaters demonstrate fire-proof glassware and asbestos gloves, etc. They plan a celebration after six months prosperity.

Meanwhile, Rosalie's country sweetheart, Walter (Lewis Howard) shows up to claim her. Rosalie, who is now fond of Bob, goes to the celebration with Walter because she had seen a blonde model leave Bob's office scantily clad. Bob goes to the celebration with the model, Vera (June Storey). Ironically, Walter falls for Vera. The result is a free-for-all in which Rosalie douses Vera with water, Walter knocks out Bob and Rosalie knocks out Walter.

E. Worthington Clippe.....Hugh Herbert
Bob .....Tom Brown
Rosalie .....Peggy Moran
Conway .....Walter Catlett
Walter.....Lewis Howard
Vera .....June Storey

SING ANOTHER CHORUS (Universal)

Comedy and Music

Associate producer, Ken Goldsmith. Directed by Charles Lamont.

SYNOPSIS

Arthur Peyton (George Barbier), sole owner of Peyton Frocks, Inc., is having business and paternal troubles. His son, Andy (Johnny Downs), returning from college, is determined to gain recognition as a writer of stage revues. In this he is spurred on by Francine (Iris Adrian), ex-chorine who has starring ambitions. Edna (Jane Frazee)), his father's secretary, who wants to be a designer, and Stanislaus (Mischa Auer), Peyton Frocks' janitor, are readying an amateur show to celebrate the company's 25th anniversary.

Andy volunteers to direct the amateurs and induces a self-styled producer named Gateson (Walter Catlett) to agree to give a commercial production to the musical Andy wrote in college. Gateson obtains $50,000 from Mr. Peyton and disappears. The plans for the revue goes on apace and is finally presented. The revue gets a real producer; Gateson is caught with the $50,000; Stanislaus and Francine discover they like each other, and Edna and Andy discover the same.

CAST

Andy Peyton.....Johnny Downs
Edna .....Jane Frazee
Stanislaus .....Mischa Auer
Gateson .....Walter Catlett
Peggy .....Sunnie O'Dea
Francine .....Iris Adrian
Arthur Peyton.....George Barbier

1940-41 FEATURE SERVICE DATA

To Aid Showmen in Checking—Production Numbers—Running Time—Round Table Exploitation—Audience Classification—Dates and Page Numbers of Herald Reviews.

Her First Beau (Col.)
Release Date May 8, 1941
Production No. 2013
Running Time 77 Minutes
Reviewed May 10, 1941, Page 39
Audience Classification—General

They Dare Not Love (Col.)
Release Date April 30, 1941
Production No. 2011
Running Time 75 Minutes
Reviewed May 3, 1941, Page 41
Audience Classification—General
Legion of Decency Rating—Class A-2

Wildcat of Tucson (Col.)
Release Date December 31, 1940
Production No. 2211
Running Time 50 Minutes
Reviewed May 3, 1941, Page 41
Audience Classification—General
Legion of Decency Rating—Class A-1

I'll Wait for You (MGM)
Release Date May 16, 1941
Production No. 135
Running Time 71 Minutes
Reviewed May 10, 1941, Page 39
Audience Classification—General

Men of Boys Town (MGM)
Release Date April 11, 1941
Production No. 132
Running Time 106 Minutes
Reviewed March 15, 1941, Page 36
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Mar. 8, '41, Page 68; Apr. 19, '41, Page 63; Apr. 26, '41, Page 56; May 3, '41, Page 53

People vs. Dr. Kildare (MGM)
Release Date May 2, 1941
Production No. 133
Running Time 78 Minutes
Reviewed May 3, 1941, Page 38
Audience Classification—General
Legion of Decency Rating—Class A-1

Woman's Face, The (MGM)
Release Date May 9, 1941
Production No. 136
Running Time 105 Minutes
Reviewed May 10, 1941, Page 38
Audience Classification—Adult

Tumbledown Ranch in Arizona (Mono.)
Release Date April 20, 1941
Running Time 60 Minutes
Reviewed May 3, 1941, Page 41
Audience Classification—General

Lady Eve, The (Par.)
Release Date March 21, 1941
Production No. 4022
Running Time 95 Minutes
Reviewed March 1, 1941, Page 37
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—Apr. 26, '41, Page 55

Feature Service Data is completely indexed in the cumulative index on pages 143-144

Mad Doctor, The (Par.)
Release Date February 14, 1941
Production No. 4018
Running Time 90 Minutes
Reviewed February 8, 1941, Page 36
Audience Classification—Adult
Round Table Exploitation—Apr. 26, '41, Page 58

World in Flames (Par.)
Release Date November 15, 1940
Production No. 4010
Running Time 60 Minutes
Reviewed October 19, 1940, Page 35
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Nov. 23, '40, Page 67; Dec. 14, '40, Page 64; Apr. 19, '41, Page 64

Federal Fugitives (Prod.)
Release Date March 29, 1941
Production No. 108
Running Time 66 Minutes
Reviewed May 10, 1941, Page 40
Audience Classification—General
Legion of Decency Rating—Class A-1

Lady from Louisana, The (Rep.)
Release Date April 22, 1941
Production No. 014
Running Time 82 Minutes
Reviewed May 3, 1941, Page 40
Audience Classification—General
Legion of Decency Rating—Class A-2

Rookies on Parade (Rep.)
Release Date April 17, 1941
Production No. 013
Running Time 69 Minutes
Reviewed May 3, 1941, Page 38
Audience Classification—General
Legion of Decency Rating—Class A-2

Sheriff of Tombstone (Rep.)
Release Date May 7, 1941
Production No. 056
Running Time 56 Minutes
Reviewed May 10, 1941, Page 39
Audience Classification—General

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults.
Class B	Objectionable in Part
Class C	Condemned

Scattergood Baines (RKO)
Release Date February 21, 1941
Production No. 123
Running Time 69 Minutes
Reviewed February 15, 1941, Page 39
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploit—April 19, '41, Page 63

That Night in Rio (20th Cent.-Fox) (Technicolor)
Release Date April 11, 1941
Production No. 137
Running Time 90 Minutes
Reviewed March 8, 1941, Page 36
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—Mar. 29, '41, Page 64; Apr. 26, '41, Page 55; May 3, '41, Page 52

Major Barbara (U.A.)
Advance Roadshowing
Gabriel Pascal Production
Running Time 115 Minutes, plus 7 Minutes optional G. B. Shaw trailer
Reviewed May 10, 1941, Page 38
Audience Classification—General

Black Cat, The (Univ.)
Release Date May 2, 1941
Production No. 5028
Running Time 71 Minutes
Reviewed May 3, 1941, Page 38
Audience Classification—General
Legion of Decency Rating—Class A-2

Mutiny in the Arctic (Univ.)
Release Date April 18, 1941
Production No. 5054
Running Time 61 Minutes
Reviewed May 3, 1941, Page 38
Audience Classification—General

Here Comes the Navy (W.B.) (Reissue)
Release Date December 21, 1940
Production No. 525
Running Time 86 Minutes
Reviewed November 30, 1941, Page 38
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Dec. 14, '40, Page 68; Jan. 14, '41, Page 52; Jan. 18, '41, Page 58; Feb. 22, '41, Page 54; Mar. 1, '41, Pages 68, 69; Apr. 5, '41, Page 69; Apr. 19, '41, Page 66

Shadows on the Stairs (W.B.-F.N.)
Release Date March 1, 1941
Production No. 573
Running Time 63 Minutes
Reviewed May 10, 1941, Page 40
Audience Classification—General
Legion of Decency Rating—Class A-1

Strange Alibi (W.B.-F.N.)
Release Date April 19, 1941
Production No. 567
Running Time 63 Minutes
Reviewed May 3, 1941, Page 40
Audience Classification—General
Legion of Decency Rating—Class A-1

1940-41 SHORTS

What They're All About
Who Made Them
Production Numbers
Release Dates

CRISIS IN THE ATLANTIC (RKO)

March of Time, No. 10 (13,110)

This latest issue of March of Time reflects the headlines of the daily newspapers as they concern Britain's effort to keep open the sea lanes over which war material and vital food stuffs must safely and quickly be carried to England. Canada's participation and this country's ever increasing aid are depicted as is the United States' "protectorate" over Greenland. There are scenes aboard a British tanker in convoy from Canada to England filmed by March of Time cameramen, which have a good deal of dramatic impact. Other aspects of the subject includes sequences showing the U. S. Navy in action and ex-Colonel Lindbergh speaking against U. S. participation in the war.

Release date, May 9, 1941 18 *Minutes*

IT HAPPENED TO CRUSOE (Col.)

Fable (2755)

The King of the cannibals disowns his son, Westchester, because he is a vegetarian and refuses to follow the old cannibalistic traditions. Westchester leaves the tribe and trudges through the jungle until he arrives at Robinson Crusoe's hut and becomes his man Friday. Friday's first task is to drive Crusoe in his old jalopy on a tiger hunt. Soon they are captured by cannibals and brought before the king, who recognizes his son and holds Crusoe prisoner. The King praises his son for his single-handed capture. Just as Crusoe is being tied up for execution a tiger appears and all the cannibals scatter. Crusoe plays his violin which agonizes the tiger to such an extent that he is easily subdued by the cannibals, who then make Crusoe King of their tribe.

Release date, March 14, 1941 6 *Minutes*

OUT OF DARKNESS (MGM)

Passing Parade (*K*-284)

John Nesbitt here has chosen *La Libre Belgique,* an underground newspaper published during the first World War, as his latest subject for "The Passing Parade." There were 24 editors of this newspaper, which made its appearance during the first German occupation of Belgium. Twenty-two of the editors are discovered and shot but when the 23d appears, the German secret police officer collapses. For the 24th, Nesbitt points to a 1940 clipping which tells that *La Libre Belgique* is being published once more, and the reel ends with a call for courage by the people of all occupied countries.

Release date, March 29, 1941 11 *Minutes*

YUMPIN' YIMINY (Col.)

El Brendel (2430)

El Brendel, the comic with the Swedish dialect, returns to Columbia studios in a new series of two reel comedies of which this is the first to be released. In this yarn he is arrested for vagrancy and the judge tells him to get a job or go to jail. Looking for work, he innocently gets into all sorts of trouble. A notorious jewel thief engages him for his valet and thinking he is going to work in his master's home, he finds out later that it is the residence of the judge, who is away for the night. The thief is ransacking the place when Brendel disguised as the "maid" plays up to the thief, retaining his interest until the judge returns, and proves himself a hero by turning the robber over to the police.

Release date, March 7, 1941 16 *Minutes*

Synopses Indexed

Page numbers to synopses of short subjects published in all the issues of Product Digest Section to date are listed in the 1940-41 Shorts Release Chart, starting on page 140.

SCREEN SNAPSHOTS, No. 7 (Col.)

(2857)

Ken Murray, at his home in Hollywood, takes the audience into his private projection room where he runs off some new film he recently photographed. He shows some trick shots of Preston Foster in a triple role. Another scene is that of the birthday party to Larry Simms with the Bumstead Family and Daisy participating. There is also a sulky race with Andy Devine, Al Pearce and Jackie Searle riding in it, with many stars in the stands cheering them on. Glittering is the scene showing Geraldine Fitzgerald wearing a $600,000 display of diamonds and sapphires. Edgar Bergen and Charlie McCarthy also appear at a ceremony where Charlie is being made a Captain of the U. S. Army.

Release date, April 25, 1941 10 *Minutes*

THERE'S MUSIC IN YOUR HAIR (Col.)

Phantasy Cartoon (2704)

A Symphony orchestra in a concert hall is rendering its own version of the "Jolly Robbers Overture." A violin soloist shows wonderful talent, but has a habit of chewing gum. Accidentally he gets some gum stuck to his bow and has many difficulties. However, as the violinist is an excellent musician, he always manages to come in with his solo passages on time.

Release date, March 28, 1941 6 *Minutes*

THE LITTLE MOLE (MGM)

Cartoon (*Color*) (*W*-245)

A young mole wanders from his mother's side and runs into Dr. Skunk. The latter prescribes a pair of glasses and the mole, as soon as he gets them, runs off in search of beauty. He finds some beauty but also finds a lot of grief. The mole is glad to return to the comfort of his mother's arms.

Release date, April 5, 1941 9 *Minutes*

PICTURE PEOPLE, No. 9 (RKO)

(14,409)

In this issue of the series the Picture People cameraman visits a dog club, Tailwaggers in Hollywood, where some of the dogs who have appeared in recent pictures are to be found; a studio modiste, a sports center and a Hollywood garden, where Ray Bolger demonstrates a new dance. Also appearing in the reel are Brenda and Cobina, Abbott and Costello, Larry Simms, Linda Hayes, Virginia Vale, Guy Kibbee and Rita Hayworth.

Release date, April 25, 1941 8 *Minutes*

THE GOOSE GOES SOUTH (MGM)

Cartoon (*Color*) (*W*-246)

The geese start their annual trip south for the Winter but one of the flock decides to forego the usual flying and hitch-hike his way. He doesn't get much attention from the motorists except for one fellow who stops him at various points in the journey to explain that the car is going only a few blocks more. When the hitch-hiker finally arrives in Florida he sits down to relax. Just then a car stops beside him. It is the same motorist who had stopped for the goose before and once again repeats that if he wasn't going only a few blocks he'd give the goose a ride. With that he starts off and catapults off a cliff.

Release date, April 26, 1941 8 *Minutes*

LADY AND THE LUG (W.B.)

Elsa Maxwell (6102)

Elsa Maxwell, famed party giver and social advisor, is put in charge of the entertainment for a milk fund bazaar, run by society leaders. A young friend of hers wins the contract of a prize fighter in a poker game and prevails upon Miss Maxwell to sponsor the fighter and put on a boxing exhibition for the milk fund. The fighter turns out to be Maxie Rosenbloom, as punch drunk as ever. He moves into Miss Maxwell's home and does his training from there, under her constant supervision. Maxie becomes interested in Shakespeare and spends more time reading than in the ring. On the night of the big fight, Maxie refuses to fight when he discovers that he is going to be the main attraction at the benefit on a Long Island estate. Elsa finally prevails upon him to fight, convincing him that he is "noble" to do it. Maxie takes an awful beating and finally his opponent fouls him. With that, Elsa becomes angered and jumps into the ring and with one solid punch knocks his opponent out and the fight is over.

Release date, March 22, 1941 20 *Minutes*

A POLO PHONEY (RKO)

Leon Errol (13,705)

Leon Errol, in an effort to obtain a contract with a big polo player, dons a polo outfit, buys a pony and proceeds to the big games. His employer in the meantime has practically sewed up the contract but when Errol is responsible for his team losing he also loses the contract. Then a policeman arrives on the scene to arrest Errol for riding a runaway horse through the city streets.

Release date, May 16, 1941 18 *Minutes*

GLOVE AFFAIR (Col.)

Glove Slinger (2431)

Terry Kelly's kid brother, Jimmy, it seems, is influenced by bad companions in his neighborhood and the family decides to take him to Father Donovan's Camp in the country. They all decide to go along and pack into a trailer for the trip. There are many misadventures. Uncle Pat (Roscoe Ates) is the driver. He loses his way and in the pitch darkness of the night finds himself riding the rails in a tunnel where a fast approaching train almost runs them down. At the camp, Terry is insulted by a toughy called Slippery and Father Donovan suggests they put on their grudge fight in a ring which he has provided for the boys in camp.

Release date, April 4, 1941 16½ *Minutes*

1940-41 SHORTS

Production Numbers
Release Dates
Running Time

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	SPECIAL (16 Minutes)		
....	International Forum, 1	2-22-41	142
....	International Forum, 2	5-27-41	..
	ALL STAR COMEDIES (Average 17 Min.)		
2401	From Nurse to Worse (Stooges)	8-23-40	..
2421	Pleased to Mitt You (Glove Slingers)	9-6-40	18
2422	The Spook Speaks (Keaton & Ames)	9-20-40	10
2402	No Census, No Feeling (Stooges)	10-4-40	10
2423	Cold Turkey (Langdon)	10-18-40	10
2424	A Bundle of Bliss (Clyde)	11-1-40	..
2403	Cookoo Cavaliers (Stooges)	11-15-40	28
2425	Blondes and Blunders (Walter Catlett)	11-29-40	26
2426	His Ex Marks the Spot (Buster Keaton)	12-13-40	..
2404	Boobs in Arms (Stooges)	12-27-40	118
2427	The Watchman Takes a Wife (Clyde)	1-10-41	130
2428	Fresh As a Freshman (Glove Slingers)	1-29-41	95
2405	So Long Mr. Chumps (Stooges)	2-7-41	92
2429	So You Won't Squawk (Keaton)	2-21-40	142
2430	Yumpin' Yiminy (El Brendel)	3-7-41	139
2406	Dutiful But Oumb (Stooges)	3-21-41	142
2431	Glove Affair (Glove Slingers)	4-4-41	139
2432	Black Eyes and Blues (Karns)	4-18-41	129
2433	Ring and the Belle (Clyde)	5-2-41	..
2407	All the World's a Stooge (Stooges)	5-16-41	..
2434	Ready Willing but Unable (Brendel)	5-30-41	..
2435	Untitled (Clyde)	6-13-41	..
2436	French Fried Patootie (Mowbray)	6-27-41	..
2408	I'll Never Heil Again (Stooges)	7-11-41	..
	COLOR RHAPSODIES (7 Minutes)		
2501	Tangled Television	8-30-40	18
2502	Mr. Elephant Goes to Town	10-4-40	18
2503	The Mad Hatter	11-3-40	..
2504	Wise Owl	12-6-40	27
2505	A Helping Paw	1-7-41	51
2506	Way of All Pests	2-28-41	..
2507	The Carpenters	3-14-41	142
2508	The Land of Fun	4-18-41	..
2509	Tom Thumb's Brother	6-5-41	..
	PHANTASIES CARTOONS (Average 6 Min.)		
2701	Schoolboy Dreams	9-24-40	18
2702	Happy Holidays	10-25-40	..
2703	The Little Theatre	2-7-41	..
2704	There's Music In Your Hair	3-28-41	139
2705	The Cute Recruit	5-2-41	..
2706	The Wallflower	7-3-41	..
2707	The Crystal Gazer	8-8-41	..
	FABLES (8 Minutes)		
2751	Farmer Tom Thumb	9-27-40	10
2752	Mouse Meets Lion	10-25-40	18
2753	Paunch 'n' Judy	12-13-40	57
2754	The Streamlined Donkey	1-17-41	95
2755	It Happened to Crusoe	3-14-41	139
2756	Kitty Gets the Bird	5-18-41	..
2757	Oumh Like a Fox	6-19-41	..

For Synopses of 1940-1941 short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers.

Prod. No.	Title	Rel. Date	P.D. Page
	CINESCOPES (Average 9 Min.)		
2971	Hobby Lobby	8-30-40	..
2972	Floating Elephants	10-4-40	..
2973	Nice Work, If You Can Do It	11-8-40	18
2974	Unusual Crafts	12-25-40	57
2975	Feathers (Cosmocolor)	1-31-41	..
2976	Movie Magic	2-22-41	92
2977	This Is England	4-10-41	117
2978	Capital Sidelights	4-28-41	..
	WASHINGTON PARADE (Series 3) (10 Minutes)		
2901	No. 1 (The Mint)	10-25-40	..
2902	No. 2 (U. S. Military Academy)	12-13-40	130
2903	No. 3 (United States Naval Academy)	1-3-41	117
2904	No. 4 Spirit of 1941	3-7-41	119
	COMMUNITY SING (Series 5) (10 Minutes)		
2651	No. 1 (Jolly Tunes)	10-2-40	18
2652	No. 2 (Popular Love Songs)	11-8-40	18
2653	No. 3 (Melodies That Linger)	12-13-40	..
2654	No. 4 (Gay Tunes)	1-1-41	..
2655	No. 5 (Fun with Songs)	2-7-41	91
2656	No. 6 (Songs with Harmony)	3-14-41	142
2657	No. 7 Peppy Song Hits	4-25-41	..
2658	No. 8 (Featuring "Perfidia")	5-29-41	..
	QUIZ REELS (Average 10 Min.)		
2601	Take It Or Leave It	12-5-40	26
2602	Take It Or Leave It No. 2	12-25-40	57
2603	Take It Or Leave It No. 3	2-7-41	91
2604	Junior I. Q. Parade	3-7-41	..
2605	So You Think You Know Music No. 1	4-3-41	119
2606	Take It or Leave It No. 4	5-1-41	..
	NEW YORK PARADE (10 Minutes)		
2951	The New York Parade	1-24-41	71
2952	Abroad at Home	3-27-41	130
	HAPPY-HOUR (40 Minutes)		
2441	Puss in Boots (Re-Issue)	11-21-40	..
	TOURS (10 Minutes)		
2551	Historic Virginia	8-16-40	10
2552	Savoy In the Alps	9-13-40	10
2553	Old and New Arizona	9-27-40	..
2554	Islands of the West Indies	10-25-40	18
2555	Sojourn In Havana	11-25-40	27
2556	Beautiful British Columbia	12-20-40	57
2557	From Singapore to Hong-Kong	1-10-41	92
2558	Western Wonderland	2-28-41	92
2559	San Francisco—Metropolis of the West	4-3-41	119
2560	Beautiful Ontario (Color)	5-23-41	..
	20TH ANNIVERSARY SNAPSHOTS (10 Minutes)		
2851	No. 1 (Ken Murray)	9-6-40	10
2852	No. 2 (Don Wilson)	10-18-40	18
2853	No. 3 (Ken Murray)	11-22-40	27
2854	No. 4 (Ken Murray).	12-27-40	..
2855	No. 5 (Bob Hope)	2-2-41	117
2856	No. 6 (Larry Simms)	3-14-41	91
2857	No. 7 (Ken Murray)	4-25-41	139
2858	No. 8	6-6-41	..
2859	No. 9	7-11-41	..

Prod. No.	Title	Rel. Date	P.D. Page
	WORLD OF SPORTS (9 Minutes)		
2801	Master of Cue	10-4-40	10
2802	Hunting Wild Deer	11-22-40	27
2803	Ali the Giant Killer	12-27-40	51
2804	Ice Capers	1-24-41	92
2805	Splits, Spares and Strikes	2-21-41	91
2806	The Jungle Archer	3-28-41	118
2807	Diving Thrills	4-25-41	..

M-G-M

	CRIME DOES NOT PAY (Average 20 Min.)		
P-201	Eyes of the Navy	10-26-40	..
P-202	You, the People	11-30-40	26
P-203	Respect the Law	1-4-41	117
P-204	Forbidden Passage	2-8-41	80
P-205	Coffins on Wheels	..	..
	FITZPATRICK TRAVELTALKS (Tech) (9 Minutes)		
T-211	The Capital City	9-7-40	..
T-212	Cavalcade of San Francisco	9-28-40	..
T-213	Old New Mexico	10-26-40	..
T-214	Beautiful Bali	11-23-40	26
T-215	Old New Orleans	12-21-40	118
T-216	Mediterranean Ports	1-4-41	57
T-217	Red Men on Parade	2-1-41	83
T-218	Alluring Alaska	3-8-41	107
T-219	Glimpses of Kentucky	4-12-41	142.
T-220	Yosemite the Magnificent.	5-10-41	..
	PETE SMITH SPECIALTIES (10 Minutes)		
S-261	Quicker'n a Wink	10-12-40	..
S-262	Wedding Bills	11-30-40	27
S-263	Sea for Yourself	12-21-40	129
S-264	Penny to the Rescue	1-25-41	68
S-265	Quiz Biz (Sepia)	2-8-41	80
S-266	Memory Tricks (Sepia)	3-15-41	118
S-267	Aeronutics	4-26-41	..
	PASSING PARADE (10 Minutes)		
K-281	American Spoken Here	11-30-40	27
K-282	Whispers	2-8-41	80
K-283	More Trifles of Importance	3-22-41	104
K-284	Out of Oarkness	3-29-41	139
K-285	Willie and the Mouse	5-17-41	..
	MINIATURES (10 Minutes)		
M-231	Rodeo Dough	119-40	27
M-232	The Great Meddler	12-21-40	41
M-233	Happiest Man on Earth.	12-28-40	117
M-234	More About Nostradamus.	1-18-41	57
M-235	The Battle	..	..
	OUR GANG COMEDIES (Average 11 Min.)		
C-291	Good Bad Boys	9-7-40	..
C-292	Waldo's Last Stand	10-5-40	..
C-293	Goin' Fishin'	10-26-40	..
C-294	Kiddie Kure	11-23-40	26
C-295	Fightin' Fools	1-25-41	71
C-296	Baby Blues	2-15-41	104
C-297	Ye Olde Minstrels	3-18-41	104
C-298	1-2-3 Go	4-20-41	142
	TECHNICOLOR CARTOONS (9 Minutes)		
W-241	Lonesome Stranger	11-23-40	27
W-242	Mrs. Ladybug	12-21-40	..
W-243	Abdul the Bulbul Ameer.	2-22-41	104
W-244	The Prospecting Bear	3-8-41	104
W-245	The Little Mole	4-5-41	139
W-248	Goose Goes South	4-26-41	139
W-247	Rookie Bear	5-17-41	..

Prod. No.	Title	Rel. Date	P.D. Page
	METROSCOPIX (7 Minutes)		
A-100	Third Dimensional Murder	3-1-41	80

PARAMOUNT

	SPECIAL (19 Minutes)		
FFO-1	Raggedy Ann	4-11-41	130
	ANIMATED ANTICS (7 Minutes)		
HO-1	The Dandy Lion	9-20-40	..
HO-2	Sneak, Snoop and Snitch	10-25-40	17
HO-3	Mommy Love Puppy	11-29-40	27
HO-4	Bring Himself Back Alive	12-20-40	34
HO-5	Pop and Mom in Wild Oysters	2-14-41	80
HO-6	Twinkletoes Gets the Bird	3-14-41	..
HO-7	Speaking of Animals—Down on the Farm	4-18-41	91
HO-8	Sneak, Snoop and Snitch in Triple Trouble	5-9-41	..
HO-9	Zero, the Hound	5-30-41	..
HO-10	Twinkletoes—Where He Goes Nobody Knows	6-27-41	..
	UNUSUAL OCCUPATIONS (Color) (11 Minutes)		
LO-1	No. 1	9-27-40	..
LO-2	No. 2	11-29-40	27
LO-3	No. 3	1-24-41	71
LO-4	No. 4	3-28-41	92
LO-5	No. 5	5-30-41	..
	BENCHLEY COMEDIES (10 Minutes)		
SO-1	The Trouble with Husbands	11-8-40	..
SO-2	Waiting for Baby	1-24-41	71
SO-3	Crime Control	4-11-41	119
SO-4	The Forgotten Man	5-23-41	..
	FASCINATING JOURNEYS (Tech) (10 Minutes)		
MO-1	River Thames, Yesterday	11-8-40	18
MO-2	The Sacred Ganges	12-27-40	51
MO-3	A Village in India	1-31-41	71
MO-4	Delhi	3-21-41	92
MO-5	Indian Ourbar	5-16-41	..
	GABBY COLOR CARTOONS (7 Minutes)		
GO-1	King for a Day	10-18-40	..
GO-2	The Constable	11-15-40	17
GO-3	All's Well	1-17-41	51
GO-4	Two for the Zoo	2-21-41	68
GO-5	Swing Cleaning	4-11-41	119
GO-6	Fire Cheese	6-20-41	..
	HEADLINERS (10 Minutes)		
AO-1	Moments of Charm (Tech)	9-13-40	..
AO-2	Listen to Larry	10-25-40	..
AO-3	Johnny Messner & Orch	12-13-40	34
AO-4	Gene Krupa and His Orch.	1-31-41	71
AO-5	Bob Chester and Orch.	3-21-41	92
AO-6	Those We Love	6-6-41	..
	MADCAP MODELS (Color) (9 Minutes)		
UO-1	Western Daze	1-17-41	129
UO-2	Oipsy Gypsy	4-4-41	130
UO-3	Hoola Boola	6-13-41	..
	PARAGRAPHICS (10 Minutes)		
VO-1	Nature's Nursery	10-11-40	..
VO-2	Seeing Is Believing	11-22-40	27
VO-3	Breezy Little Bears	12-27-40	117
VO-4	Red, White and Blue Hawaii	2-28-41	91
	POPEYE THE SAILOR (7 Minutes)		
EO-1	Popeye Meets Wm. Tell	9-20-40	..
EO-2	My Pop, My Pop	10-18-40	..
EO-3	With Poopdeck Pappy	11-15-40	27
EO-4	Popeye Presents Eugene, the Jeep	12-13-40	41
EO-5	Problem Pappy	1-10-41	51

Prod. No.	Title	Rel. Date	P.D. Page
EO-6	Quiet Pleeze	2-7-41	95
EO-7	Olive's Sweepstake Ticket	3-7-41	..
EO-8	Flies Ain't Human	4-4-41	119
EO-9	Popeye Meets Rip Van Winkle	5-9-41	142
EO-10	Olive's Boithday Presink	6-13-41	..

POPULAR SCIENCE (Color)
(10 Minutes)

JO-1	No. 1	9-6-40	..
JO-2	No. 2	11-1-40	17
JO-3	No. 3	12-20-40	34
JO-4	No. 4	2-21-41	91
JO-5	No. 5	5-2-41	92

SPORTLIGHTS
(9 Minutes)

RO-1	Diving Oemons	9-6-40	..
RO-2	Sporting Everglades	10-4-40	..
RO-3	Motorcycle Stunting	11-1-40	18
RO-4	Marine Round-up	12-6-40	26
RO-5	Feminine Fitness	1-3-41	41
RO-6	Acrobatic Aces	2-7-41	117
RO-7	Fishing Fever	2-28-41	91
RO-8	Canine Sketches	3-28-41	95
RO-9	Sun Fun	4-25-41	91
RO-10	On the Spot	5-23-41	142
RO-11	Lasso Wizards	6-30-41	..

PRODUCERS

AMERICAN HISTORY
(22 Minutes)

0.1	Our Bill of Rights	3-1-41	..
0.2	Our Declaration of Independence	3-1-41	..
0.3	Our Constitution	3-1-41	..
0.4	Our Monroe Doctrine	3-1-41	..

RKO

SPECIAL
(18 Minutes)

13.801	Growing Up	12-13-40	34

SPECIAL
(Average 11 Min.)

14,501	Eyes on Brazil	2-21-41	80
14.502	What's Happening in Argentina?	3-21-41	104
14.503	The Swastika in Chile	4-18-41	..

MARCH OF TIME
(Average 20 Min.)

13.101	On Foreign News Fronts	9-13-40	..
13.102	Britain's R.A.F.	10-4-40	..
13,103	Mexico	10-25-40	..
13,104	Arms and the Men—U. S. A.	11-22-40	..
13,105	Labor and Oefense	12-20-40	118
13.106	Uncle Sam, The Non-Belligerent	1-17-41	..
13,107	American's All!	2-14-41	83
13,108	Australia at War	3-14-41	92
13,109	Men of the F.B.I., 1941	4-11-41	118
13,110	Crisis in the Atlantic	5-9-41	139

WALT OISNEY CARTOONS
(8 Minutes)

14,101	Golden Eggs	3-7-41	68
14,102	A Gentleman's Gentleman	3-28-41	91
14,103	Eaggage Buster	4-18-41	129
14,104	A Good Time for a Dime	5-9-41	142
14.105	Canine Caddy	5-30-41	..
14.108	How to Ride a Horse	8-20-41	..
14,107	Nifty Nineties	7-11-41	..
14.108	Early to Bed	8-1-41	..
14.109	Truant Officer Oonald	8-22-41	..
14,110	Oonald's Camera	9-12-41	..
14.111	Lend a Paw	10-3-41	..
14.112	Old MacOonald Ouck	10-24-41	..
14.113	Symphony Hour	11-14-41	..
14.114	Chef Oonald	12-5-41	..
14,115	Donald's Snow Fight	12-26-41	..
14.116	How to Ski	1-16-42	..
14.117	How to Become An Olympic Champ	2-7-42	..
14.118	The Sleep Walker	2-28-42	..

INFORMATION PLEASE
(Average 11 Min.)

14,201	No. 1 Anna Neagle	9-6-40	..
14.202	No. 2 Ruth Gordon	10-4-40	..
14.203	No. 3 Alice Marble	11-1-40	18
14.204	No. 4 Louis Bromfield	11-29-40	34
14,205	No. 5 Wendell Willkie	12-27-40	51
14,206	No. 6 Jan Struther	1-24-41	68
14,207	No. 7 Anna Neagle	2-21-41	80
14.208	No. 8 Boris Karloff	3-21-41	118
14,209	No. 9 Alice Marble	4-8-41	142
14,210	No. 10	5-16-41	..

Prod. No.	Title	Rel. Date	P.D. Page

SPORTSCOPE
(Average 9 Min.)

14,301	Quail Quest	8-30-40	..
14,302	Kentucky Royalty	9-27-40	..
14,303	Sportsman's Partner	10-25-40	17
14,304	Snow Fun	11-22-40	34
14,305	Snow Eagles	12-20-40	57
14,306	Mat Men	1-17-41	57
14,307	Caballero College	2-14-41	83
14,308	Publicity Sports	3-14-41	107
14,309	Sword Soldiers	4-11-41	130
14,310	Jockey's Day	5-9-41	..

PICTURE PEOPLE
(10 Minutes)

14,401	No. 1	9-13-40	..
14,402	No. 2	10-11-40	..
14,403	No. 3	11-8-40	27
14,404	No. 4	12-8-40	34
14,405	No. 5	1-3-41	57
14,406	No. 6	1-31-41	71
14,407	No. 7	2-28-41	83
14,408	No. 8	3-28-41	129
14,409	No. 9	4-25-41	139
14,410	No. 10	5-23-41	..

EDGAR KENNEOY
(Average 18 Min.)

13,401	Sunk by the Census	9-6-40	..
13,402	Trailer Tragedy	10-18-40	..
13,403	Drafted in the Oepot	12-20-40	51
13,404	Mad About Moonshine	2-21-41	80
13,405	It Happened All Night	4-4-41	104
13,406	Apple in His Eye	6-6-41	..

LEON ERROL
(Average 19 Min.)

13,701	He Asked Fer It	9-27-40	..
13,702	Tattle Television	11-29-40	26
13,703	The Fired Man	1-10-41	129
13,704	When Wifie's Away	3-14-41	104
13,705	A Polo Phoney	5-16-41	139
13,706	A Panic in the Parlor	6-27-41	..

RAY WHITLEY
(Average 15 Min.)

13,501	Bar Buckaroos	11-8-40	18
13,502	Prairie Spooners	1-31-41	71
13,503	Red Skins & Red Heads	4-25-41	142

REPUBLIC

MEET THE STARS
(10 Minutes)

028-1	Chinese Garden Festival	12-24-40	..
028-2	Baby Stars	1-24-41	117
028-3	Variety Reel No. 3	2-24-41	80
028-4	Variety Reel No. 4	3-24-41	..
028-5	Hollywood Meets the Navy	4-24-41	129

20TH CENTURY-FOX

AOVENTURES NEWSCAMERAMAN
(Average 9 Min.)

1201	Midget Motor Mania	11-8-40	16
1202	Training Police Horses	1-17-41	68
1203	The Modern Highway	1-31-41	..

BELIEVE IT OR NOT
(10 Minutes)

1601	Acquitted By the Sea	9-27-40	10
1602	Untitled	3-28-41	..

LEW LEHR
(9 Minutes)

1401	Grunters and Groaners	8-30-40	..
1402	Tale of Butch the Parrot	2-28-41	..

MAGIC CARPET
(9 Minutes)

1101	Eskimo Trails	8-2-40	..
1102	Land of Flowers (Tech)	9-15-40	..
1104	Old Dominion State (Tech)	11-22-40	26
1105	Spotlight on Indo China	12-20-40	57
1106	Sentinels of the Caribbean	2-14-41	129
1107	Miracle of Hydro	3-14-41	129
1108	Arctic Springtime (Father Hubbard)	4-25-41	..
1109	A Letter from Cairo	5-9-41	..

SPORTS REVIEWS
(8 Minutes)

1301	Vacation Time (Tech)	8-18-40	..
1302	Lure of the Trout	10-11-40	10
1303	Bowling for Strikes	12-20-40	17
1304	The Rodeo Goes to Town	1-3-41	57
1305	Playing with Neptune	2-14-41	129
1306	Symphony in Snow	3-14-41	131

Prod. No.	Title	Rel. Date	P.D. Page

TERRYTOONS (Tech)
(7 Minutes)

1551	Billy Mouse's Akwakade	8-9-40	..
1552	Lucky Duck	9-8-40	..
1553	How Wet Was My Ocean	10-4-40	10
1554	Landing of the Pilgrims	11-1-40	10
1555	Plane Goofy	11-29-40	26
1556	Temperamental Lion	12-27-40	34
1557	Mississippi Swing	2-7-41	71
1558	The Home Guard	3-7-41	80
1559	Uncle Joey	4-18-41	..

TERRYTOONS (Black & White)
(7 Minutes)

1501	Club Life in Stone Age	8-23-40	10
1502	Touchdown Oemons	9-20-40	10
1503	Happy Hunting Grounds	10-18-40	10
1504	Magic Pencil	11-15-40	27
1505	Snow Man	12-13-40	34
1506	What a Little Sneeze Will Oo	1-10-41	57
1507	Hairless Hector	1-24-41	68
1508	Fishing Made Easy	2-21-41	129
1509	When Knights Were Bold	3-21-41	131
1510	The Baby Seal	4-10-41	..
1511	A Dog's Oream	5-2-41	..
1512	The Magic Shell	5-16-41	..

THE WORLO TOOAY
(9 Minutes)

1701	Battle of the Atlantic	4-11-41	130
1702	War in the Oesert	5-9-41	..

UNIVERSAL

SPECIAL
(19 Minutes)

5110	Swing With Bing	9-4-41	..

COLOR CARTOON
(Average 7 Min.)

5241	Crazy House	9-23-40	..
5242	Recruiting Oaze	10-28-40	..
5243	Knock-Knock	11-25-40	26
5244	Syncopated Sioux	12-30-40	41
5245	Mouse Trappers	1-27-41	68
5246	Fair Today	2-24-31	68
5247	Hysterical High Spots in American History	3-31-41	91
5248	Scrub Me Mama with a Boogie Beat	4-28-41	..
5249	Olzzy Kitty	5-26-41	..
5250	Salt Water Daffy	6-9-41	..
5251	Wordy Woodpecker	6-30-41	..

STRANGER THAN FICTION
(9 Minutes)

5371	No. 81	9-16-40	..
5372	No. 82	10-14-40	..
5372	No. 83	11-4-40	..
5374	No. 84	12-2-40	34
5375	No. 85	1-1-41	41
5376	No. 86	2-3-41	80
5377	No. 87	3-10-41	91
5378	No. 88	3-24-41	95
5379	No. 89	4-7-41	118
5380	No. 90	5-5-41	..
5381	No. 91	5-19-41	..
5382	No. 92	6-2-41	..

GOING PLACES
(9 Minutes)

5351	No. 81	9-23-40	..
5352	No. 82	10-14-40	..
5353	No. 83	11-11-40	..
5354	No. 84	12-23-40	57
5355	No. 85	1-22-41	51
5356	No. 86	2-19-41	71
5357	No. 87	3-17-41	91
5358	No. 88	3-31-41	104
5359	No. 89	4-21-41	118
5360	No. 90	5-12-41	..
5361	No. 91	5-26-41	..
5362	No. 92	6-16-41	..

MUSICALS
(Average 18 Min.)

5221	Class In Swing	9-11-40	..
5222	Gongamania	10-16-40	17
5223	Torrid Tempos	11-27-40	34
5224	Tickled Pinky	12-25-40	41
5225	Beat Me Oaddy	1-22-41	..
5226	Bagdad Oaddy	2-19-41	83
5227	Music In the Morgan Manner	3-19-41	92
5228	Jumpin' Jive	4-23-41	..
5229	Shadows in Swing	5-21-41	..
5230	Untitled	6-18-41	..

Prod. No.	Title	Rel. Date	P.D. Page

COLOR CARTOONS (Re-Issues)
(Average 8 Min.)

5261 to 5266	Inclusive	6-3-40 to 8-10-40	..

VITAPHONE

SPECIAL
(10 Minutes)

....	London Can Take It	10-26-40	..
....	Christmas Under Fire	1-24-41	..

TECHNICOLOR SPECIALS
(Average 20 Min.)

6001	Flag of Humanity	10-19-40	..
6002	March on Marines	12-14-40	34
6003	Meet the Fleet	2-8-41	80
6004	Wings of Steel	4-5-41	129
6005	Here Comes the Cavalry	6-28-41	..

ELSA MAXWELL COMEDIES
(19 Minutes)

6101	Riding Into Society	8-7-40	..
6102	The Lady and the Lug	3-22-41	139
6103	Throwing a Party	7-12-41	..

BROAOWAY BREVITIES
(20 Minutes)

6201	Just a Cute Kid	10-5-40	17
6202	Alice In Movieland	11-16-40	27
6203	Love's Intrigue	12-28-40	57
6204	Oog in the Orchard	1-25-41	117
6205	Take the Air	2-22-41	83
6206	The Seeing Eye	5-3-41	117
6207	Sockeroo	5-31-41	..
6208	Hunting the Hard Way	5-17-41	..

HOLLYWOOO NOVELTIES
(10 Minutes)

6301	Football Highlights	9-28-40	..
6302	Shark Hunting	11-8-40	..
6303	Mexican Jumping Beans	12-7-40	26
6304	History Repeats Itself	1-18-41	..
6305	Wild Boar Hunt	3-15-41	95

THE SPORTS PARAOE
(10 Minutes)

6401	Fly Fishing	9-21-40	..
6402	Oogs You Seldom See	11-2-40	..
6403	Olary of a Racing Pigeon	11-23-40	27
6404	California Thoroughbreds	1-11-41	51
6405	Fight, Fish, Fight	3-1-41	91
6406	Sky Sailing	4-19-41	118
6407	Big Bill Tilden	5-24-41	130

MELOOY MASTERS BANOS
(10 Minutes)

6501	Matty Malneck & Orch	9-14-40	..
6502	Joe Reichman & Orch	10-26-40	..
6503	Jan Garber & Orch	11-23-40	..
6504	Skinnay Ennis & Orch	1-4-41	41
6505	Henry Busse & Orch	11-30-40	27
6506	Cliff Edwards and His Buckaroos	3-8-41	92
6507	Freddy Martin & Orch	4-12-41	104
6508	Marie Greene and Her Gang	4-26-41	130

LOONEY TUNES CARTOONS
(7 Minutes)

6601	Calling Or. Porky	9-21-40	10
6602	Pre Historic Porky	10-12-40	..
6603	Sour Puss	11-2-40	27
6604	Porky's Hired Hand	11-30-40	34
6605	Timid Toreador	12-21-40	51
6606	Porky's Snooze	1-11-41	71
6607	The Haunted Mouse	2-15-41	80
6608	Joe Glow the Firefly	3-8-41	107
6609	Porky's Bear Facts	3-29-41	104
6610	Porky's Preview	4-19-41	130
6611	Porky's Ant	5-10-41	142

MERRIE MELOOIES CARTOONS (Tech)
(7 Minutes)

6701	Malibu Beach Party	9-14-40	..
6702	Stagefright	9-28-40	..
6703	Holiday Highlights	10-12-40	..
6704	Good Night Elmer	10-26-40	18
6705	Wacky Wildlife	11-9-40	27
6708	Bedtime for Sniffles	11-23-40	27
6707	Of Fox and Hounds	12-7-40	..
6708	Shop, Look and Listen	12-21-40	41
6709	Elmer's Pet Rabbit	1-4-41	41
6710	The Fighting 69½	1-18-41	117
6711	Sniffles Bells the Cat	2-1-41	83
6712	The Crackpot Quail	2-15-41	80
6713	The Cat's Tale	3-1-41	107
6714	Tortoise Beats the Hare	3-15-41	104
6715	Goofy Groceries	3-29-41	107
6716	Toy Trouble	4-12-41	131
6717	Trial of Mr. Wolf	4-26-41	129
6718	Farm Frolics	5-10-41	142
6719	Hollywood Steps Out	5-24-41	142

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BOB HOPE RE-ISSUES
(Average 18 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
6901	Calling All Tars	2-1-41	68
6902	Shop Talk	2-22-41	83
6903	Old Grey Mayor	3-15-41	83
6904	Double Exposure	4-5-41	104
6905	Watch the Birdie	4-26-41	107

SERIALS

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
1120	Green Archer, The (15 Episodes)	10-25-40	..
2120	White Eagle (12 Episodes)	1-31-41	41
2180	The Spider Returns (15 Episodes)	5-9-41	130

REPUBLIC

Prod. No.	Title	Rel. Date	P.D. Page
081	King of the Royal Mounted (12 Episodes)	9-20-40	..
082	Mysterious Dr. Satan (15 Episodes)	12-13-40	18
080	Adventure of Captain Marvel (12 Episodes)	3-28-41	68
083	"Jungle Girl" (15 Episodes)	6-21-41	..

UNIVERSAL

Prod. No.	Title	Rel. Date	P.D. Page
5681-92	Junior G-Men (12 Episodes)	10-140	..
5781-95	The Green Hornet Strikes Again (15 Episodes)	12-24-40	..
5881-92	Sky Raiders (12 Episodes)	4-8-41	118
6781-95	Riders of Death Valley (15 Episodes (Pre-released) (1941-42)	7-1-41	92

RED SKINS AND RED HEADS (RKO)
Ray Whitley (13,503)

Ray Whitley and his boys are to play a Saturday night dance. Virginia (Virginia Vale) and students from White-Fox school for girls are on a camping vacation. Their chaperones (Jane Kigley and Ricca Allen) refuse to allow their charges to attend the dance. Ray and his boys hide in a farmer's wagon and sneak to the girl's camp. The boys play a hill-billy number while the girls dance. This is interrupted by the two chaperones.

Virginia hides the boys and later arranges for them to pull a fake raid on the camp by pretending to be Indians with Ray as the hero. The old dowagers are frightened and the boys leave them in camp tied to a tree. While the boys and girls are enjoying the dance, the chaperones escape. At the dance hall the chaperones mistake a real Indian for one of the boys and a fight is started. Ray saves the dowagers from the real Indian.

Release date, April 25, 1941 18 *Minutes*

SO YOU WON'T SQUAWK? (Col.)
Buster Keaton (2429)

Keaton is a porter at a swanky roadhouse where confidence men hang out. A new mob takes over and mistake Buster for "Wolf," the leader of the opposition. They flee from the place. When the real "Wolf" finds out how scared his enemies are of Buster, he appoints him his official collector. A series of exciting and humorous events transpire as the gangsters try to kill Buster by throwing him over cliffs, gassing him and knocking him out of windows. He turns up each time and they think they are seeing ghosts.

Release date, Feb. 21, 1941 16 *Minutes*

PORKY'S ANT (W.B.)
Looney Tune (6611)

Porky decides to go hunting in the African jungles and capture the famous Pigmy Ant. He comes across the Ant and is about to capture him when a ferocious lion traps Porky. The Ant saves Porky from the lion so Porky shows his gratitude by letting the Ant go free.

Release date, May 10, 1941 7 *Minutes*

FARM FROLICS (W.B.)
Merrie Melody (Color) (6718)

In this Merrie Melody, the audience is taken around on a farm, the various points of interest being pointed out by a narrator. The humorous antics and gags pulled by the barnyard animals are the highlights of the subject.

Release date, May 10, 1941 7 *Minutes*

COMMUNITY SING, No. 6 (Col.)
(2656)

Lew White returns to the organ in this issue, playing "You're Nobody's Sweetheart Now," "Santa Fe Trail," "That's For Me," "I Hear a Rhapsody" and "Thanks for the Memory."

Release date, March 14, 1941 10 *Minutes*

INTERNATIONAL FORUM, No. 1 (Col.)
Special

First of a projected series this two-reel subject has Dorothy Thompson, Wythe Williams, William L. Shirer and Linton Wells, commentators of radio fame, in what is planned as an informal discussion of current war events. Parts of their discussion are illustrated with animated maps and with interspersed newsreel footage. Plans for the series indicate the cast of commentators will be varied in each release.

Release date, Feb. 22, 1941 16 *Minutes*

1–2–3 GO (MGM)
Our Gang (C-298)

Mickey goes to the hospital when he is knocked down by an automobile. The Our Gang youngsters visit him at the hospital and after leaving decide to organize a safety club to reduce accidents among children. The idea takes hold and their parents join in the campaign. As devised by the youngsters the purpose is to have everyone look in three directions and count three before starting to cross the street.

Release date, April 20, 1941 10 *Minutes*

DUTIFUL BUT DUMB (Col.)
Stooges (2406)

They are expert photographers in this comedy, assigned on an expedition to the Kingdom of Vulgaria from which no photographer has ever returned alive. With their camera snapping everything in sight, they get into no end of trouble with local police, the King, himself, and finally, the army pursues them. Lined up for execution, the boys make one last request—to smoke. The request granted, they produce cigars two feet long and before they can finish them several days have passed, the soldiers are overcome by smoke and the Stooges make their way back home.

Release date, March 21, 1941 16½ *Minutes*

POPEYE MEETS RIP VAN WINKLE (Par.)
Cartoon (EO-9)

Popeye the sailor comes to the aid of Rip Van Winkle when that Sleepy Hollow character is on the verge of being dispossessed for non-payment of rent. Rip wanders off in his sleep to where a group of elves are playing tenpins and Popeye follows in search. A battle royal develops.

Release date, May 9, 1941 7 *Minutes*

ON THE SPOT (Par.)
Sportlight (RO-10)

Ted Husing is on the spot answering queries on sports in this reel. The questions involve cavalry maneuvers, figure skating, dog training, and Babe Didrickson, the noted woman athlete. There are slow motion shots of sports events and a running gag on why wagon wheels appear to be going backward instead of forward when filmed.

Release date, May 23, 1941 10 *Minutes*

GLIMPSES OF KENTUCKY (MGM)
FitzPatrick Traveltalk (T-219)

The scenic highlights of the "blue grass state" of Kentucky are the subjects of James A. FitzPatrick's latest Traveltalk. First shown is the Cumberland River which winds through the state creating a fertile valley. Kentucky at present, it is pointed out, is still an agriculture state with about seventy per cent of its population living on farms and depending on farm produce for existence. Also shown in the subject are the tiny log cabin where Stephen Foster composed "My Old Kentucky Home," and the breeding of thoroughbred horses.

Release date, April 12, 1941 8 *Minutes*

INFORMATION PLEASE, No. 9 (RKO)
(14,209)

In this session of the quiz experts they are called upon to identify song titles acted out in pantomime with Alice Marble, guest expert, answering the first correctly. The panel is then asked to name the literary works in which certain phrases appeared, followed by the identification of various sports figures. The panel is asked to imagine that they are on a desert island and to give the reason why they wouldn't want certain people of fact and fiction to be there with them. The effect of drinks on certain characters of fiction is the next question fired at the experts. Other questions concern old songs and works of literature.

Release date, April 18, 1941 11 *Minutes*

A GOOD TIME FOR A DIME (RKO)
Disney Cartoon (Color) (14,104)

Donald Duck goes on an experimenting tour of a penny arcade with some amusing experiences. He finds a movie machine and inserts his money but is disappointed when the machine jams and doesn't go beyond the sixth veil in "The Dance of the Seven Veils." An iron-claw machine yields a number of prizes which he blows back when he cannot suppress a sneeze. Then a mechanical airplane gets out of control, which contributes to Donald's already bad humor.

Release date, May 9, 1941 7 *Minutes*

HOLLYWOOD STEPS OUT (W.B.)
Merrie Melody (Color) (6719)

This cartoon caricatures many of Hollywood's famous motion picture stars, the entire action taking place in Ciro's, Hollywood night club. A bubble dancer entertains the stars.

Release date, May 24, 1941 7 *Minutes*

THE CARPENTERS (Col.)
Color Rhapsody (2507)

Here are introduced three new characters, Herman, Teewilliger and Clancy. They are carpenters on the job of building a house and all the silly contraptions they use and goofy things they do are on the amusing side.

Release date, March 14, 1941 7 *Minutes*

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HOW TO USE IT

Motion Picture Herald's new and valuable exhibitor service section, Product Digest, is a master index to all information available to date on 1940-41 product and which has been published in the several preceding issues of Product Digest.

Check the title of any feature that you want to look up, turn to the designated page or pages, and you will find all buying and booking information available up to this very minute — synopses, casts, credits, release dates, production numbers, running time, review references, Round Table references and Legion of Decency ratings.

Product Digest is published every other week alternately with the regular Release Chart.

The Release Chart carries, as always, an alphabetical index of titles, a breakdown by companies, star information, release dates, running time and review references. The Release Chart, published every other week, is a compact compilation of certain important booking information.

Product Digest, on alternate weeks, is cumulative, a more extensive compilation of similar information. The Release Chart is complete in itself. Product Digest carries only current information, but if you maintain a complete file of Product Digest, you will have, at your instant service, synopses, casts and other detailed data which could not conceivably be compressed into one issue. The cumulative alphabetical index of Product Digest, however, is a reference to all information that has been printed to date in all the issues of Product Digest.

An introductory issue of Product Digest was mailed to exhibitor subscribers of Motion Picture Herald. If you misplaced your copy or have not saved the subsequent issues, write for duplicates.



Use **PRODUCT DIGEST**

WITHOUT QUESTION THE HILARIOUS LOVE AND LAUGH FROLIC OF THE YEAR!



She Knew All the Answers

starring

JOAN BENNETT · FRANCHOT TONE

with JOHN HUBBARD • EVE ARDEN • WILLIAM TRACY

Based upon a Cosmopolitan Magazine Story by Jane Allen • Screen play by Harry Segall, Kenneth Earl, Curtis Kenyon

Directed by Richard Wallace • Produced by CHARLES R. ROGERS

COLUMBIA PICTURES

MOTION PICTURE HERALD

FEATURES REVIEWED:

Blood and Sand
Shining Victory
She Knew All the Answers
Billy the Kid
Sonny
Pirates on Horseback
The Great Swindle
Gay Vagabond
A Shot in the Dark

RELEASE CHART

Canada's 20% Ticket Tax Aimed at Cutting "Luxury" Spending

$30,000-a-week Movie Jukebox Gross Bothers Yankee Theatres

FP Canadian Gets 25 More Houses, Fitzgibbons Lists New Personnel

Midwest Sees Defense Supporting Stage Shows in Summer Slack

Hollywood Buys 34 More Books and Plays for 41-42 Production

Michigan Follows Florida in Nullifying Anti-blocks-of-5 Bill

The Variety Clubs Convention

VOL. 143, NO. 8

MAY 24, 1941

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it would make a WOODEN INDIAN LAUGH!



GUESS WHO? SEE NEXT PAGE!





HOLD IT FOR EXTRA TIME!

Take a Tip from the Critics!

HOLD-OVERS! "Love Crazy" standout laugh hit. Will roll up hefty biz in all runs, with key hold-overs indicated.—***Variety***

BEST YET! Following "Ziegfeld Girl" this one should prove the value of Metro's contract. A cinch for all types of audiences. The best Powell-Loy to date. Not just funny, it's hilarious. —***Film Daily***

TOP! Top box-office team. A hilariously funny offering. Loud and long were the laughs at its preview.—***Motion Picture Daily***

HYSTERICAL! The audience hysterical with laughter. Adds up to one long howl of merriment. A large-sized hit. Production of top M-G-M quality. —***Hollywood Reporter***

BEAT HEAT! A laughfest that will please in a big way. Tops. Beat the heat in Spring and Summer. —***Showmen's Trade Review***

A CINCH! The kind the mob likes, served on a silver platter and a cinch for laughs. Cash customers will buy it and come back for seconds. —***Box Office***

HIGH GROSS! Preview audience laughed often and loudly. A high gross of laughs. —***Motion Picture Herald***

COIN! Heavy laugh payoff. A coin picture because of the names and the content, which is antidotal for the encircling gloom. A sure-fire audience picture. —***Daily Variety***



WILLIAM POWELL and MYRNA LOY are "LOVE CRAZY"



with Gail Patrick • Jack Carson • Florence Bates • Sidney Blackmer • Screen Play by William Ludwig, Charles Lederer and David Hertz • Directed by Jack Conway • Produced by Pandro S. Berman • An M-G-M Picture

Warners made

MILLION DOLLAR BABY

Starring

PRISCILLA LANE · JEFFREY LYNN · RONAL



nd you babies make a million dollars!

It's Wonderful!



AGAN with MAY ROBSON • LEE PATRICK • Directed by CURTIS BERNHARDT

Screen Play by Casey Robinson, Richard Macaulay and Jerry Wald • From a Story by Leonard Spigelgass • A Warner Bros.-First National Pict.

THE YEAR'S GREATEST THRILL PICTURE!

MAN HUNT



HUNTER!



HUNTED!



THE GIRL OUT OF THE SHADOWS!

starring

WALTER PIDGEON · JOAN BENNETT

with

GEORGE SANDERS • John Carradine • Roddy McDowall

Directed by Fritz Lang • Associate Producer Kenneth Macgowan • Screen Play by Dudley Nichols • Based on the novel "Rogue Male" by Geoffrey Household

20th CENTURY FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 143, No. 8 May 24, 1941

TAXES *and* CUSTOMERS

THE motion picture industry, from Hollywood to screen, may well now be engaged in some long thoughts about the national economy and war time, as it bears on the box office. . . . And it does.

Foremost come influences, projected, discussed, expected, on the spending capacities and habits of the multitudes, designed by that school of political thought which has for the last decade considered "a planned economy."

Just at the moment some aspects do not appear especially favorable to the interests of the screen theatre.

Taxation, especially federal taxation, is being formulated, we are told, quite as much as an instrument of control of buying power as a source of revenues. The reason advanced most commonly is "to prevent inflation," and sometimes it is just "rising prices."

An examination of the taxation program, and with its paralleling subsidies of a sort, tends to indicate that the persons who make up the preponderance of the box office patronage are not going to come off so well in the comparative picture. Those who have been the spenders, who make up so large a share of that key city buying power which is the backbone of motion picture grosses, are going to have, it appears, the ever larger and ever increasing load of taxation.

It is from among the white collar workers, and the middle income groups, that the motion picture draws its most important revenues. They are also selected to pay the taxes, along with the corporations which pay them. The urging of greater and greater corporation taxes is doing nothing for un-unionized payrolls and salaries.

It would appear from the Washington program as currently disclosed that the farmers are being promised, between loans and payments, something that is called "parity" for basic crops. Also labour, with the special encouragements of Washington, is engaged in increasing its income, and at the moment the rail unions have announced, for instance, determination to go out for a thirty per cent increase.

PURSUIT of indications of what war-and-defense spending may be doing for the box office in centers of production of munitions and armament brings highly variable and, in sum, inconclusive figures, assuredly no positive indication that labour in those regions is rushing to the screen for amusement in increasing numbers. From Detroit alone among the production centers, come reports of important box-office upturn, recorded specifically in the run of "Ziegfeld Girl" and the current "A Woman's Face" at the United Artists Theatre.

Another aspect is presented in discussion by Mr. William K. Jenkins, of Lucas & Jenkins, Inc., who observes, "There is certainly no boom in Georgia. Business is unusually low—the 2,800-seat Roxy in Atlanta and the Mojeska in Augusta are being closed, and the Bijou in Brunswick is running only part time. And there are other closings under consideration."

While voicing optimism for the tomorrow, Mr. Herman Wobber, in a Hollywood expression, has observed that the uncertainty of the United States in the international scene "has momentarily poisoned the box office" but that "as soon as the public makes up its mind on the grave issues confronting it, there will be boom times in this industry." Mr. Wobber did not go into the matter of the processes of making up the public's mind.

Also, observed Mr. Wobber, motion picture attendance habits appear to be suspended. "Under present circumstances the millions being spent in national defense have been a disappointment to theatre men everywhere. Circulation of these great sums has had little effect in the major cities. Benefits to showmen are to be observed only in those towns where in addition to the spending of government funds there has also been an increase in population."

From the independent sector and in the person of Colonel H. A. Cole of Texas comes parallel observation, as recorded in Motion Picture Daily, that: "Theatre business around the country is spotty and does not measure up to the expectation of what the defense spending would bring." He found business better than elsewhere in the region of army camps and munitions factories.

SALES managers and home office statisticians in New York contend that they have not yet seen enough of the countryside picture to warrant a judgment of what the spending trend with respect to the motion picture may be. And commonly the answer is, "The good pictures do good business." That is not indicative of a stampede.

Recent examination of the spending of defense industry payrolls in some of the Great Lakes cities, including Cleveland and Buffalo, tended to indicate that the first attention of the wage earners returning to work was for long neglected and postponed necessities like dental repairs, house furnishings and the like. One whimsical observer remarked that there was indication that some of the people who spent relief money on frivolities and amusements took money they earned somewhat more seriously.

As the news pages of this issue record, up in Canada they are having some "planned economy" now and the Finance Minister of the Dominion has directly stated to motion picture exhibition that, regardless of protests, Canada's program is addressed at reducing expenditures for amusements and driving savings into defense bonds.

The motion picture has a selling job to do.

—Terry Ramsaye

This Week in the News

Defense Film Freight

THOSE exhibitors who have been paying parcel post for U. S. Government defense films have been doing so in ignorance of the fact that the Government agencies responsible for the films, and also the National Film Carriers, Inc., have been transporting the films free of charge. This was the answer given in New York Wednesday by officials of the Motion Picture Committee Cooperating for National Defense, to reports that exhibitors in some sections are complaining that they are paying postal rates and that in some instances these are as much as film rentals for shorts.

The MPCCND executives said they were astonished at the reports; and that none had reached them direct. They asserted that Film Carriers serviced some 85 per cent of the nation's theatres; and that, in the instances of the remaining 15 per cent, the Social Security Administration and the U. S. Army each had ordered their offices in exchange centers to pay postage to and from theatres. Exchanges which had been paying postage had been advised by the committee they did not need to.

Only one U. S. agency has not been able to pay postage, thus far, the U. S. Defense Commission, for the film, "Power and Defense"; and this situation is being remedied now, the committee said.

Mister Shaw!

BRITISH official "circles" in New York are said to be expressing annoyance with portions of George Bernard Shaw's screen speech in prelude to "Major Barbara."

Remarks in protest also to advertisements in cartoon form quoting Mr. Shaw are reported to have emanated, at least quasi officially, from the office of the British consul general.

"I must make you a little speech," said Mr. Shaw in his curtain raiser. "... I am sending you my old plays, just as you are sending us your old destroyers. Our Government has thrown in a few naval bases as well; it makes the bargain perhaps more welcome to you."

Rialto Television

THEATRE television, by broadcast pick-up, not wired in the manner of the RCA demonstration at New York's New Yorker Theatre, will make its commercial appearance on Broadway at the Rialto theatre, now famed as the house of murder and chills and thrills. Since television seems for a while to find prize fights the most available events, it may be said to be a vehicle for what a famous sports editor used to call "the art of modified murder." That makes the departure fit the policy at Arthur Mayer's corner.

Mr. Mayer announces a contract with Scophony Television, Inc., of London, represented on this side by Arthur Levey, a director of the corporation, and long a figure in the international film trade.

Scophony television has been shown commercially, for about a year, at the Odeon and the Monsiegneur in London. War has discontinued that program in England so the Rialto will have the world's only theatre television show.

RCA continues demonstrations of wired television at the New Yorker.

Sparks Deal On

E. J. SPARKS this week was reported negotiating the sale of his interests in the Sparks Circuit, Florida, to Paramount, with which he has been, to now, a partner. Mr. Sparks' interest in the Florida circuit of approximately 100 houses, is said to be around 40 per cent.

Confirmation of the reported negotiations could not be obtained from Mr. Sparks Wednesday.

It was said the deal would probably leave Mr. Sparks an advisor to the Paramount Florida holdings.

A ten per cent interest in the Sparks circuit, according to the story, will remain with B. B. Garner, Fred Kent, Marian C. Talley, and Frank Rodgers, his associates.

Box-Office Barometer

FEDERAL admission tax collections of $5,627,394 in April were the lowest since last August, but were still 150 per cent above the $2,000,902 reported for April last year, the Internal Revenue Bureau announced Wednesday at Washington.

April's receipts were approximately $1,500,000 under the $7,104,956 collected in March, reflecting a sharp drop in grosses, occasioned to a large extent by Holy Week, in the first week of April, and by unusually mild weather for that month.

Reduction of the ticket tax exemption to 20 cents, it was reported, resulted in an increase of slightly more than $39,675,000 in tax collections during the first ten months of its application. Revenues from July 1, 1940, to April 30th, 1941, were reported by the Bureau as $58,126,453 against $18,451,217 for the corresponding period a year ago. Another $55,000,000-a-year is expected to come from the elimination of all tax exemptions.

Tax collections in the Third New York (Broadway) District declined in sympathy with receipts nationally, totaling $514,220 for April against $650,007 for March.

Taxes ranging from 10 to 20 per cent would be imposed on the gross income of broadcasting stations with revenues of $150,000 or more a year, under a bill introduced in the House of Representatives Tuesday by Congressman Lawrence J. Connery (Dem., Mass.).

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FBI in Hollywood

THE Federal Bureau of Investigation's wholesale roundup of aliens who are in this country illegally reached Hollywood Monday night. The first Hollywood figure to be affected is Rudolph Kilgler, war news commentator for Warner Brothers' Los Angeles radio station KFWB, who was arrested by the Federal authorities and released, on bail, pending a hearing later.

The Government charged Kilgler with having entered the U. S. at New York from Austria on a visitor's visa and of overstaying after landing in Hollywood. The accused set forth that the Nazi's acquisition of Austria had left him in the status of "a man without a country," adding that he once took steps in Washington to have his citizenship established by an act of Congress.

Kilgler is known on the airlanes as Robert Arden, who has a commercial program, sponsored by "Dr. Cowan, the Friendly Credit Dentist."

On returning from the short Federal confinement, Tuesday night, he opened his broadcast by quoting Mark Twain's "The reports of my death are greatly exaggerrated," but he did not refer otherwise to his arrest.

Fifth Columnists

AN ARRAY of nearly twenty allegedly identified Nazi operatives now employed under various camouflages in offices and activities of the distribution offices for American films in the Latin Americas has had the attention of the assorted U. S. intelligence services and is in line for more positive attention at an early date.

A list, with complete dossier attached, with names, real and assumed, nationalities, real and alleged, and detailed as to European and other backgrounds, has been compiled and delivered into the confidential custody of U. S. officials likely to be interested.

Presumably New York home offices will be getting their separate installments of the documents shortly, when U. S. operatives have completed their observations on the scene. Interesting vacancies will be created, some by "resignation."

Priorities

ANNOUNCING the evolution of a process for using glass discs coated with a plastic for sound recordings, replacing current processes, Audio Devices, Inc., claims to thereby release more than a million pounds of aluminum for defense mechanisms. It is claimed that the glass base records give perfect recording and that new packaging methods insure their safety in shipping.

The substitution of glass for metal in many devices and operations has been a commonplace in European countries for several years. Travelers in Italy, where every scrap of metal has been conserved, ever since Mussolini became war-minded, have long noted that even small cabinet locks have been made of glass.

This week the downtown offices of Socony-Vacuum, which have been using 12,000 barrels of fuel oil a year for heating have announced a replacement of their burners with grates to burn coal. This was given out as a "token" procedure for the conservation of petroleum. Meanwhile it was observed by some New York suburbanites that the new Standard oil heating contracts being offered just now are to run to September 1st, only.

Asks for a New 'Sock'

DILATING on "the mysterious relationships" of "The Engineer and the Boxoffice" at a meeting at the Pennsylvania Hotel, New York, on Wednesday of the Atlantic Coast section of the Society of Motion Picture Engineers, Leonard H. Goldenson, Paramount home office theatre executive, voiced the belief that "a revolutionary shock" from the technicians might prove a boon to the industry. Mechanical progress, he observed, must always continue, must always be eyed for its box office potential.

"Maybe we are reaching the point today that the industry reached in 1927 and we need that sock, that entertainment curiosity that came with the advent of sound," he told the engineers. He urged them to "delve into your fertile minds" and "come forth with something new—something startling—something with which we can again shock the public."

As potential box office "shockers" he listed color at lower cost, "fantasound" for every theatre, three dimensional pictures, or, possibly, television.

Showmanship

NEWSPAPER readers in Elkhart, Ind., recently inspected curiously a caricature-illustrated series of "teaser" advertising, signed "Chick." The copy noted the signer's arrival in town and professed bewilderment over what course he was to pursue in pleasing the public. As the series advanced in a 12-day period, it became apparent that the "teasers" had to do with motion picture entertainment and eventually they identified the new Indiana-Illinois theatres city manager, Chick Tompkins, who chose this means of introducing himself locally.

How the showman went about tieing together the three selling points in one and, further, how he created a trick lobby garden display to extend the exploitation, is told in detail in this week's Managers' Round Table.

Congressman Critic

AGAIN Congress, which heard so much about "Mr. Smith Goes to Washington," on Monday of this week was entertained by an outgiving from Donald H. McLean (Rep.) Representative from New Jersey, on what he did not like about "An Adventure in Washington," also a Columbia production.

McLean was talking, it developed, from what he had gleaned from the examination of some published stills. He managed to get both himself and the title of the picture into the newspapers.

The picture pertains to a story of page boys of the Senate. Mr. McLean was a page boy, he says, forty-three years ago. Now he says he wants to hold up the picture while he sponsors a resolution for an investigation. He has in mind suggesting a script about page boys who became ministers, actors, lawyers, doctors and bankers.

PCA Waits

THE POST of Production Code Administrator, from which Joseph I. Breen has resigned to go to the studio production organization of RKO in Hollywood, at midweek remained unfilled.

Mr. Breen was still at Malibu by the sea, recovering from a severe cold. Also Will H. Hays, from whom announcement of new arrangements will be coming when they come, was still in the Middle West, also in a process of recuperation from an illness.

No action was to be expected until the return of Mr. Hays, presumably about June 1.

Censoring the Camera

A BILL making it a criminal offense to photograph any kind of United States naval equipment, ashore or afloat, and investing Secretary of the Navy Knox with supreme censorship powers over still and motion picture cameramen, was taken before the Senate Naval Affairs Committee, in Washington, Tuesday, by Senator David I. Walsh.

While newsreel cameramen, as well as still photographers, professional and amateur, would be brought under the bill's restrictions, it was explained in Washington that the measure would not end the Navy Department's present sanctioning of newsreel filming of permissible subjects.

Kodak Raises Salaries

SOME $4,000,000 will be added to the annual pay roll of Eastman Kodak by a 10% salary increase, effective next week, for Kodak employees now earning up to $3,000 annually.

The increase, announced Wednesday, applies throughout Kodak Park, the Camera Works, the Hawk-Eye Works, and the Kodak office.

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THIS WEEK IN PICTURES

THE Variety Clubs at work and play made picture news this week and their business and antics at the Atlantic City jamboree last weekend are recorded on this and the following pages. Because even a hard working and tireless photographer could not follow all of the 1,000 guests through the three day round of business sessions and parties, the entire group is pictured in the panorama across the four pages.

(Pictures by Staff Photographer)





LEITMOTIF. Harry Thomas, New York, Washington and Philadelphia district manager for Monogram.

AT WORK, left, are Bob O'Donnell and John Harris at the chairman's table during the business sessions.









Above. William Elson, Minneapolis, and Martin Mullin of the Mullin & Pinanski circuit and chief barker of the Boston Tent.

Above right. Carter Barron, Loew Theatres eastern division manager and assistant barker of the Washington Tent, and Paul Short, chief barker of the Dallas Tent.

Left. R. B. Wilby, Wilby & Kincey and dough guy of Atlanta and Harry Ballance, assistant barker of Atlanta.

Right. Ed Kuykendall, MPTOA president; John Rosenfeld, Dallas Morning News, and Nat Wolf, Warner Theatres, Cleveland.







VARIETY, continued. A dragon in the parade which looked more than real to many a spectator along the boardwalk.

Below. William K. Jenkins of Lucas & Jenkins, chief barker of Atlanta.





Left. Earle Sweigert, general chairman of the convention, Dr. Leon Levy, Station WCAU, Philadelphia chief barker.



Right. Gertrude Merriam, Quigley Publications; with Don Hastings, Carl Niesse and Fred Heaton, all of Indianapolis.







Above. A-Mike Vogel, Managers' Round Table; Joseph Oulahan, Paramount; Harry Goldstein, Paramount; Ben Kalmenson, Warners; Jules Levey, Mayfair Productions, and A. H. Blank, Tri-States Theatres.



Above left. Reelected officers: John H. Harris, seated, chief barker, flanked by his first and second assistants, Robert J. O'Donnell and Harry Kalmine. Standing: James G. Balmer, national dough guy, and E. R. Reuben, property master.

Below left. Malcolm Kingsberg, vice-president of KAO Theatres; George Washington Carver, winner of the Humanitarian Award and Edwin Weisl, member of Paramount's board of directors, arriving in New York.



Col. H. A. Cole, Allied.



CANADA'S 20% TICKET TAX AIMED AT 'LUXURY' SPENDING, BOND SALES AID

Dominion Finance Chief Admits Aim Is to Encourage Civilian Saving; Exhibitors Say Burden Would Become 'Overbearing'

by PAT DONOVAN
in Montreal

Canada's impending drive for a Victory War Loan of $750,000,000 is seen as the real force behind the new 20 per cent tax impost on Canadian motion picture tickets, now in effect. The Government's attitude, voiced by Finance Minister Ilsley is, that, if by reason of the new tax the screen has been put out of reach of many of its patrons, then the lower attendance is favored, because the new tax is seen now not merely as a device to raise additional sums thereby for government war-spending, but to discourage civilian "luxury" spending, and encourage on the other hand, increased investment in war savings certificates, etc. Exhibitors have passed the entire tax onto patrons.

Last week's appeal by the Quebec Allied Theatrical Industries, Inc., to Mr. Ilsley, requesting that special consideration be given to the tax situation in Quebec, having met with rebuff, the organization's committee has since conferred with the Treasury Department of the Provincial Government.

"Overbearing" Burden Cited

Their proposal is that in the light of the Federal Finance Minister's refusal to consider any special modification of the Federal tax in Quebec, the provincial treasury department should consider the overbearing tax burden there and abolish entirely, or modify at least, the provincial obligatory tribute.

According to a statement issued by Eugene Beaulac, secretary of the Quebec Allied Theatrical Industries, Mr. Mathewson's department is giving the matter its serious consideration.

The statement follows:

"A committee of the Quebec Allied Theatrical Industries, Inc., representing the theatres of the Province of Quebec, has been in conference with the Provincial Government in an attempt to obtain a solution of the duplication of amusement taxes which will be heaped on their patrons heads by the imposition of the new federal 20 per cent tax."

(The 20 per cent became effective Monday throughout the Dominion.)

"The Committee pointed out that in a province like Ontario where there has been no provincial amusement tax, a moviegoer might be able, and would be expected to absorb the new tax, but that in Quebec, where the province has already not only an amusement tax but a surtax amounting jointly to 15 per cent it would tax the movie patron about 35 per cent on each ticket he bought—a tax greater than in any other part of the world, including the British Isles.

"It was further declared that the Dominion tax was a discriminating one pointed only at the motion picture theatre, generally regarded as the recreation of the masses and that it had completely exempted the higher priced amusements whose patrons could better afford the impost."

The statement did not undertake to list the "higher-priced amusements."

It is thought that failing the success of negotiations with the Quebec government for a reduction in local taxes, the Quebec theatre owners will agitate with increased vigor for repeal of the law forbidding under-age children to attend movies. (Quebec legislature passed a law forbidding children under 16 years of age to attend movies following the Laurier Palace disaster in Montreal on New Years Day, 1927. Some 80-odd children attending a screen performance here were trampled to death in a panic caused by a fire in the theatre.)

Montreal's first-run theatres have held strictly to the law, and have refused admittance to children under 16. Some neighborhood houses, however, due to non-enforcement of the order, hold special morning shows for children with serials as main attractions.

The Montreal synod of the Church of England, which convened here recently under the chairmanship of Rev. Bishop Arthur Carlisle, strongly recommended that the provincial law be repealed entirely, or at least to the extent of making educational films and particularly colored cartoons available to youngsters. No special consideration is given to films of this type at present.

CANADIAN BUILDING PLANS PROTESTED

Finance Minister Ilsley in Ottawa, Can., has received a resolution of protest against any large-scale theatre building program in Canada from the Edmonton Branch of the Canadian Corps Association. The corps members have asked the Finance Minister to refuse permission for such a project. The members say they have heard reports that a circuit of theatres, including two in Edmonton, will be built this year.

The resolution, which was passed unanimously, said the use of steel and other products that would go into the construction of such a project "would be contrary to the needs and necessities of the times" and inconsistent with the national salvage campaign.

Winnipeg Owners Join In 20% Tax Protest

by ED BAKER
in Winnipeg

Claiming the industry has been discriminated against, representatives of Winnipeg's 43 picture theatres have joined in the Canadian-wide protest against the new 20 per cent tax on admission prices. Protests were made by telegram to Dominion Government authorities.

"We don't know whether the industry can stand a 20 per cent increase in admission charges," said E. Zorn, division manager of Famous Players. "We, in Manitoba, are already paying a 10 per cent provincial tax," he added.

Theatre owners in the city were expecting an increase in taxation with the bringing down of the budget, he continued. They had based their ideas upon a probable five or 10 per cent increase. But the 20 per cent increase has been a blow, in fact, for some theatres, it would be the knock out blow.

Declaring that the Dominion Government must have been under a misconception as to the amount of profit made by theatres, Mr. Zorn produced a price chart which showed the admission base on which the theatres calculate their profit or loss, and the additional amount made up by provincial and federal taxes.

The chart showed the new tax would bring a 30-cent matinee admission up to 36 cents. The base price for this, however, is only 28c, two cents being added for provincial tax, and another six cents for the new federal tax. The present 50 per cent night admission charge will jump to 60c. Of this amount the theatre gets 46 cents, the province four cents, and the dominion 10 cents.

By boosting admission taxes 20 per cent, Mr. Zorn charged, the government was "kicking in the teeth the one industry which is helping them." Amplifying this statement, he explained that theatres throughout the dominion were aiding and abetting the country's war effort by showing pictures of propaganda nature such as, "Canada at War," and many others.

The final blow, thought Mr. Zorn, was that theatre owners had to pay a license fee for the privilege of collecting the taxes.

Nova Scotia Works Out Tax Collecting

by VICTOR SERVICE
in St. John, N. B.

The Allied Exhibitors Association was in session at a special meeting, in Halifax, N. S., to prepare the way for the new Canadian 20 per cent tax on theatre tickets. An explanation of the tax collection was given the assembled exhibitors and distributors by representatives of the dominion government and by A. J. Mason, of Springhill, N. S., representing the Allied. He owns and operates the Capitol at Springhill, and is chairman of the provincial conciliation board, and past president of Allied. In the explanation, it was pointed out that the new 20 per cent levy included the provincial amusement tax about ten per cent, as well as the theatre admission. Two separate tickets will be sold to each theatre patron, one for the admission and provincial tax and the other for the dominion tax. The collection will add considerably to the work of the theatre staffs, and the exhibitors are keeping their fingers crosed on the score of reduced patronage. Both independents and circuits were represetned at the Halifax meeting, and some of the distributing entities were also represented. W. H. Cuzner, operating the Strand, Sydney Mines, N. S., president of Allied was chairman. Standing in the Famous Players Canadian, were R. S. Roddick, of Halifax, maritime supervisor, and T. J. Courtney, manager Casino, Halifax; for Bernstein & Lieberman, M. S. Bernstein, of St. John, president of that firm; for F. G. Spencer Company, F. Gordon Spencer, general manager, St. John.

Duke's Theatre Course

A course in theatre management is now a part of Duke University's student training in Durham, N. C. Practical experience is gained by the students at the University's motion picture theatre on the campus. Their training is supplemented by instruction by non-faculty lecturers.

Landstrom Joins U.A.

Among the latest additions to Seattle's film industry are Harry Landstrom, who has become salesman for United Artists, and also his son Lewis Landstrom, who takes position in the shipping department at Paramount.

$30,000 WEEKLY SLOT-MOVIE GROSS TROUBLES NEW ENGLAND EXHIBITORS

Trade Organizes to Support Tax and Regulatory Legislation in Massachusetts; See Possible Drop in Theatre Grosses

by MIKE KAPLAN
in Boston

Within six months, slot machine movies have invaded New England in force. Nearly every section has been covered from a distribution standpoint and some 200 locations are reported grossing over $30,000 weekly.

Just how much the independent exhibitor, or even the circuits will suffer as a result of new amusement "leak" in public spending is almost impossible to determine at present. Film exhibitors, however, are almost unanimous in their opinion that the continued growth of the machines will be harmful to some extent to theatre grossses and for this reason, measures imposing heavy taxes on the coin-operated movies have been sponsored by exhibitor groups.

Tax Proposed

In Massachusetts, for example, the legislative committee on military affairs and public safety has reported favorably a measure that would impose a $50 tax on each machine and a $2 assessment on each film shown. This measure would mean the coin-operated movie machines wold be subject to a weekly charge of $16 apiece—the cost of the tax on each of the eight films shown in the box. This measure is mild compared with the measure originally introduced which called for a $10 assessment for each film—a weekly total of $80—plus $50 per week for a certificate of approval. This would have meant a $130 nut for the movie machine operators, before the machine could be placed on location. It is generally expected that the new measure reported out by the committee will be changed again, with the ultimate weekly tax reaching an estimated $50.

Exhibitor groups in other states in the New England area also are reported to be preparing similar measures for consideration by the various state legislatures. Massachusetts was first, due to the rapidity with which the new idea spread in the Bay State. Most of the machines now in use in the six-state area are to be found in Massachusetts. It is understood that exhibitors in other states are awaiting the outcome of the proposed Massachusetts legislation, apparently figuring on basing their legislation on the measure which is finally passed at the state house in Boston.

It is generally agreed that some taxing legislation on the machines will be put through and it is not yet definite as to the amount of opposition which the slot machine movie men will provide. There is very little local organization of the coin-machine men and it is believed that the fighting of the tax measure will not be a unified effort, but rather the attempts of one or two men who are operating the machines.

The chief complaint against the machines is that the locations generally are in small towns or in roadside restaurants. Persons watching the machines in these locations lose their urge to attend the movies. Although all the films are, necessarily, shorts, many exhibitors have expressed the fear that the plan could be developed whereby a cafe or restaurant could charge an admission price and show a feature film. Under the present mechanical setup of the machines, eight three-minute shorts are shown. It would not be too difficult, it is understood, to convert the machines so that they could play one 45 minute feature. Exhibitors are afraid that if this came about, locations near theatres could utilize the machines as business-getters, charging a small admission price. For example, a restaurant could, by adding a cover charge of approximately 25 cents to their regular prices, make a nice profit on one showing of a feature film on the machines.

Of the almost 200 locations already reported, it is understood that the majority of them are near recognized motion picture houses. No figures are available, but comment has been heard along the Film Exchange Row in Boston that grosses have started to slide off in many houses since the slot machine movies were installed in nearby locations.

Exhibitor groups have indicated they have strong support from legislators in the battle to license and tax the new medium and it is generally believed that within the next six months the entire New England area will have more or less unified legislation on movie machines. Although it is impossible to get any definite figures, most exhibitors seem to feel that the average weekly tax of at least $50 is greatly to be desired as it is the only means of making the movie machine a direct competitor with overhead problems similar to those of the theatre. At present, movie machines are untaxed and unlicensed and the total overhead is the cost of electricity.

There have been rumors of a compromise being effected between exhibitors and coin machine men but as yet there is no semblance of fact to back up these stories.

At the present time, the only machines in use in New England are the Panoram machines, manufactured by the Mills firm with the films from Globe Productions in which James Roosevelt is interested. Another firm with which Rudy Vallee formerly was connected is reported ready to enter the field.

BOSTON TICKET LAW HITS SHUBERT SALE

Governor Saltonstall of Massachusetts signed a new law recently, the purpose of which is to prevent the Shubert theatre interests from engaging in the sale and resale of theatre tickets through its ticket brokers' agency. The Shubert interests are alleged to have operated the agency, known as Herrick's Inc., through which choice tickets in its various Boston theatres were sold at prices in excess of the regular box office price.

For almost two years other ticket agencies in Boston have complained that they have been unable to obtain good seats at Shubert-operated theatres except by paying the Shubert interests a fee of 25 cents per ticket.

Look to "Jukes" For Tax Revenue

Throughout the country state legislatures still in session, while considering industry problems (see page 52), are mulling over the possibility of taxing "juke-box" movies, slot machines and pin-ball games.

In Florida "juke-joints," night clubs, dance halls, pin-ball machines, billiard and pool halls and bowling alleys would be taxed in a bill presented before the state legislature currently in session at Tallahassee. The new source of revenue, as the result of such taxes, would be used to provide special old age pensions in the state. The tax would be on the basis of ten per cent of the gross income. Marble boards and pin-ball machines listed in the bill as taxable have been outlawed by Florida for the past several years.

License Commissioner Paul Moss of New York City has announced license fees for coin-in-the-slot film devices in the city have been in effect since May 1st. Machines showing sound films are taxed $2 a month, while the silent pictures are taxed at $1 a month.

Other "Juke" Legislation

The Iowa House has passed a bill licensing new soundies at $100 a year after an explanation that only eight were operating in Iowa. Sponsors of the bill claimed one machine took in $146 in its first week of operation in Des Moines, while others maintained the machines were "a bust" and promoters were losing money on them. One representative claims operators are merely waiting until the legislature adjourns before flooding the state with the machines.

Legislation to license and regulate the use of "Juke-boxes" was filed in the Illinois assembly by Representative William A. Warfield of Chicago. The bill would place the licensing and regulation of the music machines in the department of registration and education and would have each manufacturers and distributor pay an annual fee of $100. In addition a license fee of $5 for each machine would be charged. Possession or operation of such machines without a license is a misdemeanor punishable by a fine not to exceed $100. The bill was sent to the house committee on license and miscellany.

The Common Council's License Committee has requested from the City Attorney of Milwaukee an opinion on the extent of the city's control over coin operated film machines. Proposals being studied call for the licensing of the machines or a requirement that the operators pay an annual $100 amusement license. It was thought that places already holding amusement licenses would be permitted to install the machines without additional fees. The subject of censorship is also occupying the committee's attention.

In Filsboro, N. J., an ordinance, drawn at the instruction of the City Council, calls for an annual license fee on all coin-operated machines. The measure calls for a $20 license for pinball machines, $10 on music machines and $5 on candy and cigarette-vending machines.

Musicians Union Objects

Meanwhile, the Philadelphia musician's union, Local 77, has started a drive against coin film machines, feeling that the music machines are making inroads into the employment possibilities of musicians. All members, in an executive order, were advised to report to the union all instances of private affairs and parties as well as establishments where a music machine has been used instead of musicians.

More than $90,000 is expected this year from coin machine license fees, following an announcement by chief clerk Al Tronzo in the Pittsburgh treasurer's office that $77,000 had already been collected. Prior to the passing of the ordinance raising machine license fees to $25, annual revenue from coin games approximated $25,000. Last year's income was $65,000.

BROWNE NAMES BIOFF TO WATCH DEFENSE

Telegram from IATSE Head Wins Postponement of Trial for Hollywood Labor Leader

William (Willie) Bioff, lately inactive leader of the International Alliance of Theatrical Stage Employees on the Coast, including all studio IATSE unions, numbering among them some 12,000 workers, has been reconfirmed by George E. Browne, IATSE president, as "personal representative," and, an announcement from Hollywood on Tuesday said, will act as liaison officer of the Alliance there, to prevent labor troubles from interfering with production of training films for the U. S. Army.

Bioff on Monday obtained a delay, in Los Angeles Federal court, in the Federal case against him for $85,000 income tax evasions in 1936 and 1937. His trial date had been June 24th. His attorneys read a telegram to Federal Judge Paul McCormick, a telegram from Mr. Browne, giving Bioff his new defense-film responsibilities. With no protest from Assistant U. S. Attorney William Hall, the Judge set the case back to September.

Attorney Hall observed that the Government needed more time to prepare its case.

Labor Troubles Foreseen

Part of the tax-case extenuation advanced by Bioff was the current labor situation: the expected renewal of the basic studio labor agreement between producers and the "big six" internationals; possible reentrance of the IATSE into the basic pact; clamor by IATSE and other studio unions for readjustment of wages and hours; reclassification of studio workers under the Wages and Hours Act; and a possible strike by the Screen Writers Guild, protesting against unsatisfactory producers' counter-proposals for a contract.

In the Screen Writers Guild matter, the members met Monday night to vote on a strike to force producers to terms. The guild directors at the same time invited representatives of all major guilds to a meeting Tuesday night, for a "discussion of common problems," indicating a possible plea for support.

At the Monday meeting, a "war chest" of $50,000 was voted, and the bargaining committee was told to stand by its contract demands. Inferred, was a strike if results from further negotiation are unfavorable.

Meanwhile, emphasizing the fight the cartoonists' union is having with studios of that category, the representatives of the Screen Cartoonists Local 852 met Tuesday with those of Leon Schlesinger. Workers in the latter's studio walked out Monday morning.

The dispute was about the length of a proposed pact, the union wanted it for one year, the producer for three.

Over the weekend, the Federation of Screen Cartoonists, an organization of Disney studio employees, dissolved. The American Society of Screen Cartoonists replaced it, with virtually the same leadership. The studio has been declared unfair to labor, and the federation a company union, by the local National Labor Relations Board. The latter was told on Monday that the federation is officially dissolved. It was told this fact at an NLRB conference before Trial Examiner James C. Paradise, on procedure for opening hearings on charges the Disney studio fostered company unions.

Sessions later this week were to determine whether the hearings should be carried through despite the disappearance of a respondent, the Federation. The Screen Cartoonists union officials described the dissolution as a "dodge."

On the same day's afternoon, Gunther Lessing, vice-president of Disney Productions, agreed to sign a consent decree pledging the company not to interfere with employee unionization.

He also said that the studio would abide by the decision of a forthcoming bargaining election.

William Green, president of the American Federation of Labor, is understood to have received a report from its Coast office, with charges that the Screen Actors Guild is controlled by a minority; by its featured player members.

In New York, meanwhile, the local NLRB has forwarded to Washington transcripts of testimony taken in hearings concluded last Wednesday, in the petition by the Screen Readers Guild for certification as the bargaining agency for such workers in the New York home offices of the majors.

In that city, too, the J. J. Shubert management has conceded to demands of the Theatrical Managers and Agents union. Lawyers for both were to confer during the week, on a basic agreement. A threatened strike would have tied up Shubert shows in New York, and also on the road. The Shubert company had objected to union jurisdiction for road shows.

The New York Stagehands Local has re-elected Robert Anstett president. Other officers for the coming season are George Fitzgerald, vice-president; John C. McDowell, executive secretary; John Garvey, treasurer; Edward Mortimer, sergeant-at-arms. Business agents are Vincent Jacobi and Sol Pernick.

The Philadelphia film exchange employees union, B7, held its annual dinner dance Thursday, at the Hotel Stephen Girard. The dinner committee was headed by William Z. Porter, union president.

The Detroit managers' union last week started picketing at the Parkside Theatre, operated by the Moses brothers. Dispute is over firing of a manager. It is also picketing the Oakdale, in Hazel Park, operated by the Schulte circuit; and was said last week to be planning picketing of the Radio City, Ferndale.

Win Wage Increase

In Seattle, operating engineers and electricians of the Hamrick-Evergreen circuits Fifth Avenue, Orpheum, and Paramount, have been granted a 25 per cent wage boost.

The Philadelphia unit of the American Guild of Variety Artists, vaudeville union, elected officers and directors Wednesday.

G. Kingston Howard and Samuel Isaacson have been elected secretary and treasurer, and assistant recording secretary, respectively, of the Baltimore Federation of Labor. Both are active in the city's projectionists' local, 181.

Ten councillors and one replacement will be elected at the annual meeting of Actors Equity in New York, June 6th, at the Astor Hotel. There will be reports of officers, and other business.

Football Newsreel Co. Formed in Hollywood

Norman Sper, recognized football authority, has formed the Football Newsreel Co., in Hollywood to produce a series of 13 subjects to be released during the football season showing the teams in action, their weak and strong points, and an analysis of games.

SIX NEW ARMY FILMS STARTED

Darryl F. Zanuck, chairman of the Research Council of the Academy of Motion Picture Arts and Sciences, has announced the start of production of six additional Army Signal Corps training films.

The Hal Roach studios will produce "Conduct of Physical Training"; Universal, "Anti-Aircraft Searchlight Battery"; Warner Brothers, "37mm. Anti-Aircraft Gun Battery"; RKO, "Light Machine Gun Platoon, Cavalry Rifle Troop"; Sol Lesser, "Anti-Aircraft Machine Gun Battery", and Samuel Goldwyn, "Engineer Corps Equipment."

Training films on the "240mm. Howitzer", "The 60mm. Mortar", "Instruction of the Soldier" and "The Basic Principles of Skiing" are also in production at Paramount, Republic, Metro-Goldwyn-Mayer, and Twentieth Century-Fox studios, respectively.

Eight additional training films are in preparation, to be assigned to the various studios.

Will Transcribe Documents to Film

With a $30,000 grant from the Rockefeller Foundation, the American Council of Learned Societies, the Library of Congress, and the Musicological Society will transcribe manuscripts of scientific value, in Great Britain, to film. The film is to be deposited in the Library. Copies will be made, for access of scholars elsewhere.

The project is being undertaken because manuscripts and other documents of value to science, are threatened with destruction in the present war upon the British islands.

Columbia Signs Oil Executive

Columbia has signed William K. Hopkin, Union Oil Company executive, as director of personnel and manager of industrial relations. He will continue his $1-a-year duties with the Government.

Duffy Reopens Theatre

Henry Duffy, connected with show business for many years, has acquired the Alcazar theatre in downtown San Francisco, and will remodel for legitimate productions. Mr. Duffy's acquisition of the theatre thwarted a plan to tear it down and make room for a parking lot.

Artists' Bureau Formed

Southern Artists' Bureau, Inc., has been incorporated at Dover, Del., to engage in the business of booking talent. The company listed a capital of $5,000 with S. L. Mackey, J. Slaughter and H. Kennedy of Wilmington as the incorporators.

Portable Shows Planned

McCormack and Greer, who operate the Majestic, Greenfield, Ark., have purchased complete outdoor theatre equipment from Floyd Hill, Drexel, Mo. They plan to show through a circuit of smaller Arkansas towns.

"SOME RUN" COMPLAINT DISMISSED; FIRST APPEAL RULING DUE SOON

Minneapolis Arbitrator Decides in Favor of Paramount; Appeal Board Bans Oral Argument; Three New Cases Filed

An award in favor of the defendant distributor, Paramount, in the first decision on a Minneapolis complaint highlighted the arbitration scene this week as many of the hearings begun last week reached a conclusion and the cases were taken under advisement by the arbitrators. During the week five new cases were filed and four hearings were held. An amended decision was also released in Buffalo Case No. 1.

An early ruling on the first appeal of a motion picture arbitration case appeared likely on Monday when the Appeals Board at New York denied petitions for oral argument and indicated their decision would be based on the record of the arbitration hearing. The first case appealed was Chicago No. 2, in which Ben Banovitz, operator of the Ken theatre, sought clearance from Paramount, RKO, and 20th Century-Fox, naming the Schoenstadt circuit. Charles P. Megan, arbitrator, dismissed the case on the ground that specific run, rather than clearance was involved, making the complaint not subject to arbitration until September 1st.

The appeals board, consisting of Van Vechten Veeder, George W. Alger and Albert W. Putnam, denied the petition of attorneys for Paramount and 20th Century-Fox that they be permitted to present oral arguments on appeal.

Two in Washington

Two new complaints were filed in Washington by L. W. Lea, operator of the Lea and Schoolfield theatres, Danville, Va., naming all five consenting companies. In the first case Mr. Lea asks "some run" for his Lea theatre, and in the second, asks for a review of the clearance of three Kincey circuit theatres and one S. W. Carver theatre over his Schoolfield. It is alleged that the Schoolfield is 74 to 120 days behind the first run. Abram F. Myers, general counsel of Allied States, is Mr. Lea's attorney. These are the fourth and fifth cases on the Washington docket.

Phillip J. Mackey, arbitrator, on Monday dismissed the complaint of the Gayety theatre, operated at Minneapolis by David Gillman asking that Paramount Pictures Corp. be ordered to grant "some run" to the Gayety. Mr. Mackey ruled that Paramount had not, in violation of Section 6 of the consent decree, refused to license pictures to the subsequent run theatre. The case was filed on March 12th and two hearings were held, starting on April 22nd. A similar complaint against 20th Century-Fox was withdrawn.

Testimony at the hearings brought out that Paramount had delivered pictures to the complainant, but turned down subsequent applications from the Gayety because the theatre refused higher-bracket pictures, held one-day films for two days, showed pictures with vaudeville and advertised them on dual bills contrary to agreement. Mr. Gillman said he had agreed to the application under the pressure of urgent need for product but considered stipulations of the distributor as "unreasonable booking conditions" and the $20 average rental exorbitant.

ARBITRATION CASES FILED TO DATE

The following is a summary of the arbitration cases filed to date:

Filed This Week:

San Francisco—One on Clearance
Charlotte—One on Some Run
Philadelphia—One on Clearance
Washington—One on Cleaarnce
One on Some Run

Previously Reported:

Clearance	42
Some Run	19
Withholding Prints	1
Total to May 21st	67

Hearings Held This Week:

Milwaukee—Case No. 1
Philadelphia—Case No. 2
Denver—Case No. 2
Albany—Cases Nos. 1 *and* 2

Settled This Week:

Minneapolis—Case No. 3
Buffalo—Case No. 1

The first arbitration case in the San Francisco district seeks better clearance for the Rita theatre, Solano county, Vallejo, in a complaint filed on May 16 by the operator, William Symfy. The complaint is against RKO, Paramount and Warner Brothers and charges the companies have granted unfair and unreasonable clearances to the Senator, Marval, Strand and Valmar theatres in Vallejo. MGM, 20th Century-Fox and the Majestic theatre were named as interested parties.

Clearance Reduction Asked

Mr. Symfy's complaint asks for a reduction of the clearance at once for his newer Rita theatre. The houses involved are located in a heavily industrialized area at the head of the San Francisco bay area. The all-shifts building and repair program now underway at the nearby Mare Island Navy yard has increased theatre attendance at nearly all theatres in the Solano county area.

A second case was filed in Charlotte, N. C., on May 14th asking "some run" for the Lafayette theatre, Winston-Salem, N. C., from Warner Brothers, RKO and Paramount. Ellis Blumenthal, operator of the 450-seat Lafayette, is the complainant. He named the 700-seat Lincoln theatre as an interested party.

Philadelphia Case No. 5 was filed on May 15th on clearance, naming the Warner circuit in Philadelphia for the second time. Samuel and Morris Romerson, operators of the Palm theatre, 1,000-seat house in industrial Frankford, complained that MGM, Paramount and 20th Century-Fox granted unfair clearance to nearby Warner houses.

Waldon D. Smith, arbitrator of Buffalo case No. 1, on May 14th awarded "some run" to the Genesee theatre, Mt. Morris, New York, and in a supplementary award this week specified that the defendant, 20th Century-Fox, offer its 1940-41 product for "some runs." Richard De Toto, operator of the Genesee, filed the complaint March 1st, also naming Warners and the Family theatre. The last two withdrew from the arbitration after reaching a settlement.

Mr. Smith's award ordered: "That defendant offer its 1940-41 product to complainant (De Toto), Genesee Theatre, Mt. Morris, on a run to be designated by 20th Century-Fox Film Corp., and upon terms and conditions fixed by said distributor which are not calculated to defeat the purpose of Section 6 of the consent decree."

The case is one of the first in which an exhibitor has been granted the right to selection of a specific season's new product. The complainant alleged he was not given an equal opportunity with competing theatres to book first run films.

Hearings were completed May 15th in Milwaukee's first arbitration case in which the Evansville Theatre, Inc., seeks elimination of the 14 days' clearance being granted the Jeffric at Janesville by Paramount over its Rex in Evansville. Egon W. Peck, attorney for the Evansville company, was given 15 days by arbitrator Thomas P. Whelan to file his brief, and Stephen Keane, attorney for Paramount, and E. Harold Hallows, counsel for the Jeffris Theatre Co., were granted 10 days to file a reply.

Mr. Peck requested a finding that the clearance granted the Jeffris is unreasonable and that the Rex should have the right to play pictures, if prints are available, at the same time as the Jeffris, or as an alternative, that the Rex be permitted to play pictures immediately at the conclusion of their run at the Jeffris and that the Jeffris shall in no event preclude the Rex from playing pictures which the Jeffris does not set and play within two weeks of their availability.

Mr. Keene maintained that the relief sought by the Rex was not within the power of the consent decree to give because the controversy was one of run rather than clearance, and as such does not become applicable until August, 1941.

At Philadelphia Case No. 2, the "some run" complaint of David Silver, operator of the Earle theatre, New Castle, Del., was heard May 15th.

With an interpretation of Sections 6 and 17 of the consent decree involved in the adjudication, arbitrator Rupert C. Schaeffer, Jr., professor at the Wharton School of the University of Pennsylvania, reserved decision. Facts in the case were admitted by both parties, yet, since it involved a situation new to the arbitration system and Prof. Schaeffer's decision will undoubtedly set a precedent ruling for such cases, the arbitrator asked attorneys to file informal briefs and said that he would make a detailed and independent study of the case. As a result, he said, it will take some time before he will be prepared to render a decision.

MGM Named

The complaint, filed April 2, was directed against MGM in a situation involving Loew's Parkway theatre in Wilmington, Del. The complaint asked that Metro be directed to sell its product on the same terms as the other major distributors. The situation is unique since the company sells no second run in the area, playing its product exclusively for the past ten years at the affiliated Parkway house in Wilmington. The history of the case dates back a decade ago when a then sales manager of the company introduced a policy of taking over the operation of a theatre in a territory and selling its pictures exclusively to that theatre. While the practice has been generally discon-

(*Continued on following page, column* 1)

New Arbitration Complaints Filed

(Continued from preceding page)

tinued in recent years, it has been maintained in the Wilmington territory.

Arbitration was started under Section 6 of the consent decree, which states that an exhibitor can buy and should be sold some run. However, MGM based its defense on Section 17 of the decree, giving the distributor the right to protect an affiliated circuit house. Philip Stern was attorney for the exhibitor while C. Stanley Thompson represented MGM. In addition to Mr. Silver, testimony was taken from his son, Herman; Thomas J. Connors, Metro eastern sales manager; and from Rudolph Berger, Metro district manager in Washington.

In Denver's second case, the Star theatre, Ft. Lupton, Colo. vs. the Big Five and the Rex at Brighton, Colo., arbitrator John Carroll, former district attorney, on Friday May 16th, took the case under advisement after dismissing the withholding of prints charge, and will rule only on clearance as it might affect future contracts. E. K. Menagh of the Star is asking for better clearance in competition with the Rex at Brighton, five miles away. The Rex at present enjoys a 21-day margin. 20th Century-Fox was excused after it was shown they were not involved. The withholding of prints charge against all five was dropped, and Loew's withdrew after reaching an amicable agreement with Mr. Menagh on clearance. Hearings lasted three full days.

Albany Cases Ended

Albany Cases No. 1 and 2 reached the end of hearings on Monday after four full days of testimony before Morton J. Hall, arbitrator. Both cases are clearance complaints filed by Alex Papayanakos, operator of the American theatre, Canton, N. Y., against Warner-Vitagraph and RKO.

Attorneys must file briefs by June 12 and rebuttals by June 19th Mr. Hall, life insurance special agent who heard the case, ruled. His final decision is not due until July 19th.

Hearing on Philadelphia Case No. 3, the clearance complaint of Rose Hexter, operator of the Breeze theatre, postponed because of the Variety convention, was set for May 28. The complaint, filed April 3rd, is the first of a local exhibitor involving the Warner circuit and is directed against Paramount, 20th Century-Fox and Warner Brothers. Galvin H. Rankin, of the Wharton School of the University of Pennsylvania, is the arbitrator.

Postponement of the hearing on Cincinnati Case No. 1 from May 14th to 2 P. M., May 28th, was ordered this week at the request of the parties involved by Appellate Judge Stanley Matthews, arbitrator. Willis H. Vance, operator of the Ohio and Eden theatres, Cincinnati neighborhood houses, and the State, Newport, Ky., names Loew's, 20th Century-Fox, Paramount, and Vitagraph, with the Strand and Hippodrome theatres Newport, as interested parties. He requests "some run."

Arbitrator Named

Roland J. Christy, local attorney, was selected as arbitrator in the Philadelphia clearance complaint of Bryant Wiest, operator of the Hollywood theatre in Elizabethville, Pa., against MGM. The case, filed April 22nd, has been set for a May 26th hearing, and seeks the same availability as the Theatorium theatre in Lykens, Pa. R. J. Budd, operator of the Theatorium, filed as an intervening party on May 7.

Arbitrators were named at New York for Cases 9 and 10 on Monday. Robert A. Bruce, attorney, will arbitrate the clearance complaint (No. 9) of the Colony theatre, Sayreville, N. J. William E. Stevenson, attorney, will hear the clearance complaint of the Temple, Union City, N. J.

At Los Angeles Herbert Cameron, attorney for the State Railroad Commission, was named arbitrator of Case No. 1, clearance action filed by the Mission playhouse, San Gabriel.

New Haven Case No. 1 was set for hearing on May 26th after a postponement from May 19th. Frederick H. Wiggin is arbitrator of the clearance complaint filed by M. Cascioli, operator of the Forest at West Haven, Conn.

New York Case No. 6, Andora Amusement Corp. against RKO, Warner, Paramount and 20th Century-Fox on clearance was postponed on Monday until May 26th.

GREENLAND WELCOMES NEW U. S. PICTURES

Captain Otto Nielse, upon completing a journey from Greenland with 28 passengers and a cargo of cryolite, used in making aluminum, said that one of the more powerful reasons why natives of Greenland welcomed the intervention of the United States there, was that the Coast Guard cutters now brought them new American made films, while the motion pictures that were exhibited there previously were always several years old.

Revivals in Wisconsin

Fox has been staging Saturday midnight revival shows at various spots around Wisconsin. The policy is being conducted at the circuit's Beverly in Janesville; Orpheum, Green Bay; Fox, Marinette; Odeon, Bever Dam; Brin, Menasha and Fox, Stevens Point. It includes the showing of three films at one admission price. A sample schedule of a request night program is the following from the Fox at Stevens Point; "March of Time," "Cherokee Strip," newsreel, "The Great Lie" and "Cat and Canary."

Dismisses Suit Against Blumberg

Judge Bernard L. Shientag on Wednesday in New York Supreme Court dismissed the $200,000 action of Emil Neugebauer against Nate J. Blumberg, president of Universal Pictures and his secretary, Lawrence Waterman, for commissions claimed to have been owed Mr. Neugebauer as an agent. The latter claimed that he discovered the child star, Gloria Jean, and arranged for her to sign with Universal. Judge Shientag ruled the plaintiff could not hold the defendants personally on the alleged contract.

Twist Named Producer

John Twist, author of numerous screen successes, has been elevated to producer status by George Schaefer, president of RKO. He will receive twin credits for his first assignment, the production of his original story and screen play "Four Jacks and a Queen," a comedy with music.

Russell Borg Promoted

Gradwell L. Sears, general sales manager of Warners, has announced the appointment of Russell C. Borg as Kansas City branch manager. Mr. Borg has been a salesman for the company there. He succeeds Clarence K. Olson, who resigned from the company.

Michigan Rejects Block Sales Bill

The score of state-right tests of the Federal Government's consent decree blocks-of-five selling provision stood this week at two to one, the House of Representatives in Michigan having nullified a bill to compel distributors to offer all of their product and give exhibitors the right to cancel 20 per cent. The decree provides that the "Big 5" signatories offer only blocks of five, and no cancellation, at advance trade screenings.

Florida had previously killed an anti-blocks-of-five bill, and last month Minnesota passed one.

The Michigan House appeared at first to have killed HR Bill No. 335 by re-referring it to the Committee on State Affairs, after Representative James B. Stanley, of Kalamazoo, asserted it conflicted with the Federal Court decree. "If we pass this bill," he declared, "it would mean you would go to state prison for violating it, but if you obeyed it you could go to a Federal penitentiary for disobeying the Federal decree."

However, and unexpectedly, on Tuesday, the House nullified the bill by passing it with an amendment which subjects it to the provisions of the consent decree and to any "decree regulating the practices of the licensing exhibitor."

The amendment defeats the purpose of the bill and renders the measure inconsequential, if passed by the Senate, to which it now goes.

The amendment to Section 2, subsection "A," follows: "Subject to being trade shown and offered in blocks of not more than five, and otherwise subject to all provisions of any decrees of any court of competent jurisdiction regulating the practices of the licensing exhibitor."

The bill, introduced by Representative Raymond J. Snow, of Flint, made violation a felony on the part of distributors.

The Minnesota Bill

The distributors affected by the Minnesota anti-blocks-of-five selling restriction have been preparing a court case for a test of the law. Meanwhile State's Attorney General J. A. A. Burnquist, of Minneapolis, is leaving enforcement to the various county prosecutors.

The Attorney General has made no ruling whatever on whether the film companies will or will not be permitted to sell pending determination of the law's validity.

Thus far none of the county attorneys has said or done anything about the matter.

It appeared likely that there would be no need for enforcement. Most major exchanges have halted the sale of pictures within the state until the status of the law is cleared up. There were reports that any violations, should they occur, would be deprecated by the authorities, but they naturally would not say, privately or otherwise, that they intended not to enforce the law.

Colonel H. A. Cole, of Dallas, president of Allied States Association in New York, Tuesday, declared the Minnesota antiblocks of five law and any similar state interference with the consent decree, would be declared unconstitutional when it reaches a court test.

"The only thing to do is to go along with the decree," Colonel Cole declared, as he forecast the overthrow of the Minnesota block booking law. He observed there were sound legal grounds upon which to argue for the overthrow of the Minnesota law or similar enactments.



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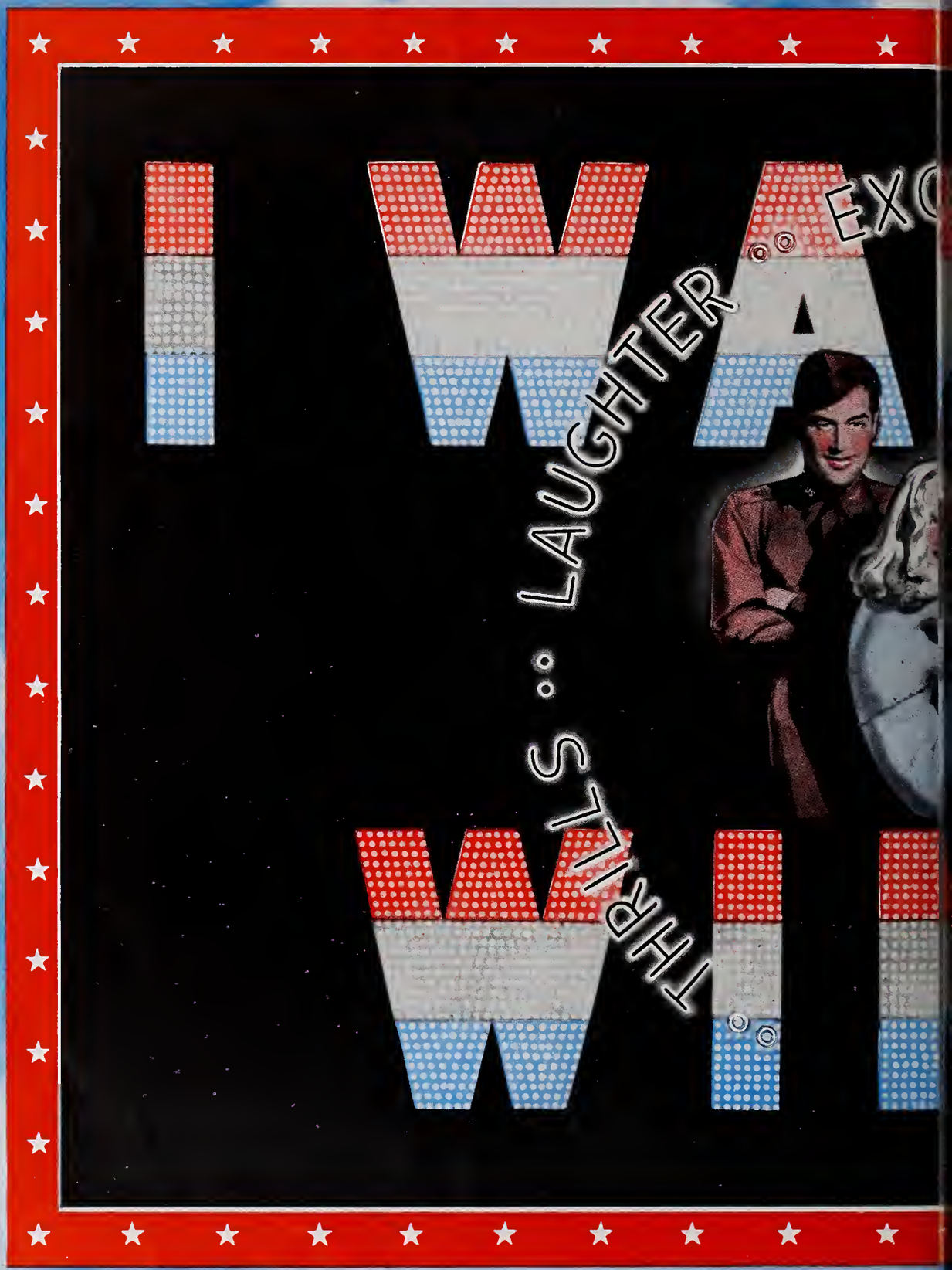
Paramount Pictures

Paramount Pictures

"Takes off from where most of the others landed—and zooms. Potential revenue ceilings comparably unlimited!" —Boxoffice

"A crackerjack. Grand entertainment!" —Sun

Highest rating! A breath-stopper!" —Daily News



"Lives up to most extravagant claims. Poised for fabulous grosses!" —Hollywood Reporter

"I WANTED WING

Wayne Morris · Brian Donlev

Directed by Mitchell Leisen · Screen Play

Based on a Story by Eleanore Griffin and Fr

"A showmanship natural of the highest order. Entertainment value of smash proportions!"
—M. P. Daily



"The thrill of a lifetime!"
—World-Telegram

"Should ride the box office crest!"
—Film Daily

"A masterpiece. Miss Lake something terrific and terrestrial!" —Mirror

ring **Ray Milland · William Holden**
istance Moore · Veronica Lake · Harry Davenport
ard Maibaum, Lieut. Beirne Lay Jr. and Sig Herzig
d, from the Book "I Wanted Wings" by Beirne Lay Jr.

Paramount Pictures

"I WANTED WINGS" PARAMOUNT'S "I WANTED WINGS"



90,000,000 PEOPLE or about 3/5th's of the U. S. have seen the tremendous publicity on Paramount's "I Wanted Wings." Front page newspaper stories, special sections, magazine spreads on the picture itself, feature stories on Veronica Lake. the year's No. 1 Glamour Girl—plus reams of publicity planted with the aid of the Army.



20,000,000 RADIO HOMES, or about 4/5th's of the radio listening audience of this country have been pre-sold on Paramount's "I Wanted Wings" starting with the Fred Allen broadcast of March 26—the April 11th Kate Smith broadcast presenting actual scenes with the stars of the picture. Practically every big-time radio commentator has given the picture plugs—in fact, no picture of recent date has had such an intensive radio buildup!

PARAMOUNT'S "I WANTED WINGS"



33,217,527 PEOPLE will be reached by "I Wanted Wings" magazine advertising alone. This includes a full page, four-color American Weekly advertisement reaching 21,000,000 people, a full page fan magazine ad, reaching 12,217,527 people. Then, of course, there will be a big cooperative newspaper campaign in key cities.

"I WANTED WINGS" PARAMOUNT'S "I WANTED WINGS"

PARAMOUNT'S "I WANTED WINGS"



New York stunts which you can duplicate in your town!

The Army sets up P-40 Pursuit Plane in Times Square.



Civic and Army leaders attend smash Broadway premiere.

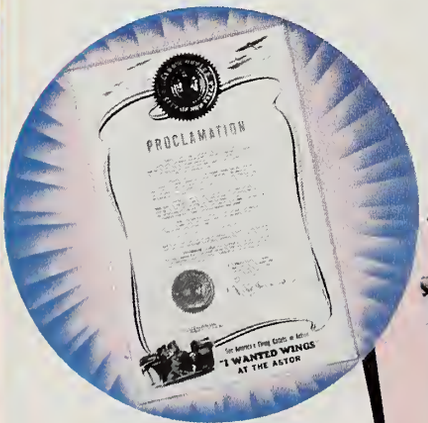


Store fashion ads in papers sell picture.



Fifth Avenue Store Windows sell picture.





Mayor proclaims Greater New York Flying Week.



Complete information on how to work these stunts—how to get Army cooperation—are in the big "I WANTED WINGS" press book.

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FITZGIBBONS NAMES NEW F-P SETUP IN CANADA, ACQUIRES 25 THEATRES

Nathanson Reported Planning to Assume War Work Post with Government; Famous Players Acquires Control of Hanson

Swift developments in the Canadian circuit scene this week followed the resignation, ten days ago, of N. L. Nathanson as president of Famous Players Canadian Corporation, in Toronto.

J. J. Fitzgibbons, who was Mr. Nathanson's general manager in the FP circuit, acting in his new post as the circuit's president, set up a new personnel structure, on Monday.

The 25 theatres of the Hanson Circuit, originally believed to have been under Nathanson influence in the latter's reputed plans to build a large circuit in Canada in competion to Famous Players, unexpectedly went to the control of FP.

Mr. Nathanson, it appeared, would forego immediately outward new circuit participation in favor of war work for the Government.

Officers Named

In his first official statement as president of Famous Players Canadian, Mr. Fitzgibbons named the officers and department heads who will be associated with him in the operation of the company.

The board of directors elected R. W. Bolstad, formerly comptroller of the company, to the position of vice-president and treasurer and he will continue to direct financial affairs.

The board also elected N. G. Barrow to the office of secretary to replace T. J. Bragg who will retire shortly.

Angus MacCunn and W. E. Kerr have been appointed assistant treasurers and will also head their own departments. Mr. MacCunn is manager of the real estate department and Mr. Kerr is chief accountant.

L. G. Geering has been appointed assistant secretary and will also direct the audit department as general auditor. J. A. Troyer continues to head the statistical department.

Ben Beldsaler, with Ralph Dale as his assistant, will be in complete charge of buying and booking films. There will be no changes in the booking departments throughout the circuit.

Morris Stein will continue as general manager for the eastern division and will have under his management all theatres in Ontario and Quebec (with the exception of those in the city of Montreal) and will have added to his division the theatres in the Maritimes with R. S. Roddick of Halifax as district manager for that group.

Jack Arthur will supervise the theatres in western and northern Ontario in Mr. Stein's division.

L. I. Bearg will carry on as general manager of the British Columbia theatres and with him will be associated Frank Gow and C. S. Neville.

In the Prairie Provinces, E. A. Zorn will direct as general manager, with Frank Kershaw as supervisor of the Saskatchewan and Alberta theatres and Don Gauld as supervisor of the subsequent-run theatres in Winnipeg.

James R. Nairn continues as director of all advertising and publicity, with C. J. Appel as associate.

Ben Witham assumes the post of head of the department of purchasing, maintenance and construction for the east with Charles Dentlebeck as eastern projection supervisor. In the west, Victor Armand continues as supervisor of projection, purchasing, maintenance and construction.

The insurance department at the head office continues under the management of R. G. Darby.

As soon as arrangements can be completed, all managers will be called in to various points in the east and west for discussions with executives.

Nathanson Plans War Work

N. L. Nathanson reportedly has been offered and will accept a war post with the Dominion Government, following his resignation as head of Famous Players Canadian, six weeks before his five-year contract was to expire.

Informed circles in Toronto believe he may be associated with Leonard W. Brockington of Winnipeg in a reorganization of the Dominion's Bureau of Public Information, which includes films. Such a reorganization is expected to include abolition of the National Film Board.

Announcement regarding Mr. Nathanson's new Canadian theatre circuit is not expected for some time, pending organizational developments. However, it is understood that Morris A. Milligan, who resigned last February as general manager of Paramount Film Service, Ltd., acted for Mr. Nathanson in the recent purchase of three Fred Guest theatres at Hamilton, and more recently in acquiring theatres in the Eastern Maritime provinces.

Other Resignations

Following Mr. Nathanson's resignation from FPC, the resignations of Ed Harris, supervisor of theatre maintenance for the company, and Jay I. English, FPC supervising architect, were received. Canadian associates of Nathanson who retired from the FPC board were W. D. Ross, Major A. P. Holt, F. B. McCurdy and A. E. Dyment.

Harry S. Dahn, previously associated with Nathanson in an executive capacity in FPC, and later supervisor of Hanson Theatres Corp., has resigned as general manager of Consolidated Theatres Association, an organization of Ontario independent exhibitors. It is believed that he will be associated with Mr. Nathanson in his new theatre interests, reported to number about 75 houses.

Mr. Nathanson revealed that Paramount owned approximately 90 per cent of the stock of FPC. His own interest is believed to be less than 10 per cent, so that whether he retains or disposes of it is of no corporate significance.

FP Canadian Gets Hanson Group

Famous Players Canadian Corporation has absorbed the Hanson Theatres Corporation circuit of 25 houses in Ontario. This consolidates the FPC setup.

For years headed by Oscar Hanson as a presumably independent circuit in opposition to FPC, the group was regarded as under Mr. Nathanson's influence. Hanson resigned as president of the corporation two weeks ago.

Mr. Fitzgibbons, new president and managing director of FPC, summoned the managers of the 25 Hanson houses to a meeting at the King Edward Hotel in Toronto last Friday and informed them of the new operating plans. R. W. Bolstad, FPC vice-president, and Morris Stein, operations supervisor, attended the meeting.

At the FPC meeting, Mr. Fitzgibbons announced the convention would be held in Toronto in August.

Notice was given of the dissolution of Theatre Operating Service, Ltd., former subsidiary of Hanson Theatre Corp., handling equipment and supplies. It is to be absorbed by the General Theatre Supply Company which is linked with Famous Players.

The resignations of three Hanson Theatres officials were received prior to the meeting. These were H. T. Long, general manager; H. C. D. Main, chief supervisor, and James Kadurka, assistant supervisor.

When asked if FPC planned to close any former Hanson houses to reduce opposition in Ontario towns, an FPC spokesman intimated all would remain open. Observers in the trade regarded this as a measure to prevent possible new opposition from the Odeon Circuit, of which Paul Nathanson, son of N. L. Nathanson, is president.

The Allen Circuit of 40 theatres, banded under the Premier Operating Corporation, announced through Raymond Allen, general manager, that it would not be affected by the FPC reorganization. This circuit operated under a measure of cooperation with FPC under the Nathanson regime.

It is understood also that the Bloom and Fine circuit of 15 houses in Toronto, a recognized subsidiary of FPC, will remain intact.

U. S. NOW RADIO PROPAGANDIST

Under unconfirmed, but generally assumed, suggestions from the Administration, National Broadcasting on Thursday, May 16th, began a 24-hour daily schedule of short wave "goodwill" broadcasting, 16 hours of which are for Spain, Portugal and France. The action followed the disclosure by the French Vichy government that it was "collaborating" with Germany. The broadcasts are from New York, on a directional beam for the country which they are intended to reach; and they are at 100,000 watts. The British Broadcasting Company also is relaying the programs. The broadcasts begin at midnight, last 16 hours. The remainder of the 24 hours is devoted to programs for Latin-America.

Columbia Branch Changes

Robert Kimmelman is the new office manager and head booker, George Tice city salesman, and Jack Kohler main line salesman for Columbia Pictures in Pittsburgh, as the result of changes made when Joseph Gins, former city salesman, was moved to Charlotte, N. C., as exchange manager of the company.

Hughes' "Outlaw" Approved

The board of directors of the Motion Picture Producers and Distributors of America has approved the revised version of Howard Hughes' "The Outlaw," to be distributed by Twentieth Centurty-Fox, and directed that a Production Code seal be issued for the picture. The decision was made following a number of changes.

Chicago to Have Drive-In Theatres

Two Chicago companies have announced plans for construction of several "drive-in" theatre units within the next two years. Ground will be broken for two theatres in a few days and one is already under construction.

The Lucas Theatre Corp., headed by B. A. Lucas, has been franchised by the Park-in Theatres, Inc., Camden, N. J., to use their plans and patents for the state of Indiana and southwest Cook County, Illinois. Two units will be started shortly and both are expected to be ready for opening at mid-July. An outstanding feature of the Lucas units will be individual speakers for each automobile.

The company also plans to build eight more "drive-ins" in the early future. One, located on a 15-acre tract on Route 12-20 between Gary and Michigan City, Indiana, will have a capacity of 500 cars. The other, located on the Southwest Highway in southwest Cook County, will have facilities for parking 700 cars. Policy for both will be a 3½ hour show comprising a single feature and short subjects.

The Illinois Drive-In Co., Inc., headed by N. S. Barger, operator of the Rialto theatre in Chicago, has had an open air unit under construction for the past four weeks on a two-acre site at Waukegan and Golf Roads, near Morton Park, Ill., which is expected to open on or about May 30th with a double feature policy. It will have a capacity of 1,160 automobiles and is said to be the largest "drive-in" theatre in the world. Each car will have its own sound outlet, the sound coming from speakers in the ground, differing in this respect from the Lucas plan of speaker installation. Usherettes on bicycles will direct the parking of cars.

This unit is the first of a series of eight to be built in various sections of the country by the Illinois Drive-In Theatre Co.

Sherman, Steiner Buy Cohen Interest

Benjamin Sherman, president, and Charles Steiner, vice-president of the Belle Theatres, Inc., and Greenville Theatre, Inc., have taken over the interest of Max A. Cohen, who has withdrawn from the circuit of which he was treasurer. Greenville Theatre, Inc., is the corporate operator of the Star theatre in New York, and Belle operates several other theatres on East Side Manhattan.

Belle Theatres will move their offices from 214 West 42nd Street to 62 Delancey Street, New York.

Sign Megan Taylor

Megan Taylor, of London, 20-year-old champion figure skater, has been signed for the "Ice-Capades of 1941" review by Pete Tyrell, manager of the Arena, Philadelphia, and business manager of the Arena Managers Association. The star will join the show April 18th in Los Angeles.

Republic Asks Agent Change

Filed with the Indiana secretary of state's office is a change of agent for the Republic Pictures Corp., of Illinois, to Jacob S. White, of Indianapolis.

Guild Points to Big Market in Actor Employment as Cue on Boom in U. S.

"Class B actor placements zoom," shouts the Screen Actors Guild in Hollywood, with war-and-defense production and "consent decree" filming combining with "a healthy box-office demand to send Hollywood employment skyrocketing".

After the third worst year in seven, in 1940, Hollywood employment in April, 1941, boomed, as indicated by the employment of daily averages running as high as 2,700, up from previous low averages of 450—all attributed, says the Guild, to Hollywood's "snapping out" of its worrying about lost foreign markets and by recognizing that the U. S. A. generally was rolling up its sleeves for riveting aircraft, laying ship keels, and speeding the production belt of big plants.

That 1940 was a bad year was shown in a special report of Central Casting Corporation to the Screen Actors Guild.

Since 1933, there have been only two years as bad for Class B as 1940—1934 and 1936. The following table shows relative earning power of Class B members in the seven preceding years:

Year	Total Placements	Dollar Value	Year	Total Placements	Dollar Value
1934	219,856	$1,984,697.54	1938	264,268	$2,848,445.68
1935	278,486	2,571,293.64	1939	294,432	3,124,671.64
1936	268,436	2,420,453.55	1940	228,342	2,529,766.00
1937	294,307	2,986,372.89			

The Guild observed, "The Federal Government clamped on an anti-trust decree on principal majors which, in effect, ruled that, unless pictures are shot and in cans to be shown to the trade, they couldn't be sold; and this meant that at the first of the year Hollywood was faced with the biggest demand in the last 10 years for pictures. Then began the scramble for names and contracts. Failing in this, many studios had to borrow players. Finally, today, in certain groups of Class B players studios are finding difficulty in filling ranks of atmosphere men and women."

Testimonials for Stern and Shaw

Over 150 representatives of all branches of the motion picture industry and other friends in the New Haven, Conn., territory gathered at the seventh anniversary testimonial luncheon in honor of Harry F. Shaw, Loew-Poli division manager, at Ceriani's in that city on Monday, May 19th. At the request of Mr. Shaw the proceeds of the affair were turned over to charity. Among those who were invited were Mayor John W. Murphy of New Haven, Fire Chief Paul Heinz, Chief of Police, Philip T. Smith, Lieut. William Schatzman, Rabbi Edgar Siskin, Father Affleet and Judge Joseph Weiner. Herman M. Levy, executive secretary of the Connecticut MPTO, was chairman of the affair.

Charles Stern, former district manager for United Artists in New York, recently appointed to the same position in Chicago, will be tendered a testimonial luncheon at the Hotel Astor on Friday, May 23rd, by the Motion Picture Associates and local exhibitors.

The following are on the arrangements committee for the luncheon: Joe Lee, Sam Rinzler, Harry Brandt, Clarence Eiseman and Jack Ellis. Mr. Lee is president of the group.

Theatre Ballroom Built

Harry Hendel, owner of the New Granada theatre in Pittsburgh, has built a ballroom accommodating 2,000 dancers above his theatre, and will operate it for the benefit of Hill City, juvenile municipality. Booking name bands, Mr. Hendel will contribute all profits to Hill City, which was established several years ago by Mr. Hendel and Howard McKinney as a juvenile crime prevention agency.

Stage Shows Dropped

The Oriental theatre in Chicago is dropping stage shows for the summer in favor of double features. Due to the product situation in the downtown district of the city, films booked will necessarily be second and third runs. The house remains under the management of Michael Todd with Jack Hunt as house manager.

Harry Lee Book

Duell, Sloan and Pearce have accepted for publication, "O All Ye Green Things," an appreciation of Henry D. Thoreau by Harry Lee of Warners' home office publicity department. The book will be published during December. Other books by Mr. Lee are "The Little Poor Man," which won the prize offer by the Poetry Society of America, and "High Company."

Fabian Sponsors Opera

Si Fabian, well-known theatre operator in the east, in a goodwill gesture sponsored a trip to Albany, N. Y., of the Metropolitan Opera Company to render "La Boheme." The gesture resulted in a 3,500 audience and a $10,000 gross for the performance at the Fabian Palace.

Louis Ramm Promoted

Louis E. Ramm, former sales promotion manager, has been promoted to resident sales manager of the recently opened Washington branch of Equity Film Exchanges.

Suchman in New Post

Al Suchman, former general manager of the Consolidated circuit, of New York, which last week was sold to Julius Joelson, announced he would shortly disclose a new film industry affiliation.

FILMS GOING INTO NATION'S ARMY CAMPS UNDER REDUCED CLEARANCE

Showmen, Army Officers See Formation of Committee as Beginning of Centralized Order; Vaudeville Units Planned

Concurrent with indications from Washington that the top officials of the War and Navy departments are preparing to give extensive official attention to the problem of suitable entertainment, stage and screen, in draft camps and training stations, the organized motion picture industry, through its committee for cooperation with national defense turned its attention to clearance problems affecting motion picture theatres on army posts, speeding up clearance for the benefit of Army showings.

The committee of distributors and exhibitors appointed eight weeks ago by George J. Schaefer, RKO chairman of the motion picture industry's national coordinating committee, has been working on clearance problems for over 220 army theatres during the past three weeks. A. Julian Brylawski, MPTOA Washington representative, is chairman of the committee which includes Nathan Yamin, New England theatre man and E. C. Grainger, Shea circuit, representing exhibitors, and Neil F. Agnew, Paramount and A. Montague, Columbia, representing the distributors. Francis S. Harmon, defense coordinator for the industry's basic defense committee, is cooperating with the clearance committee.

Individual Cases Considered

Problems of clearance between army theatres and houses in towns and cities adjacent to military posts are being attacked by the commitee on an individual basis, it is reported. The committee decided to seek an adjustment in each dispute, as a more effective remedy than establishing a general policy of clearance for army camps. It was believed that a solution for the circumstances of each location would be most equitable to both exhibitor and distributor and would end complaints from Army post commanders and soldiers that they were not receiving the latest film fare.

Almost 200 hundred separate army clearance cases have been submitted to the committee, it was reported, involving negotiation with theatres in towns adjacent to training posts, distributors, and circuit heads. More than half of the cases have been adjusted to date, it is understood, and the committee is hopeful of solving all specific Army clearance problems within a few weeks.

At present neighboring first-run theatres, often in small, one-theatre towns, have as much as 90 days clearance over the Army's theatre. Average clearance over the Army camps is 60 days, and sometimes the theatre which has clearance over the Army post will itself be 60 days behind adjacent metropolitan centers. Such a situation means that films are three to four months old before reaching Army screens. The clearance committee in many cases has arranged for clearance adjustments all along the line to the benefit of soldier audiences and is hopeful of securing a uniform maximum of thirty days' clearance. This will enable the Army Motion Picture Service to standardize its booking service and bring new pictures to Army screens many weeks earlier than at present

Two weeks ago the War and Navy departments moved to clarify the "live" entertainment situation in the services by appointing the Citizens Committee for the Army and Navy, Inc., as the official organization to "receive, coordinate and supervise offers by the citizens of the nation of entertainment and other such services as the Army and Navy may care to accept for use in Army camps and naval reservations at the discretion of commanding officers" (see MOTION PICTURE HERALD, May 17th, page 8). The group will have complete charge of supervising all live entertainment at Army camps.

Showmen, morale officers and harried post commanders hailed the designation of the New York committee as a hopeful sign that Washington intended to impose a centralized order on the current entertainment chaos. The subcommittee on theatrical entertainment appointed by the Citizens Committee included leaders in all divisions of stage, film and radio entertainment. Observers waited to see if it was to be a figurehead agency or an effective clearing center for bringing topflight professional entertainment to the camps.

Vinton Freedley, Broadway producer, is chairman of the sub-committee of entertainment personalities which will draw up the entertainment plans to be administered by the Citizens Committee. Thomas J. Watson, of New York, president of the International Business Machine Corp. heads the Citizens Committee, which was expanded to a national scale from a smaller group known as the "Friends of the New York State Soldiers and Sailors" which was organized a year ago. The group will open permanent offices in New York with a full time clerical staff and an executive director. It will work with, and receive part of its funds from, the United Service Organization, now raising $10,750,000 for army and navy welfare work.

"Live" entertainment is intended by the Army morale division as a supplement, not competition for the film entertainment provided by the Army Motion Picture Service, it is stated authoritatively. Construction work on the 36 new film theatres on 29 posts is continuing and army plans to add 37,000 new theatre seats, raising the total number of post theatres to 216 at a cost of $1,500,000 are being rushed. (See MOTION PICTURE HERALD, April 19th, page 14.) Where feasible, stage facilities will be added to plans for the new theatres and it is understood that part of the $5,000,000 allotted by the War Department for morale equipment (MOTION PICTURE HERALD, March 29th, page 18) will be used to add stages to existing film theatres. Citizens Committee funds may supplement available equipment and the use of portable tent or motor truck stages is under consideration.

Meanwhile the Army Information Service for the Second Corps Area at New York, through Lieutenant Colonel Frank J. Pearson, has sent a questionnaire to post commanders throughout the country asking them to detail information on their theatre facilities. Commanders and morale officers are asked to list the number of seats, type and age of projection and sound equipment and facilities for handling stage shows.

Information compiled from replies to the questionnaire will form the first unified statistics on which to plan stage entertainment units which can play at any post. The questionnaires will be available to the Citizens Committee and from them they are expected to draft recommendations for new or changed equipment to accommodate stage shows.

Serving with Mr. Freedley on the Committee on Theatrical Entertainment are: Edward Arnold, president, Screen Actors Guild; Irving Berlin; Gene Buck, president, ASCAP; George M. Cohan; Bette Davis; Y. Frank Freeman, president, Motion Picture Producers Association, and chairman, Motion Picture Defense Committee; Helen Hayes; Emily Holt, American Federation of Radio Artists; Elsie Janis; Bert Lytell, president, Actors Equity Association; George Kaufman; W. S. Macfarlane, president, Mutual Broadcasting System; Burns Mantle; William Morris, Jr., of the William Morris Booking Agency; W. S. Paley, president, Columbia Broadcasting System; Bill Robinson; Billy Rose; Noble Sissle, president, Negro Actors Guild; Jules Stein, president, Music Corporation of America; Lawrence Tibgett; Niles Trammel, president, National Broadcasting Company; and Paul Whiteman.

Mr. Freedley will supervise the program developed in consultation with Robert E. Sherwood, Frederick Osborn, chairman; Brigadier General James Ulio, chief of the Army Morale Division, and other members of the Joint Committee of the Army and Navy on Recreation and Welfare. The committee consists of ranking army and navy officers and civilian advisers.

Scope Unlimited

Members of the entertainment committee, according to present plans will be called upon from time to time to organize contributions to army and navy entertainment from members of their specific field or profession. Scope of the committee is theoretically unlimited in coordinating entertainment offers and eliminating competitive or duplicate efforts to bring shows to the boys in camp.

Alfred Harding, editor of the Actors Equity Magazine which has campaigned vociferously for an officially designated authority empowered to coordinate all live entertainment for the services hailed the recent announcement as a great step forward in formulating a successful system of organizing top-flight entertainment for the army.

"This development is along the lines for which we have worked for eight months," he said. "We hope the War and Navy departments will trust this committee with the formulation of a policy of entertainment in the camps and give them the authority to organize a program under this policy." He announced that Bert Lytell, Equity president, had accepted the committee post and pledged the full cooperation of the organized acting profession.

Other members of the parent Equity organization, the Associated Actors and Artistes of America, which includes the Screen Actors Guild, and radio performers, have also pledged full cooperation. The screen group, it is understood, will not function as an independent motion picture "personal appearance" unit. Instead members will join in the general program of variety, dramatic and musical entertainment devised by Mr. Freedley.

34 *THEATRES AID CITIZENSHIP WEEK*

Thirty-four San Francisco theatres took the lead in making that city's recent "Citizenship Week," a strictly local affair, a huge success. The theatres distributed more than 150,000 *copies of a pamphlet titled "Have You the Answer?" dealing with national defense and Americanism topics, and published by Mayor Rossi's Citizenship Week Committee.*

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ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Wake Up and Sing Department, being an almost exact copy of a press release to newspapers from Western Union:

Establishment of "Wake Up Telegrams" as a regular service for the numerous people who send telegrams to themselves was announced today by Alexander Simon, metropolitan division general manager of the Western Union Telegraph Company.

Surprising as it may seem, a lot of people send telegrams to themselves, reading: "Wake Up. It is now 8 o'clock," Mr. Simon pointed out. The demand for such service has been so persistent, he said, that the telegraph company has now decided to give it official recognition.

One employer, Mr. Simon recalled, for a month sent a daily "Wake Up Telegram" with a cup of coffee to a valued member of his staff who habitually had strolled into the office an hour or two late. However, "Wake Up Telegrams" are designed, the telegraph official emphasized, for delivery only to the persons who send them.

Occasionally a person with a bad habit of going back to sleep files two "Wake Up Telegrams" to be delivered at fifteen-minute intervals, and one young woman amazed telegraph folks by sending seven to herself. She sleepily answered five calls, but on the sixth she told the operator she was thoroughly awake and to cancel the seventh. She'd been celebrating at a bachelor girl party the night before, she explained, and was being very sure not to be late for her wedding.

"I won't need this service again," she told the operator. "No more getting up in time for work."

▽

Theatres in this country are being asked by the Government to run trailers encouraging the public to buy defense bonds; theatres in England are running Government trailers warning the public to carry their gas masks.

▽

Somewhere in North Africa, fighting the Axis, is Second Lieutenant Laurie Hamilton Webb, of No. 8 Movement Control of the Royal Engineers. He's a Londoner and an assistant movie director. Every morning, when he puts on his special tropical trousers, he mutters, "Good old Walter, Good Old Joe . . . and to hell with Musso." Here's why:

Back in 1937, when American producer Walter Futter left London for the Soudan for backgrounds for "Jericho," the production which starred Paul Robeson, he carried with him a fine kit of clothes and things suitable for the heat and the sands of Africa. It was the kind of a kit you would expect of a Hollywood producer. With the picture finished and returned to London for distribution, Mr. Futter deposited his kit and clothes with Joe Rock, an American producer, in London, his friend. Somehow, Rock got the equipment to Lieutenant Webb, for use in Africa. And only recently, Futter, in New York, heard about it. Seems that kits like that are pretty scarce now, and Webb, in a letter to Rock, asked that Futter be told how his old desert pants are, "in their own peculiar way, helping to keep Europe, Africa and even the U.S.A. free from the hands of the bloody thugs."

Like the old determination of the Postal Service that, "Neither snow, nor rain, nor heat, nor gloom of night shall stay these couriers from the swift completion of their appointed rounds," so, too, nothing shall stop the peaceful continuance of arbitration under the motion picture industry's new Federal Consent Decree system. Nothing, not even the loud borings of pneumatic street drills or the soft chirpings of a little canary.

Because of noise from pneumatic hammers doing street repair work in the vicinity of the building housing the arbitration offices in Milwaukee, the hearing in the case of Evansville Theatres, Inc., vs. Paramount, was transferred to the offices of Carner, Koester and LeBow, stenotype firm recording the case, where a harmonious and peaceful atmosphere prevailed only after removing an office chirping canary from his corner stand.

▽

A bulging manuscript under her arm, 'Klondike Kate,' of the good ol' Klondike goldnugget days of the 1900's in Alaska, is a-visiting Hollywood, the goldmine of modern days. The belle of the Yukon, 60, residing now as Mrs. Kate Rockwell Matson, of Bend, Oregon, heard of some of the gold strikes that writers hit in Hollywood, and wants some studio to buy her story of the days, four decades ago, when the girls at Dawson and Fairbanks mingled with the sourdoughs—and sour pusses—at a dollar a dance and a 25 per cent cut from the house on all drinks bought.

▽

Someone in the United States Department of Commerce once said that American commerce abroad follows American motion pictures, meaning that American manufacturers gained much in trade from sales inspired by articles shown in Hollywood films. Some of that commerce, of course, has been temporarily restrained by the war. But other lines are building. For the first time in history, London's famous Bobbies are to carry revolvers—made in Worcester, Massachusetts, by the Harrison and Richardson Arms Company. They have been commissioned to provide the London police with 25,000 typical American "six-shooters" of the kind made so famous by our own Hollywood shoot 'em up cowboys.

▽

While Hollywood director Sam Wood was in London directing "Goodbye, Mr. Chips," for MGM, he spent many of his leisure hours at a chess club indulging in one of his favorite pastimes. Since his return to Hollywood, he has had desultory trans-Atlantic correspondence with some members of the club in which they exchange chess problems.

Recently Mr. Wood received a letter from one of his correspondents. One paragraph stated:

"Members of our chess club are annoyed at having to stop playing when the air raid sirens sound. Chess," as you know, "is a game requiring concentration."

▽

A cheery little reminder in these days of fits and blitzes is the 20th Century-Fox movie title, "The Dead Take No Bows."

That title will make a nice marquee item.

▽

Coming under the heading of Oh, Yeah! Department is Columbia's new motion picture title, "Heaven Can Wait."

They were at the movies the other night at New York's big Music Hall—Mrs. Hazel Segur, Mrs. Charles Tag, her mother, and Mrs. Faye Stevens, a friend. The newsreel flashed on, showing scenes of destruction in London. Mrs. Tag lit a cigarette (smoking permitted in loges).

"I wonder," said a well-dressed man behind them, "if you would let me have a cigarette. I've come without any."

"Why, yes," said Mrs. Tag, "I seem to have two packs." And she gave him one that was unbroken.

"And how," interposed the man, "do you like your cigarettes opened?"

"Open them your way," said Mrs. Tag, "I want you to have them. I have another pack."

"Oh, I couldn't."

"For Britain, then," came back Mrs. Tag, laughing. "Have a package on Britain."

"Thank you very much," said the man, subsiding into his seat.

He left after the newsreel and as he went out he gaily tossed something onto Mrs. Tag's lap.

"That for Britain, too," he said, in passing.

When the lights came up Mrs. Tag examined it. It was a ten dollar bill.

Britain got it the next day.

▽

Sons and daughters of the State of Oregon are up in arms over the inadvertent listing of Arthur B. Langlie as Governor of Oregon, in MOTION PICTURE HERALD, May 3rd, on page 23. Charles A. Sprague holds that proud position and readers, in writing to our news desk, declare they don't want him usurped. Washingtonians, on the other hand, want it to be known that Mr. Langlie is their Governor. This little note is intended to restore peace to the minds of all. There'll be no usurping.

▽

The Annual Ahrens Survey of 'Drinking Habits in The United States,' is at hand. It shows Bourbon to be the national drink, Rye to be the No. 2 drink and Scotch, No. 3. The Scotch and soda of sophisticates, however, is the No. 1 mixed drink. The Sloe Gin Fizz ranks last, falling way below the old Gin Buck, Bourbon-an-'Coke' and the Sazerac.

▽

Bob Berezin, manager of the Elgin Theatre at Ottawa, Canda, is saving scrap to scrap Hitler. A big can outside his house calls for deposits of bottles and bones and rags, for salvage.

▽

Brian Donlevy's middle name is Waldo and he doesn't think much of it.

▽

Attention, AFL Chief William Green: If you call Chelsea 2-1939, New York, you will hear, from the telephone operator, that "The American Federation of Labor has been disconnected, sir."

▽

Advertising Age finds that the old-fashioned man who used to hunt for four-leaf clovers now has a son who hunts for typographical errors in the Translux news ribbons.

Paper Organizes Army Stage Units

Last week at Chicago the *Herald-American,* Hearst newspaper, leaped into the army entertainment picture with full page exploitation of a plan whereby the paper would organize units of five of six vaudeville acts to tour the Illinois camps. Admissions would be scaled from 15 to 25 cents, with the paper underwriting expenses. Profits, if any, would go to post entertainment funds. The paper volunteered to act as a booking office for post commandants and morale officers seeking material for their camps, and suggested that other Hearst papers throughout the country would be willing to organize similar shows. Players were to receive compensation, and work under union auspices, with a slight cut in regular scales.

In New York, Billy Rose, entertainment wizard of the World's Fair, was boosting a scheme to send "medicine shows," with top stars including Al Jolson, Eddie Cantor, Bill Robinson, George M. Cohan, George Jessel, Burns and Allen and others, to nearby draft centers to play to the sodliers from the tailboard of army trucks. Stars would donate services with the army and navy paying expenses.

A similar scheme broached by the New York *Daily News* also contemplated truck shows, and proposed reviving the rolling stages used by the WPA caravan theatre. Burns Mantle, *News* critic, reported the WPA stages were stored on a Staten Island pier. The plan, he said, would permit four or five performances a night, in different areas of the camp, and would overcome the inadequacy of existing theatres.

The Sherwood committee has ordered the preparation of a collection of short plays and sketches and a song book by Leonard Sillman, to provide material for amateur actors in the ranks. In some cases it planned to provide directors, properties and equipment. Mr. Sillman also organized a variety show for men at the Naval Air Station at Lakehurst, N. J.

Ed Wynn, who got a medal for his 1917 services as an army entertainer, is currently touring camps with a unit of girls from his show "Boys and Girls Together." They have played to date at Camp Meade and Fort Bellevoir. Va

National Board to Query Children on Film Views

The opinions of children on motion pictures, will be surveyed by the National Board of Review, it was to announce at a meeting in New York of the 4-Star Clubs, Saturday. The survey is to be made through cooperation with adult groups and experts in child educational sociology who will help prepare a questionnaire.

The 4-Star Clubs conference will be combined with the tenth meeting of the Young Reviewers. There will be a showing of "Our High School," produced by students of the East Side High School, Newark, and "Cardinal Co-Eds at Play," made by students of the Hoover High School, San Diego.

Leslie Roush, Paramount short subjects producer will be a guest speaker.

Cinema Lodge Meets

With Pierre van Paasen, author, as guest speaker, some 400 members and guests attended the open meeting, Tuesday night, of New York's Cinema Lodge of the B'nai Brith at the Hotel Edison, that city. Arthur Israel, Jr., presided. Dr. Samson A. Shain, rabbi, pronounced the invocation. Other speakers were Colonel A. Ralph Steinberg, and Hy Haves, the latter a regional director of the AZA Youth Movement.

RKO Plays Host on the Course And at the Nineteenth Hole





By Metropolitan

RKO was host Tuesday at the annual home office golf tournament at the Westchester Country Club, Rye, N. Y. Early on the course, above, are Lou Miller, Richard C. Patterson, Peter Rathvon and Ned E. Depinet, left, and Charles Moses, Edward Rugoff and H. H. Buxbaum, right.

The winners were: Charles Horstman, Mike Poller, H. Scott, Edward Golden, Andre Baruch, Lou Miller, Mel Farrington, A. Kronenberg, Harry Zeitel, Bill England, Phil Hodes, O. C. Doering, George Dembow, Charles Yates, Wally Howes, William White, Zach Taylor, Vincent Trotta, J. H. Walters, Roy Haines, E. M. Hartley, William Brandt, Ed Zabel, Clayton Bond, Mort Singer, Walter Seaton, T. Meehan, Dick Gavin, R. Winckler, T. O'Connor, Gordon Youngman, H. D. Cole, Harry Michalson, Eddie Sniderman, H. D. Weston, E. A. Powers, R. F. Daigh, W. McCaffery, Harry Link, Walter Ament, L. Seidman, B. T. Josephson, Jack Alicoate, C. W. Koerner, J. O'Donnell, Max A. Cohen, C. Benenson, Lou Parker, Jack Baker, E. Espen, Tom Mos, Joseph Felder, C. O'Reilly, Harold Rinzler, J. Sweeney, Lou Pollock and Dan Sanfilippo.

Hollywood Theatre Remodeled

The Hoffman Amusement Co. in Buchanan, Mich, of which E. C. Hoffman is manager, has completed plans to have a new Vitrolite front erected on the Hollywood theatre in that city. Also the entire lobby is to be remodeled and new indirect lighting will be installed. The confectionary store on the ground floor is to be vacated and the theatre office and box office will occupy the space.

Meyer Goes to Coast

A. E. Meyer, general sales manager of the International Projector Corporation, left New York this week for a visit to the Coast, which will include stopovers in Minneapolis, Salt Lake City, Seattle, and other cities, where he will call on branches of the National Theatre Supply company, distributors, and attend meetings of IATSE locals, to which he will explain working of the Simplex E-7 projection machine.

Interstate Buys Interest

The Interstate Theatre Circuit has purchased the remaining 50 per cent interest of the University theatre in Houston, Tex., from D. F. Luckie. The sale marks the departure from the film business of Mr. Luckie, who at one time owned seven theatres. Interstate will enlarge the theatre and modernize the interior.

Harvard University's Theatre Receives 25 Film Scripts

Harvard University's theatre collection has been given the scripts of 25 outstanding films of the past six years. The gift was made by the individual studios through the Motion Picture Producers and Distributors of America. Metro-Goldwyn-Mayer, RKO, Warner Brothers, David O. Selznick and Samuel Goldwyn were the studios donating the scripts.

Authorities said the gift will form the nucleus of the collection of motion picture scripts now being built up as part of the theatre's collection. The scripts will be used in connection with a course to be given at the Harvard Summer School and will also be available for study by all members of the university.

Peterson Succeeds Smith

B. N. Peterson has been named manager of the Indianapolis branch office of the National Theatre Supply Co., succeeding Don K. Smith. Mr. Peterson was formerly at the Cincinnati office for the company.

Schenck Richfield Director

Joseph M. Schenck last week was elected a director of the Richfield Oil Company of California for three years. Election was at the annual stockholders' meeting, Wilmington, Delaware.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Blood and Sand

(20th Century-Fox)

Spanish Melodrama in Technicolor

The melodrama of the bull ring that made box office history in 1922 as a vehicle for Rudolph Valentino is a more intense and vivid picture as filmed in Technicolor for today's audiences with Tyrone Power in the Valentino role. This version is as sensationally emotional in its impact as that one was and more so in the measure that the technology of production has progressed in the interim. It is of course adult in subject and treatment, and the ending is tragic.

First of the studio's films in some while to bear the signature of Darryl F. Zanuck, the picture is packed with those essentials of commercial appeal which distinguished his early hits. On the side of redbloodedness there are bull ring sequences, some of them stunningly staged and photographed, which approximate in potency a first hand witnessing of the spectacle represented. On the side of passion there are episodes as torrid as any screened in the era of Bara and Naldi. Contrasted with these are passages of domestic calm and interludes of religious devotion which are dwelt upon with like sincerity and perserverence. It was by his skill in the presentation of extremes that Mr. Zanuck made his first successes and this one fits that formula.

Direction by Rouben Mamloulian extracts a maximum of effect from every line of dialogue and utilizes every character fully in the development of a powerful whole. Power's performance is doubtless his best to date, but he is by no means left to carry the picture alone. Rita Hayworth, in a role recalling the period when vampire was the word for it, is a blazing opposite to Linda Darnell's portrait of pious wifehood, Anthony Quinn, John Carradine and J. Carroll Naish play ruffian companions of the hero and Laird Cregar, as the newspaper critic amenable to bribery, furnishes an unforgettable characterization flecked with the picture's only flashes of humor. (Rex Downing, Ann Todd and Cora Sue Collins are standouts as the principals in childhood.)

It will be recalled that the story (detailed on page 111 of the Product Digest) traces the life of a bull fighter from childhood through struggle to fame and married happiness in Madrid and thence, under the sapping influence of a wealthy seductress, down through dissipation and despair to death in the bull ring. As told, the story is a denunciation of bull fighting and its patrons, though primarily a tale of old Spain in which the primary emotions run riot.

Robert T. Kane, serving Zanuck as associate producer, supplied a format seldom equalled for sheer effectiveness. Settings are on the grand scale and shout their authenticity. Technicolor confers upon these and the naturally brilliant costumes a beauty in itself a challenge to attention.

Previewed for press and profession at the Four Star Theatre, Los Angeles, on a Monday afternoon, the capacity turnout displaying intense interest throughout. Ripples of applause greeted several sequences and a number of strikingly brilliant camera shots, rising to ovation proportions at the close.—WILLIAM R. WEAVER.

Produced and distributed by Twentieth Century-Fox. Producer, Darryl F. Zanuck. Director, Rouben Mamoulian. Associate producer, Robert T. Kane. Based on the novel by Vicente Blasco Ibanez. Directors of photography, Ernest Palmer and Ray Rennahan. Technicolor director, Natalie Kalmus. Associate, Morgan Padelford. Musical director, Alfred Newman. Art directors, Richard Day and Joseph C. Wright. Set decorator, Thomas Little. Film editor, Robert Bischoff. Costumes, Travis Banton. Jewels, Paul Flato. Sound, W. D. Flick and Roger Heman. P. C. A. Certificate No. 7216. Tentative release date, May 22, 1941. Running time, 125 minutes. Adult audience classification.

CAST

Juan	Tyrone Power
Carmen Espinosa	Linda Darnell
Dona Sol	Rita Hayworth
Senora Augustias	Nazimova
Manolo de Palma	Anthony Quinn
Garabato	J. Carrol Naish
Nacional	John Carradine
Encarnacion	Lynn Bari
Natalio Curro	Laird Cregar
Guitarist	Vicente Gomez
Antonio Lopez	William Montague
Captain Pierre Lauren	George Reeves
Don Jose Alvarez	Pedro de Cordoba
Pedro Espinosa	Fortunio Bonanova
Priest	Victor Kilian
La Pulga	Michael Morris
Pablo Gomez	Charles Stevens
Carmen (as a child)	Ann Todd
Encarnacion (as a child)	Cora Sue Collins
Marquis	Russell Hicks
El Milquetoast	Maurice Cass
Juan (as a child)	Rex Downing
Francisco	John Wallace
Gachi	Jacqueline Dalya
Manola (as a child)	Cullen Johnson
Pablo (as a child)	Larry Harris
La Pulga (as a child)	Ted Frye
Nacional (as a child)	Schuyler Standish

Sunny

(RKO Radio)

Old Favorite Better Than New

Bright and tuneful as the day it took Broadway by storm, the "Sunny" of the title springs from the Herbert Wilcox workshop a tip-top piece of entertainment made to order for big towns and little, young, adults and children.

For retaining the Jerome Kern music of the original—and in particular the song-hit "Who," played, sung and danced a dozen ways as theme number of the picture—Producer-Director Wilcox rates a vote of thanks and a round of applause.

For enacting the title role to the maximum of its potentialities, in her best straight performance to date by wide margin, Anna Neagle merits many more assignments in kind.

Close to Miss Neagle's lead are John Carroll, proving beyond question his vocal ability and his right to stardom, and Ray Bolger, given at long last an opportunity to display the dancing genius which the films have kept under cover and capitalizing it to the full. And close up to these are Helen Westley and Edward Everett Horton in comedy characterizations that click soundly.

The story (Page 136, Product Digest) will be recalled as having to do with a wealthy young man whose marriage to an actress is delayed for a time by family interference. It is sufficient as a framework for the entertainment predicated upon it. The setting is New Orleans at Mardi Gras season, later the estate of the wealthy young man, still later a river boat. The time is now.

Previewed at the Academy theatre, 10 miles from Hollywood and Vine, on the fifth of five consecutive preview nights and, therefore, to a press turnout fed up with and weary of pictures. What the picture did to and with this satiated group, and to and with the paying audience which filled the rest of the theatre, is promise of a profit entry on any exhibitor's ledger and a revived appetite for motion pictures on the part of any customer. They loved it.—W. R. W.

Produced and directed by Herbert Wilcox. Distributed by RKO Radio. From the musical comedy by Otto Harbach and Oscar Hammerstein II. Music by Jerome Kern. Orchestral arrangements by Anthony Collins and Gene Rose. Dances created by Leon Leonidoff. Photographed by Russell Metty. Edited by Elmo Williams. P. C. A. Certificate No. 7245. Release date, May 30, 1941. Running time, when seen in Hollywood, 98 minutes. General audience classification.

CAST

Sunny Sullivan	Anna Neagle
Bunny Billings	Ray Bolger
Larry Warren	John Carroll
Henry Bates	Edward Everett Horton
Juliet Runnymede	Grace Hartman
Egghead	Paul Hartman
Elizabeth Warren	Frieda Inescort
Aunt Barbara	Helen Westley
Maj. Montgomery Sloan	Benny Rubin
Muggins	Muggins Davies
Reporter	Richard Lane
Queen of Hearts	Martha Tilton

A Shot in the Dark

(Warners - First National)

Detective Melodrama

Herein presented another of the familiar stories of a detective and a reporter vying for the affections of a girl while tracking down a murderer. Regis Toomey is the detective and William Lundigan the reporter always on the spot. Supporting these two who carry the burden of the production are Ricardo Cortez as the night club owner who remains on the straight and narrow, Nan Wynn, portraying a night club singer who keeps both the detective and reporter dangling on the end of the romantic strings, and others whose performances make for enjoyable detective-gangster fare.

The story concerns a murder and the usual number of suspects with the detective and reporter attempting to expose the guilty one. The real murderer is, of course, not exposed until the end but the developments in the case and its progression under the directorial guidance of William McGann will keep fans of this type of picture interested and guessing.

Plus the above mentioned elements of romance and melodrama a few of the scenes also incorporate musical renditions by Miss Wynn with an orchestral background.

Reviewed at the Brooklyn Strand theatre during supper hour when only a few persons attended the performance. Nevertheless those that comprised the audience watched carefully.—GEORGE SPIRES.

A Warner Brothers—First National production. Directed by William McGann. Associate producer, William Jacobs. Director of photography, James Van Trees. A.S.C. art director, Stanley Fleischer. Dialogue director, Harry Seymour. Film editor, Harold McLernon. Sound by Oliver S. Garretson. Gowns by Milo Anderson. Makeup artist, Perc Westmore. P.C.A. Certificate No. 7033. Running time 57 minutes. Release date, April 5th, 1941. General audience classification.

CAST

Peter Kennedy	William Lundigan
Dixie Waye	Nan Wynn
Phil Richards	Ricardo Cortez
Bill Ryder	Regis Toomey
Helen Armstrong	Maris Wrixon
Clare Winters	Lucia Carroll
Roger Armstrong	Donald Douglas
Al Martin	Noel Madison
Schaeffer	John Gallaudet
Naval Officer	Frank Wilcox
George Kilpatrick	Theodore Von Eltz
Blaney	Lee Phelps

Shining Victory

(Warner Brothers)

Psychiatric Melodrama

Hero of the grim melodrama based on a play by A. J. Cronin, who wrote "The Citadel," is a doctor intent upon discovery of a medicinal formula for the treatment of mental derangements. Principal scene of the story is a sanitarium for the mentally afflicted and the atmosphere and tone of the production, which is in no sense a horror play, are sombre and clinical. It is a work of much seriousness, only slightly relieved by incidental comedy, and its appeal is to the studious and thoughtful rather than the seeker for simple and refreshing amusement.

As produced by Robert Lord and directed by Irving Rapper, the Cronin account of the doctor's devotion to science at the sacrifice of all routing considerations holds attention firmly and commands respect for its earnestness and sincerity. As played by James Stephenson, the central character is an achievement in characterization. Geraldine Fitzgerald is passively effective as the girl who risks and loses her life to protect the doctor's note books from flames started by a sex starved rival for his affections. Barbara O'Neil scores roundly as the rival. Other performances satisfy story requirements.

Stephenson portrays a doctor unfairly deprived of recognition and expelled from Budapest who takes a minor post in a Scottish hospital for the insane so he can continue his quest for a medicinal palliative, with patients on whom to experiment. A death of a patient is essential to the proving of his discovery, by autopsy, and when one occurs he performs the surgery without legal permission. In this crisis a girl whose suppressed emotion for him has unbalanced her mind sets fire to his laboratory and another sacrifices her life in the flames to save the notebook in which he has kept his case histories which prove his experiments a success. He dedicates his life to carrying on missionary work in China for the girl who had planned that as her life work.

Although handled with care in the details which relate to aberration, the subject matter is not of a kind to interest children.

Previewed at Warner Beverly Theatre, Beverly Hills for press and profession exclusively. It seemed to hold interest steadily and to generate audience tension toward the end. One of the principals whose remark to a reviewer on leaving the theatre was "Grim isn't it?" voiced the apparent sentiments of the crowd.—W. R. W.

Produced and distributed by Warner Brothers-First National. Executive producer, Hal B. Wallis. Associate producer, Robert Lord. Director, Irving Rapper. From a play by A. J. Cronin. Art director, Carl Jules Weyl. Soundman, Dolph Thomas. Gowns, Howard Shoup. Assistant director, Jesse Hibbs. Director of photography, James Wong Howe. Film editor, Warren Low. Makeup, Perc Westmore. Music, Max Steiner. P. C. A. Certificate No. 7006. Release date, June 7, 1941. Running time, when seen in Hollywood, 82 minutes. Adult audience classification.

CAST

Dr. Paul Venner.....James Stephenson
Dr. Mary Murray.....Geraldine Fitzgerald
Dr. Drewett.....Donald Crisp
Miss Leeming.....Barbara O'Neil
Dr. Lake.....Montagu Love
Professor Hermann Von Reiter.....Sig Ruman
Dr. Thornton.....George P. Huntley, Jr.
Dr. Hale.....Richard Ainley
Dr. Bentley.....Bruce Lester
Foster.....Leonard Mudie
Mrs. Foster.....Doris Lloyd
Dr. Esterhazy.....Frank Reicher
Miss Hoffman.....Hermine Sterler
Chivers.....Billy Bevan
Miss Dennis.....Clara Verdera
Dr. Corliss.....Crauford Kent

The Great Swindle

(Columbia)

Arson Melodrama

Another of the Jack Holt series of action pictures produced by Larry Darmour for Columbia has the star again in the role of a private detective, this time hired by an insurance company to uncover the cause of a fire. Although action and mystery are the primary elements throughout, romance and comedy are present but not prevalent. Lewis D. Collins, who has directed other Holt adventure pictures for the past several years, again wields the megaphone on this making the picture a steady if not a swift recounting of the film facts.

Based on the theme of retribution Holt and his assistant, portrayed by Don Douglas, run the gamut of adventure in tracking down a firebug who has destroyed a warehouse and uncovering the real head of the gang who has been prominent throughout the picture.

Support is given by Jonathan Hale, as the warehouse owner who is nearly framed into having the police believe that he set his own property afire for the insurance, Henry Kolker, a bank president trying to get control of the property and later uncovered by the detective as the instigator of the plot, and Marjorie Reynolds as the girl in the case who has little to do but be a party to a flirtatious romance. The picture is on a par with other Holt adventure films.

Reviewed at the Rialto theatre in New York attended by an afternoon audience who watched with silent interest.—GEORGE SPIRES.

Produced by Larry Darmour and distributed by Columbia. Directed by Lewis D. Collins. Assistant director, Carl Hiecke. Film editor, Dwight Caldwell. Music by Lee Zahler. Sound engineer, Tom Lambert. Running time, 54 minutes. Release date, April 10, 1941. P. C. A. Certificate No. 6490. General audience classification.

CAST

Jack Regan.....Jack Holt
Swann.....Jonathan Hale
Stewart Cordell.....Henry Kolker
Margaret Swann.....Marjorie Reynolds
Bill Farrow.....Don Douglas
Thomas Marshall.....Boyd Irwin
Dave Lennox.....Sidney Blackmer
"Rocky" Andrews.....Douglas Fowley

SHORT PRODUCT PLAYING BROADWAY

Week of May 17

CAPITOL
Third Dimensional Murder.. MGM
Information Please, No. 9.. RKO Radio
Feature: A Woman's Face.. MGM

CRITERION
Meet the Stars, No. 3..... Republic
More About Nostradamus.. MGM
Feature: The Lady from Louisiana ..... Republic

MUSIC HALL
Crisis in the Atlantic (March of Time, No. 10)..... RKO Radio
Feature: The Devil and Miss Jones..... RKO Radio

PARAMOUNT
The Forgotten Man..... Paramount
Delhi..... Paramount
Feature: Reaching for the Sun ..... Paramount

RIALTO
No Shorts
Feature: The Big Boss..... Columbia
The Llano Kid... Paramount

ROXY
Symphony in Snow..... 20th Cent.-Fox
A Dog's Dream..... 20th Cent.-Fox
Feature: The Great American Broadcast ..... 20th Cent.-Fox

STRAND
Sockeroo..... Vitaphone
Sail Ho!..... Vitaphone
Goofy Groceries ..... Vitaphone
Feature: The Wagons Roll at Night ..... First National

Billy the Kid

(Metro-Goldwyn-Mayer)

Sentimental Western

This is a highly sentimental piece moving at a leasurely pace in spite of its legendary hero and great open spaces background. What action there is has a quality of heaviness and calculation rather than spontaneity. The western scenery is magnificently reproduced in color, so much so that attention is apt to be distracted from the continuity.

The legand of William Bonney, known to outlaw history as Billy the Kid, has appeared in many versions since it was first told around the campfires and in the desert bars of the great west. All versions agree on how he became an outlaw but most of characteristics from there on are open to argument. The present plot stems from the version which has him killing to avenge the murder of his father and then forced to kill to save his own neck.

Robert Taylor is "Billy," a self-assured, independent coyote, until he meets an Englishman, Ian Hunter, who has become a rancher in the west and who shows "Billy" the value of a peaceful life. "Billy" is at first resentful and is never truly convinced but he tries the Englishman's philosophy, is happy for awhile and then goes berserk when the Englishman is murdered. He kills the crooked sheriff and five other men and heads for the open spaces. (See *Product Digest*, page 97.)

Brian Donlevy, who has grown in cinematic stature this past year, competently plays "Jim Sherwood," the Englishman's foreman and childhood pal of "Billy." Gene Lockhart, the top villian of the piece; Mary Howard, the Englishman's sister, Henry O'Neill, the local editor, who is in his own words: "A man of peace, but not at any price," and others in lesser roles make a good supporting cast.

One of Billy's characteristics open to discussion is whether he was right or left handed. Here he draws with his left hand except once. That was his last draw.

Reviewed in Metro-Goldwyn-Mayer's projection room in New York. Only a handful was at the screening. Definitely audible were the comments praising the photography—PAUL C. MOONEY, JR.

Produced and distributed by Metro-Goldwyn-Mayer. Producer, Irving Asher. Directed by David Miller. Suggested by the book "The Saga of Billy the Kid" by Walter Noble Burns. Photographed in Technicolor. Photography, Leonard Smith and William V. Skall. Color director, Natalie Kalmus. Associate, Henri Jaffe. Musical score, David Snell. Editor, Robert J. Kern. P. C. A. Certificate No. 7138. Running time, 95 minutes. Release date, May 30, 1941. General audience classification.

CAST

Billy Bonney.....Robert Taylor
Jim Sherwood.....Brian Donlevy
Eric Keating.....Ian Hunter
Edith Keating.....Mary Howard
Dan Hickey.....Gene Lockhart
"Spike" Hudson.....Lon Chaney, Jr.
Tim Ward.....Henry O'Neill
Ed Bronson.....Guinn Williams

The Gay Vagabond

(Republic)

Family Trouble—Double Dose

The "Dixon" tribe (nee the "Higgins" household with a different family tree but the same crop of domestic ups and downs) is herewith presented in an unpretentious and none too outstanding comedy of homespun hijinks. Pa is on the order of a "Caspar Milquetoast;" Ma is a broomstick boss with an urge for keeping up with the Jones and Daughter is interested in hooking the town's most lucrative bachelor catch. To make the fireside crisis more acute there are added to the family portrait a twin brother with a reputation of a man of fortune from the "Dixon" side, a pair of Oriental mugs out to snatch the adventuresome gent, an escaped lunatic and a pair of females who turn up at the most embarassing moments. The double identity theme is played to monotony.

Roscoe Karns and Ruth Donnelly are the

(*Continued on page 36*)

You know what happened
when "Buck Privates" boomed...

BUT BROTHER...WAIT TILL THIS ONE LETS GO!

With ABBOTT & COSTELLO wackier than ever...THE ANDREWS SISTERS "jivin" new HIT tunes...and DANCING BEAUTIES steaming into NAVY maneuvers!



So Brother...

GET THAT NAVY GRAVY

from

UNIVERSAL

DECORATION DAY · MAY 30!

NATIONAL RELEASE

PLAIN SHOW TALK

by NATE BLUMBERG, President UNIVERSAL PICTURES

PICTURES that take you out of the RED and deposit you into the FAT BLACK do not come along every day—and we all know it. When they do come you have to make the most of them. Every exhibitor in the United States is familiar with the wildfire hit made by Abbott and Costello in "Buck Privates". Every exhibitor who played it made money. Now Universal presents Abbott and Costello in a picture that will outdo even the phenomenal business of "Buck Privates". BUT, Universal hopes you are SET for it; SET to play it for extended time; SET to HOLD it so you can CASH IN on it! PREPARE for this baby right NOW. You don't have to screen it. You don't have to worry about it. You just have to COLLECT on it PROPERLY! If ever a picture in this business comes SOLID, this is IT!

IT'S set—if YOU'RE set!



Bud ABBOTT & Lou COSTELLO
DICK POWELL

IN THE NAVY

with **THE ANDREWS SISTERS** • **Claire Dodd** • **Dick Foran**
Butch & Buddy • **Shemp Howard** • **Sunnie O'Dea** • **Condos Bros.**
Directed by ARTHUR LUBIN • **Associate Producer ALEX GOTTLIEB**

Screenplay by Arthur T. Horman and John Grant

Original Story by Arthur T. Horman

SHOWMEN'S REVIEWS

(Continued from page 33)

mister and missus, with Karns, of course, playing his twin self as well. Ernest Truex has a few moments of brief amusement as a dictatorial employer and others in the cast are Lynn Merrick, Margaret Hamilton, Abner Biberman, Rod Bacon, Bernadine Hayes and Gloria Franklin. William Morgan presided at the family scene in the capacity of director for Robert North, associate producer.

Ma Dixon goes into real estate in order to scare her husband out of his inferiority rut. A brother-in-law and twin to her husband, reported dead, turns up unknown to his relatives as he is going on to Detroit to complete a mysterious business deal. Pa Dixon is mistaken for his brother and tangles with a quartet of amorous ladies and killer gents. Ma believes the worst and threatens divorce. Her real estate transactions have hit a snag but the difficulties are ironed out when it is revealed that her customer is an escaped madman and the lady is able to sell the property to a more normal prospect. The other domestic difficulties are settled when the principals, perhaps because of utter exhaustion from scurrying down corridors and in and out of rooms, finally bring the twins together face to face.

Previewed in New York at the Company's projection room where an invited audience of trade folk and allied reviewing personnel seemed none too keen about their visit to the "Dixon" family.—JOSEPH F. COUGHLIN.

Produced and distributed by Republic Pictures. Associate producer, Robert North. Director, William Morgan. Production manager, Al Wilson. Cameraman, Bud Thackery. Supervising editor, Murray Seldeen. Film editor, Howard O'Neill. Art director, John Victor Mackay. Musical director, Cy Feuer. Wardrobe, Adele Palmer. P. C. A. Certificate No. 7286. Release date, May 12, 1941. Running time, 66 minutes. General audience classification.

CAST

Arthur Dixon, Jerry Dixon ..... Roscoe Karns
Kate Dixon ..... Ruth Donnelly
A. J. Wilbur ..... Ernest Truex
Agatha Badger ..... Margaret Hamilton
Ratmar ..... Abner Biberman
Spring Rutherford ..... Bernadene Hayes
Betty Dixon ..... Lynn Merrick
Franklin Atwater ..... Rod Bacon
Sonya ..... Gloria Franklin
Lucille ..... Carol Adams
Vogel ..... Byron Foulger
Lobang ..... Paul Newlan

Pirates on Horseback

(Paramount-Sherman)

"Hoppy" Rides Again

Harry Sherman's action westerns, featuring Bill Boyd, Number Two Money Making Western star in MOTION PICTURE-HERALD-FAME's poll of exhibitors, as "Hopalong Cassidy," achieve the well nigh impossible in production—each succeeding picture improving upon the one before. "Pirates on Horseback" is no exception to the Sherman rule, and it turns out to be a rootin', tootin', shootin' picture, full of everything that makes for grand entertainment of the outdoor type.

Action and comedy predominate, and the scenery, the slopes of Mt. Whitney, does so well that it was given screen credit.

With Boyd again are Russell Hayden, as "Lucky" and Andy Clyde as "California," the plot deals with their efforts to uncover the killers of a prospector and find his hidden gold mine for his heirs.

Supporting them are Eleanor Stewart, Morris Ankrum, William Haade, Dennis Moore, Henry Hall and Britt Wood.

Lesley Selander, who has guided numerous other pictures based on the Clarence E. Mulford characters, directed this with a deft hand. Joseph W. Engel was the associate producer.

Previewed in a studio projection room in Hollywood to a press and professional audience, which was highly moved during the unreeling and gave all indications of complete enjoyment.—V. K.

Produced by Harry Sherman for Paramount release. Associate producer, Joseph W. Engel. Directed by Lesley Selander. Based on characters created by Clarence E. Mulford. Photographed by Russell Harlan. Supervising editor, Sherman A. Rose. Edited by Fred Feitshans, Jr. P. C. A. Certificate No. 7036. Running time, 69 minutes. Release date, May 23, 1941. General audience classification.

CAST

Hopalong Cassidy ..... William Boyd
Lucky Jenkins ..... Russell Hayden
California ..... Andy Clyde
Trudy Pendleton ..... Eleanor Stewart
Ace Gibson ..... Morris Ankrum
Bill Watson ..... William Haade
Jud Carter ..... Dennis Moore
Sheriff Blake ..... Henry Hall
Ben Pendleton ..... Britt Wood

She Knew All the Answers

(Columbia-Rogers)

Love in Wall Street

Producer Charles Rogers proves herewith that a comedy about a chorus girl and Wall Street can be smart, sophisticated, funny and clean at one and the same time. It's quite a feat and quite a picture, a substantial money's-worth for any theatre's customers.

Joan Bennett, improving upon most or all of her past performances, plays a chorus girl who hires out as switchboard operator in a broker's office by way of obtaining a letter of recommendation from him which she plans to use as means of forcing his consent to her marriage to his playboy ward. (The details are on page 116 of the Product Digest).

Franchot Tone plays the broker whose interest in the girl mounts as her office blunders send his profits skyward, and John Hubbard portrays the playboy who doesn't marry the girl after all because his guardian does. Eve Arden adds a sparkling secondary lead.

The scene is New York and the time now. The plot is, at bottom, as old as pictures, but the treatment is as new and fresh as this morning's cream. Direction by Richard Wallace is of the kind that gives the impression of effortlessness, his timing giving every line of dialogue and quirk of incident its maximum value without a suggestion of planning.

Previewed at the Alexander theatre, Glendale, to a midweek audience composed of paying customers, press and profession, the laughs coming in equal volume and number from all sectors.—W. R. W.

Produced by Charles R. Rogers. Distributed by Columbia. Directed by Richard Wallace. Assistant to producer, William A. Pierce. Photographed by Henry Freulich. Edited by Gene Havlick. P. C. A. Certificate No. 7206. Release date, May 15, 1941. Running time, when seen in Glendale, 85 minutes. General audience classification.

CAST

Gloria Winters ..... Joan Bennett
Mark Willows ..... Franchot Tone
Randy Bradford ..... John Hubbard
Sally Long ..... Eve Arden
Benny ..... William Tracy
George Wharton ..... Pierre Watkin

National Decency Legion Classifies Seven Pictures

Of the seven motion pictures classified by the National Legion of Decency in its listing for the current week three were classified as unobjectionable for general patronafe, three, unobjectionable for adults, and one, objectionable in part. The pictures and their classificaitons follow:

Class A-1, Unobjectionable for General Patronage: "Emergency Landing," "Her First Beau" and "The Nurse's Secret." Class A-2, Unobjectionable for Adults: "I'll Wait For You," "Shining Victory" and "Singapore Woman." Class B, Objectionable in Part: "One Night in Lisbon."

"Exclusive Service" Clause Eliminated by Equity

Actors Equity last week accepted a provision drawn by its legal department on the "exclusive service" clause now in the standard performers' contract. The present "exclusive service" clause will be eliminated September 1st, and only featured players and stars thereafter will be permitted to sign contracts which prevent them from engaging in radio, films and other works without the consent of the stage producer by whom they are employed.

The Equity council also accepted the nominations of eight independent candidates for the council elections June 6th. The nominees are Philip Bourneuf, Madie Christians, Allen Hewitt, Aline MacMahon, Myron McCormick, Theodore Newton, William Post, Jr., and Joanna Ross. There will be 23 candidates in all for the 10 five-year vacancies on the council and two candidates for the one three-year replacement. The nominating committee decided to experiment this year and named 15 regular candidates for the full term and two for the replacement giving the membership wider choice among the regular candidates.

Paramount Employees Question Guild Heads

Leadership of the Screen Publicists Guild of New York, Eastern unit of the national organization, was questioned this week, when seven members of the Paramount publicity and advertising department staff on Tuesday evening made public a letter to Joseph Gould, Guild president, wanting to "know the reaction" of the unit "to the suggestion we form our own union to represent those in Paramount employ."

The letter said the signed persons were "hesitant about joining a union which does not attend strictly to business that concerns our industry" and referred to stands by the Guild on questions of national moment. "We refuse to join an organization that assumes to speak for its members on these subjects, where the real purpose of its existence should be along entirely different lines," the letter declared, adding that it was written because "inquiry has been made as to why we do not join the Screen Publicists Guild."

Signers of the letter were Aileen St. John Brenon, Tom Waller, C. N. Odell, Herb Berg, Henry Larner, Leo Brody, and Paul E. Ackerman, all of whom have been with Paramount six years or more.

The Guild is expecting a decision from the National Labor Relations Board, on its petition for certification as the bargaining agency for advertising and publicity workers in the New York home offices.

Oregon Tax Refunds

In Washington the United States Board of Tax Appeals has held that the Paraport Theatre Leasing Corp. of Oregon was entitled to a refund of $2,512.64 for 1936 and $2,838.13 for 1937 paid in taxes over objection to the International Revenue Bureau.

Corporation Dissolved

The St. Cloud Theatre Corporation, incorporated in Delaware, has been declared dissolved, it has been announced by the secretary of state at Dover. A certificate of voluntary dissolution, by consent of all the stockholders, has been issued.

Monogram MARCHES ON

FEATURES 56 WESTERNS

1941 1942

"NAVY BOUND"

Talbert Josselyn's story published in COLLIER'S MAGAZINE

★

"UNDER NORTHERN LIGHTS"

Featuring the immortal melodies..."At Dawning" and "From the Land of the Sky Blue Water"...*by Charles Wakefield Cadman*

★

4 "EAST SIDE KIDS" COMEDY-DRAMAS

Leo Gorcey, Huntz Hall and Bobby Jordan...in a series of box office champions...each featuring an adult star.

In preparation:

"GHOSTS of the NIGHT" *starring* **BELA LUGOSI**

★ ★ ★

"AUNT EMMA PAINTS THE TOWN"
"THE SPY"
"NIGHT OF HORROR"
"HOUSE OF HATE"
"YOU CAN'T BEAT THE LAW"
"TOP SERGEANT MULLIGAN"
"DOWN MEMORY LANE"
"HERE COME THE MARINES"
"TRAIL OF THE WOLF"
"SWEETHEART OF THE CAMPUS"
"LOST LEGION"
"SWEET SIXTEEN"
"LAW OF THE JUNGLE"

MONOGRAM PC PICTURES

"SUNSHINE SAL"
"ISLE OF LOST MEN"
"MAN FROM HEADQUARTERS"
"MURDER BY APPOINTMENT"
"FALSE COLORS"
"HILL-BILLY WILLIE"
"LIL LOUISIANA LADY"
"GOD'S COUNTRY AND THE LAW"
"FLAME FIGHTERS"
"MAN WITH MANY FACES"
"CAROLINA SWINGTIME"
"CITY LIMITS"
"RIOT SQUAD"

★ ★

8 *ROUGH RIDERS* *with* **BUCK JONES**

8 *RANGE BUSTERS* *with* CRASH **CORRIGAN** · DUSTY **KING** · ALIBI **TERHUNE**

JOHN WAYNE in **8** Reissued **ACTION WESTERNS**

THE HOLLYWOOD SCENE

Youth, etc.

Youth will be served—by the consent decree!

The youngest, and the busiest, executive producer in Hollywood—one who will be responsible for all the important details of 24 features and 18 westerns during the coming season—is of that opinion.

George Batcheller, Jr., in charge of all production of Producers Releasing Corp., is a young man in his early thirties and he looks upon the industry's consent decree not only as a boon to the production company for which he works and other independent firms, but as a boon to all young men of ability who wish to make their mark in the business.

"The consent decree opens the way for the determination of what ability young men have," he thinks. "The industry has been thrown back on its haunches in such fashion that only those of proved ability will survive. The consent decree means that each principal worker in the industry benefits only by his own merits and capability."

Busiest producer?—Batcheller is it or he. Mondays through Saturdays, he works from 8 a. m. to 11 p. m. Sundays are easy days—he works from 11 a. m. to 8 p. m.

The son of the late George R. Batcheller, Sr., founder of Chesterfield Pictures, and who has worked in the film business from salesman, contract department, assistant director on up, is adamant on at least one thing. He says the success of an independent production company lies in its dependability in supplying pictures when and as promised, as well as product of consistent high quality.

With that in mind, Mr. Batcheller, who assumed his present post last January, has virtually completed the task of putting out the first year's program of the company which consists of 20 features and 18 westerns.

Of the thirteen pictures to be made on this year's program, three are in work and ten are definitely set.

Looking ahead to next year's program of 24 features and 18 westerns, Mr. Batcheller, who during "light" weeks manages to read at least 25 prospective film stories, says that they'll be delivered when and as promised.

"Our program," he said, "which is flexible, permits us to make a variety of subjects, and we are concentrating on action melodramas—timely, topical subjects aimed at the general theatre going market.

"We are not in the position of making a 'Philadelphia Story' and our budget would not permit us to do so. However, neither would our market.

"Naturally we are restricted in what we make. This is a young company, and what we make for exhibition has to be tailor made for our purposes.

"We are not trying to get bookings for the top of the bill—we're just trying to fill a need of exhibitors everywhere for good, entertaining, wholesome pictures that can be shown in every variety of house, from the first runs—if we are lucky—down through the smaller houses."

▽

Sam Ledner, general stage director of Buddy G. DeSylva's last three Broadway musical productions, "Du Barry Was a Lady," "Louisiana Purchase" and "Panama Hattie," has been signed as dance supervisor at Paramount, where Mr. DeSylva is now chief of production. Mr. Ledner is currently working on "Louisiana Purchase" at the studio, which is scheduled as a vehicle for Bob Hope.

▽

Irving Cummings has been signed by Paramount to direct "Louisiana Purchase" for the company. The deal also calls for Mr. Cummings to direct another picture for Paramount next year.

ARMY TRAINING FILMS RUSHED

Production of Army training films at the Fort Monmouth, N. J., headquarters of the signal corps is booming, and by July 1st will set an all time yearly production record of 125 sound films, Lieutenant Colonel M. E. Gillette reported this week. The pictures range from the correct crawling technique to teach rookies extended order drill to technical studies of the operation of big guns.

Only five years ago the annual output was 20 pictures. At present 38 enlisted men, mostly technicians drafted from major studios and laboratories, are assigned to the film unit. Eventually 175 men will be making army films. The latest tricks of camera technique and editing are employed, but narrative is strictly expositional, with humor taboo. "We found that a bum joke was sometimes all the men remembered," Colonel Gillette explained.

The army library of training films includes about 200 reels on 100 different subjects. Approximately 100 prints of each subject in 16 and 35mm, with sound, are printed for distribution to army posts, and reserve officers training centers. The films are designed to complement textbook and practical instruction.

Index Up

The number of pictures before the cameras this week rose to 48, as 13 finished and 15 started. A total of 12 is being prepared, and 87 are being edited.

The tabulation:

FINISHED

The Medico of Painted Springs
Criminals Within
Aloma of the South Seas
Henry Aldrich for President
Secret of the Wastelands
Kansas Cyclone
Dance Hall
Last of the Duanes
Moonlight in Hawaii
Bullets for O'Hara

STARTED

Girls from Panama
Mystery Ship
Ladies in Retirement
Murder by Appointment
Motorcycle Squad
Desperate Cargo
Sullivan's Travels
Sheik of Buffalo Butte
Look Who's Talking
Hurricane Smith
Charley's Aunt
Wild Geese Calling
Flying Cadets
Man from Montana

IN WORK

Our Wife
Mr. Jordan Comes to Town
Tillie the Toiler
The Devil to Pay
Tonight Belongs to Us
Texas
The Little Foxes
Illusions
Barnacle Bill
The Yearling
Smilin' Through
Life Begins with Andy Hardy
Wanderers of the West
Nothing But the Truth
Birth of the Blues
Among the Living
The Gay Falcon
Outlaw Trail
Father Takes a Wife
The Devil and Daniel Webster
Puddin' Head
Belle Starr
Dressed to Kill
A Yank in the R.A.F.
Private Nurse
Charlie Chan in Rio
Radio Revels of 1942
I, James Lewis
Dive Bomber
Manpower
Navy Blues

▽

Sig Neufeld of Producers Releasing has signed Buster Crabbe to replace Bob Steele in the title role of the "Billy the Kid" western series.

Charles Grayson has joined Wilbur M. Beatty, M. Coates Webster and Barry Trivers in working on the screenplay of Warners' "King Rubber," which will star Jeffrey Lynn.

Lindsley Parsons' next production chores for Monogram will be supervising "City Limits," "Isle of Lost Men," and "Sweet Sixteen."

Scott Littleton has sold his Liberty Magazine story, "Muldoon Muddles Through," which deals with the F.B.I., to Warners.

Paramount has extended the directorial contract of Stuart Heisler, now guiding "Among the Living."

Bob Hill has been set by Producer Bob Tansey to direct Monogram's "Wanderers of the West," first of the Tom Keene western series.

BETTER THEATRES—ISSUE OF MAY 31—WITH NEXT WEEK'S MOTION PICTURE HERALD

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VARIETY CLUB CHARITY SPENDING REACHES HALF-MILLION IN YEAR

Annual Report at Atlantic City Meeting Lists $449,251 Spent; Carver Given Humanitarian Award at Three-Day Meeting

The National Variety Clubs of America last Saturday evening ended its seventh annual convention, and with it came the disclosure that the organization's local expenditures for charities are running now at half-a-million a year.

Leading the distinguished list of speakers at the banquet at Atlantic City's Traymore Hotel were Walter Wanger, producer, and president of the Academy of Motion Picture Arts and Sciences, who called upon showmen to help boost national morale, and William McCraw, former Texas Attorney General, who was toastmaster. Highlight of the banquet was presentation of the annual Humanitarian Award of $1,000 to George Washington Carver, 70-year-old Negro educator. (Pictures on pages 10, 11, 12, 13.)

The convention drew over 1,000 showmen from all sections. One of the largest in the history of the clubs, it was handled by Philadelphia Tent 13, of which Dr. Leon Levy is chief barker, and from which Earle Sweigert came to supervise convention committees.

All officers of the national organization were reelected. They are John H. Harris, Pittsburgh, chief barker; Robert J. O'Donnell, Dallas, first assistant chief barker; Harry Kalmine, Pittsburgh, second assistant chief barker; E. R. Reuben, Minneapolis, property master; and James Balmer, Pittsburgh, dough guy. Mr. Harris was reelected for the seventh time, despite his protest.

$449,251 Spent

Business sessions Friday morning and afternoon, at which the officers were reelected, also disclosed total 1940 charity pledges by tents to be $841,937, of which $449,251 was spent.

National Canvasmen (Variety National Board of Directors) named by the various tents were: Pittsburgh, C. C. Allenberg; Columbus, Virgil Jackson; Cincinnati, Allan Maritz; St. Louis, Louis Ancell; Detroit, Charles Perry; Cleveland, Bert M. Stearn; Buffalo, Robert Murphy; Kansas City, Jerry Zigmond; Indianapolis, Marc Wolff; Washington, Hardie Meakin; Minneapolis, Benjamin Blotcky; Philadelphia, Earle W. Sweigert; Milwaukee, Oscar E. Olsen; Omaha, Walter M. Green; Dallas, Paul Short; Dayton, Herb Byrd; Baltimore, Louis Rome; Memphis, M. A. Lightman; Atlanta, William K. Jenkins; Oklahoma, L. C. Griffith; New England, Martin J. Mullin; Charlotte, H. H. Everett.

Despite the reluctance of John H. Harris to accept the post of National Chief Barker again, the Pittsburgh theatreman was overruled by a rising vote of the delegates, who also voted for the retention of the entire national slate for the coming year.

The Club's annual Humanitarian Award, now three years old, is chosen by a representative committee of 35 newspaper editors and publishers. Significance of the 1941 Award to Dr. Carver was noted in the nomination of the negro scientist and educator by the Atlanta, Ga., Tent.

At the banquet, Mr. Carver received the scroll, for the Award, from Eugene L. Connally, Pittsburgh, chairman of the award committee, and a plaque and the $1,000 check from Mr. Harris, chief barker.

It was the first time a Negro was so honored. Previous recipients were Miss Martha Berry, and Father Edward J. Flanagan.

Mr. Wanger, a Variety member as well as producer and head of the Academy, praised Variety as the "heart of the show business" and noted that Coast members of the film industry had been emulating Variety's service to unfortunates. He also asked that entertainment be "enlightening," declaring it was part of the showman's duty to inform the public.

"Make your theatres lighthouses of the community," he advised. "Accept your responsibility, and mobilize your strength in the interests of freedom."

He added: "There is, in some quarters, fear of Government control. I can tell you with good authority that the Government has no desire to control motion pictures or tell you what to do. It wants you to do your own job. It wants you to do it, however—and you will be left alone, because the Government has plenty of other problems at the moment, and no desire to assume your responsibility."

Another principal talk of the evening was by Senator Tom Connally, of Texas.

Prior to the banquet, delegates marched in a boardwalk parade, in which were floats, an 80-piece girls' band, veterans, soldiers, and screen stars, among them Wayne Morris, Walter Pidgeon, Dorothy Lamour, Robert Young, Jane Wyman, and Ronald Reagan. They then attended the Variety Club circus at the city auditorium, admission to which was free to children of institutions, and admission to which was charged, at another performance that evening.

50,000 Witness Parade

An estimated 50,000 witnessed the parade, and there were thousands at the circus.

Variety members were guests, after the circus and before the banquet at a United Artists cocktail party.

Hosts were Arthur Kelly, vice president in charge of sales; Harry Gold, vice president and eastern divisional sales manager; and Mr. Wanger, a producer for UA.

The turnout of distinguished guests for the banquet was so large that the grand ballroom of the Hotel Traymore featured a three-tiered dais, seated as follows:

John H. Harris, Frank C. Walker, Postmaster General; J. Edgar Hoover, F.B.I. chief; Mayor Thomas D. Taggart of Atlantic City; Walter Wanger, Father Edward J. Flanagan, of Boys Town; Rev. Henry M. Mellin, Protestant Chaplain, Atlantic City; Rev. Sylvester McCarthy, Catholic Chaplain of Philadelphia; Rabbi Henry M. Fisher, Atlantic City; Walter Pidgeon, Jean Hersholt,, Senator Tom Connally of Texas; Senator Elmer Thomas, Oklahoma; Senator Clyde Herring, of Iowa; Senator Albert Chandler, of Kentucky.

Also Barney Balaban, Jack Cohn, Stanton Griffis, Edwin L. Weisl, Joseph Bernhard, U. S. Senator Joseph F. Guffey, Pennsylvania; Matthew McGuire, executive assistant U. S. Treasurer; U. S. Attorney General Robert Jackson; Senator James Mead, New York; Edward Halsey, Secretary of U. S. Senate; Dr. Justo Sierra, Secretary of Mexican Embassy, Washington; Mayor John Tobin, Boston; Herman Robbins, Phil Reagan, Stan Laurel, Oliver Hardy, Lew Ayres, Marjorie Weaver, Fay Wray, Dorothy Lamour, Laraine Day, Robert Young, Andy Devine, Ronald Reagan, Eddie Norris, Wayne Morris, Helen Parrish.

Honor dais guests were: Colvin Brown, William F. Rodgers, T. J. Connors, E. K. O'Shea, Robert Christenberry, Sam Shain, Jay Emanuel, William Sussman, William Gehring, William Kupper, Robert Mochrie, Max A. Cohen, Cresson Smith, Harry L. Gold, F. J. McCarthy, D. W. Weshner, Paul Terry, Harvey Day, Ted Schlanger, Joseph A. McConville, Rube Jackter, Abe Schneider, Louis Weinberg, Louis Astor, Max Weisfeldt, John Nolan, John Roberts, A. H. Blank, Louis Krouse, J. J. Unger, Sam Dembow, Robert M. Gillham, George Dembow, Earle Sweigert, Carter Barron, Paul Short, Jack Beresin, Harry Kalmine, Joseph Vogel, Charles Moskowitz, Leonard Schlesinger, James Balmer, Ned E. Depinet, Gradwell L. Sears, John Maloney.

Special Reception Friday

On Friday, during the afternoon, there was a special reception by T. J. Connors, southern, eastern, and Canadian division manager for MGM, for visiting politicos and film stars. Among those present were Senators Connally, Hatch and Meade; Mayor Thomas Taggart, of Atlantic City; J. Edgar Hoover, FBI chief.

Main prizes in the Variety golf tournament, held Saturday morning, and winners of which were announced at the banquet that evening, went to Jack Schulman, of Cleveland, and James Frisina, of St. Louis.

Atlanta won the attendance trophy for the largest number of barkers. Dallas won the mileage trophy. It had a total of 99,000, representing the total distance covered, coming and going, by the entire delegation.

Memphis won the award to the tent making the best charity effort. It had exceeded its quota by more than 100 per cent. M. A. Lightman accepted the citation.

Honorable mentions, in this classification, went, in order, to the Detroit, Dallas, Pittsburgh, and Philadelphia tents.

Hollywood will be the site of the 1942 convention, the business session determined. Time will be April, instead of May. Other bidders were Miami and Cleveland.

Invitations to attend the Los Angeles convention of the Motion Picture Theatre Owners of America, June 9th through 12th, were extended by Mr. Kuykendall, that organization's president.

It was disclosed new tents were being contemplated in New York and Los Angeles.

Exclusive of the events mentioned, the program during the convention was as follows: Thursday—registration, meeting of officers and committees, boat rides and fishing parties, officers' luncheon, producer-exhibitor forum, sightseeing, private dinner parties, special club dinner, boxing show. Friday—morning business session, luncheon, afternoon business session, "Night of Nights" show at Hotel Chelsea.

PLAY TICKETS FOR VISITING EXHIBITORS

According to an announcement from the Columbia home office in New York all out-of-town exhibitors will be given tickets to "Pal Joey" and "My Sister Eileen," the two stage productions which have been purchased by Columbia. Exhibitors may call for tickets at the company's sales office. The two productions will be on Columbia's new season schedule and the company wants exhibitors to get an advance idea of the entertainment qualities, it was said.

MIDWEST SEES DEFENSE SUPPORTING STAGE SHOWS DURING SUMMER SLACK

Industrial Cities Hope Rising Payrolls Will Keep Grosses High Enough to Justify Holding "Live Talent" Shows

Vaudeville performers and musicians are looking forward to a summer season this year with fewer "rest" periods enforced by the customary seasonal policy of dropping stage shows at motion picture theatres that feature a combination screen and live bill during the winter months. Hopes for a more active stage this summer spring from reports, centering around mid-west industrial cities that a number of theatres plan to continue stage offerings through July and August. Rising payrolls in industrial cities are reported to have brought prospects of attendance increases to justify continuing stage shows through ordinarily slack months.

"Layoffs as usual" was the word from booking agents and theatre executives in New York, however, who feel at this time that any increase in booking elsewhere is not likely to be sufficient to offset the customary general summer curtailment of vaudeville in film houses.

Musicians See Increase

The American Federation of Musicians this week calls vaudeville possibilities "greater this year than at any time in the past decade." The prophesy is based on reports from the midwest that theatres which ordinarily drop vaudeville by the middle of May have continued bookings through June. Several other theatres in the two cities, including the Town in Detroit, have recently added stage shows, with apparent success.

Chicago agents, the musicians' journal says, are currently booking bands and vaudeville acts for a total of 27 weeks playing time in approximately 52 theatres in the central states. Detroit appears to lead the demand for live talent with the Harper, Fox, Michigan and Town theatres supplementing their screen shows with stage entertainment. Houses in Cleveland, Cincinnati and Columbus, Ohio, have extended their stage season to the end of June and in some cases through the warm months.

A check of the principal talent agencies and bookers in the home offices of film companies operating theatres disclosed no grounds for extensive optimism on the part of performers seeking summer engagements. Booking men pointed out that while in certain locales there has been a tendency to continue the stage entertainment the general picture presents the customary seasonal slack. Increased attendance at motion picture theatres is reported from a number of key defense industry centers but theatre executives said it did not necessarily mean more stage shows, although they indicated bands and other units might be added to bills in certain theatres as an experiment during several weeks of late June or early July.

The seasonal layoff is already under way in most cities with theatres that run stage shows during the winter months reverting to straight films, usually on a double-feature policy. RKO has already anticipated the seasonal slack in Syracuse, N. Y., and will close the Strand there on May 25th. The house, which draws largely from students at the University of Syracuse, will reopen with the start of the Fall semester at the school. Name bands and miscellaneous acts are a standard feature at the RKO house during the winter months. RKO will also drop stage entertainment at its theatres in Cleveland and Cincinnati starting June 6th.

Warner Brothers reports no change in its summer policy at the dozen theatres in its circuit which regularly play stage shows. This year as usual the bookings will be curtailed during the summer, although, when available, top bands or other shows will play occasional dates. Paramount continues its stage shows as usual at three top spots, the Paramount Theatre, New York, and the Chicago and State-Lake at Chicago.

Summer bookings will probably be curtailed at the Paramount theatres in Buffalo and Minneapolis, although home office executives and operating partners are to confer next week on possible changes in summer policy. Loews continues its billings at the State in New York and Capitol, Washington, as usual, but has already dropped the stage show at Pittsburgh and Columbus. The company dates stage shows from time to time through the summer if they are of top calibre.

The William Morris agency which books bands, stars and complete units for dates at motion picture theatres during the season reports that they have found no indications that there would be any change from the usual season's slack. The agency handles only occasional dates for film theatre shows during the summer. Personal appearances by Hollywood players are also likely to be fewer this summer, the Morris agency said. The current production boom in the studios and the prospect of continued peak activity to meet the start of consent decree selling with a good product backlog has tied most name players to their home lots in Hollywood, curtailing personal tours. In the past, theatres which ordinarily drop vaudeville for the summer months have periodically played units featuring films stars and younger players from the studios.

Band Dates Popular

There appears to be no increase in the number of theatre dates scheduled this summer for top name bands, now on their annual road swings, according to the General Amusement Corp., Music Corp. of America and other bookers. They pointed out that for the summer months the band men preferred dating one-night and short engagements at outdoor dancing places popular during summer months. In most cases they offer larger crowds and better payment, on percentage often, than can be had for a one night or split week theatre booking.

Fanchon and Marco, in New York, reported the usual seasonal decrease in their bookings in film theatres and said there had been no indication of an immediate upward change. Of the stage units still booked for the summer it was indicated that complete shows, particularly streamlined versions of Broadway musicals such as "Crazy with the Heat," "Vanities," "Du Barry Was a Lady" and others garner the largest percentage of hot weather dates. They are restricted in most cases to larger theatres that play stage shows throughout the summer engagement.

From the field, however, there was some slight confirmation of predictions of a summer stage boom. Theatres in several areas reported continuing stage shows for the summer, and in a few spots have newly installed vaudeville, or postponed closing dates. Where split week shows are continuing there is a growing tendency to concentrate the stage bill on weekends, particularly in the summer, when theatres face competition from amusement parks, swimming pools and other outdoor activities.

The Earle Theatre, Philadelphia, recently returned to a big name vaudeville policy, booking film, radio and band names for the spring and early summer stage shows. Patricia Ellis, Martha Raye, Wilbur Evans, Edith Fellows and Bill Robinson are among film names playing the Earle recently. Other bills offered included Jimmie Lunceford's orchestra; Will Bradley's orchestra; Eddie Cantor with his own show, including Dinah Shore; Horace Heidt's orchestra; "Truth and Consequences," radio quiz show; Lucille Ball and Desi Arnaz, and the orchestras of Raymond Scott, Tommy Dorsey and Glenn Miller.

Independents Plan Shows

Independents planning summer stage shows, on periodic or regular schedules, include the Hippodrome in Buffalo and several neighborhood Detroit houses operated by United Detroit Theatres, such as the Vogue. St. Louis will get summer stage fare at the Shubert Rialto, recently reopened by Charles S. Miller for vaudeville and musical shows. At Salem, Mass., the Paramount, operated by Salem Realty Co. last month booked the first vaudeville unit ever to play the house on a regular basis. Prices were raised to 40 cents, matinee, and 55 cents evenings and the experiment may be repeated this summer.

The Flatbush, Brooklyn, and Windsor, Bronx, members of the William Brandt circuit, which plays name bands during the season last week returned to summer stock policy, operated for the last few years by Wee and Leventhal. "The Little Foxes" and "Charley's Aunt" were among initial summer stage offerings.

In Ohio the RKO Shubert at Cincinnati dropped its stage shows to play "Fantasia." At Columbus, the suburban Main, playing subsequent double features, added a stage show for Saturday nights. The Century, Rochester, N. Y., has added a summer stage show for Friday nights, featuring orchestras and a dance contest. A five-act Sunday vaudeville bill was added recently by the Egyptian, DeKalb, Ill., and Chicago agents report 19 weekend stage dates in their area. The National in Richmond, Va., in March dropped a trial full time vaudeville run to return to a Thursday-to-Sunday split-week stage show.

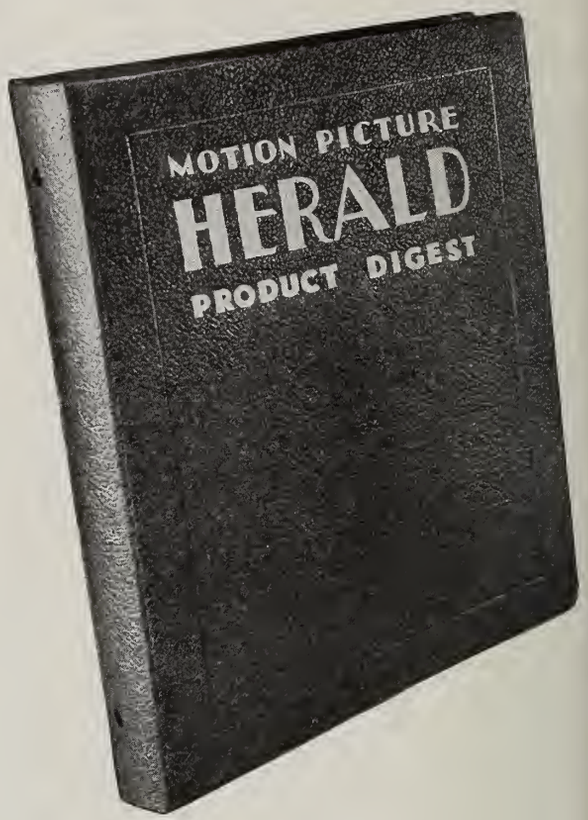
The Lake theatre, Salt Lake, remodeled from the first gutted Roxy, reopened in March under the management of Andy B. Floor with a policy of musical revues and variety shows. The Lake has its own band and scenery and is staging many of its own shows with a cast of 18 girls and 16 principals, directed by Bert Smith, of Philadelphia. A first run picture from one of the independent distributors accompanies each stage show. Prices will be advanced from 40 to 55 cents top, with 25 cents remaining as balcony scale.

MERCHANTS HELP REOPEN THEATRE

So that the Milton theatre in Kirkville, Mo., might be reopened and stimulate business in the town, the local merchants donated a fund to Campbell Lowe, owner and operator of the theatre, to be applied to the rent of the building. The house will now operate Saturday, Sunday and Wednesday nights.

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PRODUCT DIGEST ■ ■ ■ ■ THE CATALOGUE OF FILM MERCHANDISE

MEXICO PLACES BAN ON 'OFFENSIVE' U.S. PICTURES

Federal Censor Board Refuses Permit for "Kit Carson" on Grounds of "Slight" to Mexico

by LUIS BECERRA CELIS
in Mexico City

The policy of Mexico's recently federalized picture censoring and supervision department, under the jurisdiction of the Ministry of the Interior, with regard to films that it regards as slighting Mexico, has been demonstrated with the banning of "Kit Carson" (U. A.) from exhibition in this country. This is the first American film to be banned since the department began to function in March.

"Kit Carson" was forbidden because the department considered a character in it, a bandit who was represented as a Mexican, insulting to Mexico and the Mexicans. The department insisted upon the ban even when exhibitors who had contracted the picture volunteered to cut out the scenes to which the department raised objections. The department's stand was that inasmuch as this picture had implications detrimental to Mexico it was altogether unfit for showing in Mexico.

Long Range Policy Set

The department further announces that it intends to ban all pictures that give a disparaging or unfair interpretation of Mexicans, Mexico, Mexican customs, manners and institutions, as well as those that distort Mexican history or in any way ridicule this country and its people.

The department has the following personnel: Felipe Gregorio Castillo, chief; Lic. Adolfo Fernandez Bustamante, technical counsellor; H. Ortiz Mugica; Manuel del Campo and Mario Alvarez and Elvira Vargas. The Ministry announced that these censors and supervisors, who deal with between three and four films a working day, were appointed because of their wide cinematographic experience, good judgment and taste and sense of fairness.

There is some speculation as to whether or not UA will follow the example of the distributor of the French film, "Arlette and Her Two Papas," who gained a precedent by inducing the national supreme court to upset the censors' prohibition of this picture last summer on the ground that it was too spicy. The high court ruled that the picture should be approved for adult audiences but must not be shown to minors. This picture has since done enormous business here and in other parts of Mexico.

The censors and supervisors have brought about a new arrangement of the Sunday theatres matinees, which are always held in the morning and which are highly popular, in that some theatres must give these shows exclusively for adults and others exclusively for minors. This action was taken when it was found that many pictures shown at these matinees were unsuitable for children and that large numbers of minors in the audiences annoyed adults. Pictures shown at the children's matinees must be of educational value, the censors have ruled.

▽

Jesus Grovas, producer who some years ago was Paramount's manager here, is backing plans of Miguel Contreras Torres for production here of "The Life of Simon Bolivar," the Venezuelan liberator. Contreras Torres spent much time, trouble and money in gathering data in Venezuela for this picture. He was granted special facilities in this work by the Venezuelan government.

Mr. Grovas, it is said, has assured a large investment in this film, no less than $215,000, a record sum for any Mexican picture. He is to distribute the film exclusively in Mexico and abroad. The picture, the most expensive to be produced in this country, is to be released in September, anniversary of the date, in 1810, when practically all the American countries revolted against Spanish rule.

▽

Alonso Sanchez Tello, pioneer producer who withdrew from the local field because of troubles with labor, and his associate, Chano Urueta, well known director, announce that they will start late in May a series of 12 pictures in Monterrey, a little south of Laredo, Texas. They picked the northern city as a fresh field for films. They hope to get around animosity the film unions have for them by releasing their products exclusively abroad, including Spanish-speaking centers of the United States.

▽

Mexico had 849 legitimately conducted theatres in operation on May 10. This number does not include several clandestine theatres that exhibit obscene and otherwise forbidden films. All the theatres in the 849 abide by all government rules concerning safety, sanitation, patron comfort and tax paying.

▽

A case that is regarded as a test of the authority of the municipal government to order the closing of theatres in cases where the exhibitor fails to obey its orders to make repairs has been filed with the first district court here by Eduardo Chavez Garcia, owner of the Cine Regio, a subsequent run theatre.

Mr. Chavez Garcia said the government ordered him to repair his theatre and allowed him 30 days in which to do so. This term, it was found, was too short because the repairs were more extensive than it was at first believed would be necessary. The government extended this term by ten days. But work was halted in that time for the chief contractor was taken so ill that he had to be operated upon. The government refused to accept this as an excuse for failing to complete the repairs and ordered the theatre closed.

▽

The longest run any picture has ever had at one theatre in Mexico, that of 14 consecutive weeks, has been concluded by "All This and Heaven, Too" (W. B.) at the Cine Rex, a 1,000-seat cinema here. This film was priced at 65 cents during its first two weeks; 45 cents for the next fortnight and 35 cents the rest of the time.

"Gone With the Wind" (MGM) is the runner-up to "Heaven" in exhibitions here, playing six solid weeks at the Cine Alameda and three, concurrent with the exhibitions at the Alameda, at the Cine Iris. The third best long stayer here was "Rebecca," which remained at the Alameda for four straight weeks.

Archibald Honored

George Archibald, joint managing director of United Artists in England, was the guest of honor at a luncheon tendered him by Arthur W. Kelly, vice-president of U. A. in charge of distribution, at the Waldorf-Astoria Hotel on May 14, which was attended by U. A. executives, department heads and producers' representatives.

Havana Studios Prepare Shorts

by RAMON PEON
in Havana

Saica Films, recently formed independent production company, has released the first two-reel musical short in a projected series of six such subjects. Starring Estelita Rodriguez and Rene Cabell, radio stars from CMQ, Havana, the short is titled "Cuban Rhythms." It was directed by Ernesto Caparros who has been signed by Saica as co-producer. Senorita Rodriguez is reported to have been signed for a screen test by Metro-Goldwyn-Mayer.

Peliculas Cubanas and Chic, the two largest production studios in Havana, are reported preparing new production efforts. The success of the local newsreel "Noticiario Cubano CMQ," directed by Manola Alonso, editor of the humor weekly, *Chispa,* has brought a plan for a series of travelogues. Royal News is also producing the "Royal Miniatures" of which the first three issues have been quite successful. Luis R. Molina, president of Royal News, also has produced "The Son of the Returning," a feature length comedy drama which is now being released in South America.

Martinez and Borbolla, film distributors, have signed to produce a series of advertising shorts to run exclusively in all first run houses and neighborhood under a controlling contract with the theatre owners. They have opened a new laboratory in Cojimar, a few miles from Havana.

Government help for domestic production is indicated in a move now under way under the sponsorship of Secretary of Commerce Dr. Onate and Senator Rivero.

Academy Proceeding with Public Relations Series

The Academy's recently organized Public Relations Institute has begun to function. Following the recent first exhibit of studio still photographs, running 13 days in Hollywood, New York's Museum of Modern Art will next display most of the 636 11x14 mounted exhibition prints and then the best 100, plus the prize winning 16, are to be shown in stores, galleries, theatres and museums (gratis) to keep the display alive for a year. This exhibit has done much to give rival studio still men an opportunity to view the work of competing artists and for publicity and still photography departments to compare their work.

After an analysis of this film publicity art, the Public Relations Institute of the Academy has given the first of a series of technical lectures to members of the Still Cameraman's Union, explaining to the still men the need for greater thought in making stills, the need for motion picture stills to compete with the candid, active, living stills news photographers are sending in from the war and from the streets of every American city.

"Photographic competition for free space in periodicals was never greater and 'static,' stiff, posey still photographs are taboo," the Academy explains.

The Institute starts another series of lectures and forums on 'Publicity today' for all studio press agents, shortly, as another step in a campaign to improve the industry's public relations.

BROADCASTERS SEE CONGRESSIONAL FIGHT WITH FCC, BLAME COMMISSION

Support Grows for Probe of Commission after Charges, Countercharges at St. Louis Convention of Broadcasters

The broadcasters of the nation, confused and antagonized by a Federal Communications Commission which, it is charged, is exceeding its powers in recent orders to realign commercially the presently organized industry, this week is countering, unofficially, with threats of a Congressional investigation of the Commission. Observers at Capitol Hill, sense a concerted effort by some Congressmen, who have been itching for an FCC probe, to begin that probe now. That effort has at least the support of the broadcasters.

The melee possibly to come, is a result of continual tension between the FCC and radio and television interests, which culminated in an order by the FCC several weks ago that the National Broadcasting Company, owner of two networks, the Red and Blue, divest itself of one; and in the verbal and almost active fracas at the National Association of Broadcasters convention in St. Louis last week.

Fight at Convention

At that convention Mark Ethridge, general manager of Louisville station WHAS, and a former NAB president, resigned from a commission named by President Roosevelt to survey the radio industry; and further charged the President had been "deceived" and almost "betrayed" anent asserted troubles in the industry. He referred to the FCC order to the NBC, and said of the President's contemplated survey, "That work has been destroyed not only by the text and tone of the commission's order, but also by the evident determination of the commission, by precipitate action, to forestall the expression of views by any other agency." He assailed the FCC for exceeding its authority, and said, "If a fight comes the majority of the commission (headed by James C. Fly) must be blamed."

Mr. Fly, who had told the convention previously the Government did not want to take over radio, heard Mr. Ethridge's attack; but, not being called upon for an answer, left the convention in a reported bad humor. Neville Miller, NAB president, told newspaper men later he had called Mr. Fly at his hotel room, offering the FCC head a chance to reply.

On Thursday, May 16th, the NAB directors demanded Mr. Fly's resignation, in a public statement, which read in part:

"The broadcasters have contended that regulation under the present chairman of the FCC, Mr. Fly, has been punitive, capricious, biased, and destructive."

Referring to an attack, via statements to the press, by Mr. Fly on the NAB and Mr. Ethridge, the NAB statement said: "Mr. Fly's violent statement was the strongest substantiation of the truth of what we have been saying. We leave to the public the judgment whether the state of mind exhibited by Mr. Fly qualifies him to be chairman of a government commission calling for judicial impartiality. . . . (Mr. Fly) made his attack after he had declined repeated invitations to address the NAB convention in reply to an address critical of Mr. Fly's administration of the FCC, which had been delivered by Mr. Ethridge. . . . Mr. Fly was repeatedly invited to address later sessions of the convention . . . but refused to do so."

Mr. Fly had said, in part: "I could not but admire the facility with which the Louisville pair (referring to Messrs. Ethridge and Miller) functioned yesterday in that great forum of debate, the so-called Association of Broadcasters. One man let loose all the unsupported and unsupportable scandal that suspicion and a given state of mind could conjure.

"As the nation's free press started to roll, the other gentleman from the Blue Grass country made a clever move with the gavel. The 'debate' was over. That is democracy in flower—carrying, however, a none-too-fragrant odor."

Mr. Fly also questioned "whether the NAB exists as an effective vehicle for the exchange of ideas and the formation of expression of member-station opinion."

He added: "I cannot but conclude that this type of management of the industry and its membership has been all too clever, too brilliant. As John Randolph of Virginia has said, it reminds me of a 'dead mackerel in the moonlight. It both shines and stinks.'

"I want to reiterate in all sincerity: the whole effect of the FCC report is to return to this industry its freedom, and to make it a truly American system."

The FCC in Washington this week, opposed by the broadcasters, embarrassed by the exchange of comments during the NAB convention, and a target for irate Congressmen, did not even appear certain of support from the White House for, after Mr. Ethridge's resignation, Stephen Early, President Roosevelt's secretary, and openly his spokesman, declared, non-committally, but significantly:

"I think Mr. Ethridge is a gentleman of great honesty and sincerity of purpose."

President Roosevelt, questioned at a later press conference, asserted he had not read, nor approved, the FCC report assailed by Mr. Ethridge.

Mr. Fly, apprised Thursday night, May 16th, of the NAB directors' demand he be removed, declared it was of "real concern to the nation that official posts be held by men of sufficient strength of character to do their duty in the face of the strongest pressures which can be turned against them."

Craven, Case Minority

The FCC report ordering elimination of certain types of chain radio operation, was written by Mr. Fly and four FCC members. Commissioners T. A. M. Craven and Norman S. Case opposed the order, and are regarded in the clear, in event of probing.

At the final business of the NAB, Mr. Miller announced the directors would appoint a committee charged with waging war against the FCC report. He also remarked, "We cannot believe that we are as far out of step with the American people as some would have us believe we are."

Over the weekend, Mr. Fly told newspapermen the argument was over; that the FCC monopoly in radio report was a "closed issue." The regulations are in effect, he noted, adding that, to his mind, there was no question on the authority of the FCC to issue those regulations.

He had nothing to say about the resolution by Senator Wallace H. White, of New Hampshire, calling for a Senate investigation of the FCC, and asking that its recent regulations be suspended while the inquiry is in effect.

Senator Burton K. Wheeler, of Montana, commented last week, anent the FCC report, that the domination of 85 per cent of night broadcasting by the NBC and the Columbia Broadcasting System, was "alarming." He is chairman of the Senate Interstate Commerce Committee. He refused to comment on the wisdom of the FCC regulations, saying he had not had time to study the report thoroughly.

Ethridge Attacks Commission

Mr. Ethridge's statements to the NAB convention, in which he announced his resignation from the Roosevelt radio commission, and which precipitated the Fly-NAB controversy, were, in part, as follows:

"Regulation, to be successful, should be intelligent and deliberate. The new order, both from its text and from the tone of utterances of its authors in public and in private, is founded on a basis of bad temper, impatience, and vindictiveness. It is intended to be punitive, not constructive. It will impair the very service which it is charged with protecting. To my mind, the Commission has embarked upon a continuing process of adjustment that will lead us sooner or later to the easy solution of having the whole thing taken over.

"The chairman of the commission (Mr. Fly) denied that is his intention: and, of course, he speaks in good faith; but people who set houses on fire frequently do not intend to do it, too.

"In fairness, I must point out to you the chairman's statement of yesterday, that he is willing to sit down with responsible representatives of the industry to discuss the implementation, the timing and the procedure in connection with the rules and regulations. I venture the personal comment that the offer is equivalent to asking you whether you want six or eight pallbearers, and whether you want to be cremated, or put underground."

FCC GRANTS FOUR FM RADIO PERMITS

In recent weeks the Federal Communications Commission in Washington, has granted construction permits to four Frequency Modulation radio stations, and has received requests for licensing to build from two others.

The Evening News Association in Detroit, and Station WBNS in Columbus, Ohio, have been granted permits by the FCC with authority to operate a 3,000-watt transmitter for a period of 60 days. The St. Louis University, St. Louis, is to construct an FM station to operate in the 45,-100-kilocycle channel to cover 13,000 square miles with a population of more than 1,500,000, while the Milwaukee Journal has been authorized by the FCC to proceed with the construction of a new FM station.

The Commission has under consideration a request for two construction permits—one from the M. A. Leese Radio Corp., Washington, and another from the Lake Worth Broadcasting Corp., Lake Worth, Fla. The M. A. Leese Radio Corp. asks to operate in the 47,100-kilocycle channel to cover 5,600 square miles with a population of 899,946. The Lake Worth station for a permit to operate in the 1,340-kilocycle channel in the Lake Worth territory.

HAYS, HOOVER, BRADEN ON MPTOA'S PROGRAM

Long Program Arranged for Coast Convention in June; Record Attendance Predicted

Corraling of speakers for the annual meeting at Los Angeles on June 9th to 12th highlighted MPTOA organizational activities this week.

Speakers at the convention, to be held at the Ambassador Hotel, were listed by Edward L. Kuykendall, president, as follows: Will H. Hays, president of the Motion Picture Producers and Distributors of America; Y. Frank Freeman, president of the Motion Picture Producers Association; J. Edgar Hoover, director of the Federal Bureau of Investigation; Judge J. F. T. O'Connor, of the U. S. District Court for Southern California; J. Noble Braden, executive secretary of the American Arbitration Association; Austin Keough, vice president and general counsel of Paramount; Walter Wanger, Leonard Goldenson, and Edward Arnold, among others.

Mr. Braden is expected to deliver a report on the first five months of operation of the motion picture arbitration system.

Mr. Kuykendall predicted a record attendance at the convention which will be held in conjunction with the Pacific Coast Conference of Independent Theatre Owners. Railroads have reduced fares to the meeting, he said.

Allied Directors Meet

The board of directors of the Allied States Association will meet at Cleveland on Monday for an executive session to discuss current problems facing exhibitors. Col. H. A. Cole, national president of Allied, called the meeting. Taxation, the effects of the New York consent decree and the selling provisions effective September 1st, and the situation on Minnesota where a nullifying state law was passed, are understood to be on the calendar for the Allied directors. All are expected to receive a thorough airing during the two-day session.

An open meeting of theatre owners will follow the directors' meeting on Tuesday afternoon at 1 P. M. in the Cleveland Hotel for a round table discussion of theatre problems with the Allied directors. P. J. Wood, secretary of the Independent Theatre Owners of Ohio, in a bulletin to the membership this week urged attendance at the open meeting. Saying that the problems involved were vital to all and that Ohio theatre men would profit by common discussion, Mr. Wood wrote:

The Allied directorate ordinarily meets at this time in preparation for the national convention. The 1941 convention has been postponed until September, but Mr. Cole said that it was felt that present conditions warranted a special gathering. The gathering was transferred from Washington to Cleveland because of overcrowding at Washington hotels.

Circuit Meet in Iowa

Executives and managers of all theatres in the Tri-States circuit met on Monday and Tuesday at Des Moines for a discusssion on operating policies for the coming season. Compliance with goverment distribution rules under the consent decree was given special stress. Over one hundred managers, bookers and executives were present.

Guests included Claude Lee, New York, public relations agent for Paramount; R. C. LeBeau, of Kansas City, Paramount district manager; Bill Lansberg of Kansas City, Paramount exploitation manager; Manuel Brown of Denver, manager of the Denver-Omaha district; C. J. Duer of Denver, shorts manager, and L. Taylor, manager of the Paramount Omaha office.

Illinois Allied Conference

Members of Illinois Allied gathered in Chicago at the Congress Hotel on Wednesday at the call of Jack Kirsch, president, for a general meeting to discuss the problem of falling revenues. A general downward trend was reported in grosses at Illinois houses. Mr. Kirsch said that it was hoped that intelligent discussion would determine "if it's the pictures we are getting, the war, double and triple features or what" that is causing receipts to fall off despite a general business upswing.

Associated Theatre Owners of Indiana will hold their annual summer meeting on June 17, 18 and 19 at Pokagon state park near Angola, Ind. Marc J. Wolf, Indianapolis, is chairman.

The current slate of officers of the Independent Theatre Owners Association was unanimously renominated at a meeting of the organization at the Hotel Astor, New York, on May 14th. They are virtually assured of reelection on May 28th.

Nominated as officers and directors were: Harry Brandt, president; David Weinstock, first vice-president; Stanley Lawton, second vice-president; Leon Rosenblatt, treasurer; Francis Bregman, secretary; Jack Heyman, sergeant-at-arms.

Nominated to the board of directors were: Julius Joelson, Grant Anson, S. Gottlieb, Hyman Rachmil, Abraham Schenk, Herman Eisenstadt, J. J. Goldberg, Gilbert Josephson, Abraham Leff, Bernard Brooks, Julius Charnow, W. French Githens, Samuel Strausberg, Jack Hattem, Rudolph Sanders, Emanuel Hertzig, Samuel Freedman, Leo Brecher, Samuel Seelen, Ray Rhonheimer.

Theatre Building Plans Underway in Wisconsin

A spurt in theatre construction and renovation has been apparent in the state of Wisconsin the past months. The announcement has been made of new theatres for Appleton, Whitehall, Two Rivers and Eau Claire. New Appleton houses are scheduled to be built by Marcus, Swirnoff and Loew, Ripon; J. H. Silliman and Eskin Theatres, Inc. The latter is also planning a new theatre for Whitehall, while Standard Theatres Co. has announced plans for the Two Rivers theatre. The New Eau Claire house will be erected by the Minnesota Amusement Co., which currently operates the State, Badger and O'Klare theatres there.

Recent reopenings have included the Chief at Kenosha, formerly the Cameo, by Standard; the Hollywood in the same city, formerly the Butterfly theatre, by Michael Lencione, operator of the Lincoln theatre there. In addition, Warners' Majestic in Sheboygan is undergoing extensive renovations and will reopen shortly.

Montee Gets Civic Post

B. M. Montee, manager of the Beatrice theatre in Beatrice, Neb., has been elected president of the Junior Chamber of Commerce in that city.

Takes Office



By Staff Photographer

MAX FELLERMAN, successor to Fred Meyers as head booker and chief film buyer for the RKO circuit, assumed his new duties last week in the New York home offices.

William DeVry Heads Equipment Company

William C. DeVry has been elected president of the DeVry Corp., the Chicago equipment company, succeeding his father, the late Herman DeVry, founder of the company.

Another son, Edward B. DeVry, has been elected secretary and treasurer of the DeVry Corp., and president of the educational subsidiary, DeForest Training, Inc.

Law Firm Changes Name

Vincent G. Hart and Alfred H. Holbrook will continue in the general practice of law under the name of Holbrook and Hart, following the termination of the original law firm of Friend, Holbrook, Reiskind and Hart. The offices are in the Guaranty Trust Building, 522 Fifth Avenue, New York.

Hawkes Gets Government Post

Albert W. Hawkes of Kearney, N. J., who was elected president of the Chamber of Commerce of the United States in Washington, D. C., last week, is a member of the board of directors and the executive committee of Technicolor Motion Picture Co., and Technicolor, Inc.

Sanders Promoted

Errol Sanders, who has been in charge of RKO Radio Studio's personnel service for the past seven years, has been promoted to the film exchange in Denver as district salesman. Mr. Sanders has been with the company nine years.

Tapernoux Resigns

John S. Tapernoux and his wife, Rose Tapernoux, have resigned from the French Motion Picture Corp., which they founded in 1934, according to a press release from that company.

PRODUCERS ACQUIRE 34 PROPERTIES FOR NEW SEASON'S FILM PRODUCTION

RKO Buys Untitled, Unwritten Novel by I. A. R. Wylie; Paramount Purchases Film Rights to the Life of Texas Guinan

Hollywood producers, further stacking their story vaults for film selling under the consent decree, during April purchased 34 properties. Of these 17 were original stories, six were stage productions of past and current seasons, and 11 were books and novels including one radio script and two magazine stories.

During the month one of the most unusual deals in recent Hollywood history was closed when RKO purchased the screen rights to an untitled and unwritten novel by I. A. R. Wylie.

Miss Wylie, it might be remembered, was the author of "Vivacious Lady," the Ginger Rogers-James Stewart vehicle which RKO is currently reissuing. Upon her arrival in Hollywood a short time ago Miss Wyle presented the idea for her novel to company executives. The deal calls for her to write a novel which will be a modern American story and adapt it for the screen after its publication.

Royalty Scale Used

Metro-Goldwyn-Mayer about the same time purchased the motion picture rights to "Drivin' Women" by Elizabeth Chevalier. Negotiations for the story were completed upon agreement that the final purchase price of the screen rights would be determined by the number of copies sold, with a maximum price of $75,000. The film company made a down payment to the author of $10,000 and will pay a similar amount when the book is published this fall. After that MGM will pay $2,500 for each 10,000 copies sold, after the first 100,000 has been reached.

Paramount, during April, concluded a deal with the heirs of the late Texas Guinan to produce a picture based on her life from the days when she was a two-gun western star in silent pictures until she became New York's night club queen. Buddy G. DeSylva, who knew Miss Guinan during her heyday as America's most celebrated night club impresario, plans to produce the picture as one of the company's lavish musicals of 1942. It is expected that either Paulette Goddard or Barbara Stanwyck will appear in the title role.

Following the purchase of 11 novels, four stage plays and six short stories and originals since the beginning of the year, Twentieth Century-Fox expanded its story department to the greatest strength in the company history, it was announced during the month by Julian Johnson, story editor.

Additions to the story department include David Matthews, who has been assigned as associate story editor to work with Robert Bassler, Mr. Johnson's assistant. James Fisher, formerly story editor for B. P. Schulberg, has been assigned as editorial assistant to Ernest Lubitsch. Louis Moore and William Tunberg have been promoted to posts as special editorial assistants.

Properties acquired during April with all available credits follow:

Caviar for Two, an original story purchased for motion picture production by Universal.

Changed Identity, a radio script purchased by MGM.

STORY PURCHASES OF YEAR COMPARED

Month	Originals	Books	Plays	Totals
May, 1940	21	18(a)	4	43
June	12	7(b)	1	20
July	27	17	9	53
August	40	7(c)	5	52
September	19	9(d)	4	32
October	29	11(e)	5	45
November	20	8	5	33
December	35	16(f)	9	60
January, 1941	30	14(g)	7	51
February	36	11(h)	8	55
March	31	19(i)	5	55
April	17	11(j)	6	34
TOTALS FOR 12 MONTHS	317	148(k)	68	533

(a) Including 2 published magazine stories, 3 newspaper comic strips and 1 film.
(b) Including 1 published magazine story, 1 radio script and 1 film.
(c) Including 1 published magazine story, 3 films and 1 poem.
(d) Including 1 newspaper comic strip and 1 musical composition.
(e) Including 1 newspaper comic strip, 1 musical composition and 1 film.
(f) Including 4 published magazine stories and 2 radio scripts.
(g) Including 5 published magazine stories and 1 newspaper serial.
(h) Including 3 published magazine stories and 1 newspaper comic strip.
(i) Including 2 published magazine stories, 1 film and 1 newspaper comic strip.
(j) Including 2 published magazine stories and 1 radio script.
(k) Including 20 published magazine stories, 4 radio scripts, 7 films, 1 poem, 2 musical compositions and 1 newspaper serial.

Channel Port, an original story concerning a long distance swimmer who is dropped from an airplane off the French coast and swims to England with vital military information. The story has been acquired by Paramount.

Chicago, a play produced in 1926 by Maurine Watkins purchased by Fox as a possible vehicle for Betty Grabel and Alice Faye.

Corn Is Green, The, Emlyn Williams' Broadway stage play purchased by Warners as a vehicle for Bette Davis and Ida Lupino.

Devil Dogs on Parade, a U. S. Marine story purchased by Republic.

Drake's Drum, a forthcoming *Liberty* magazine story about England under fire, purchased by David O. Selznick. Peter Viertel is the author.

Drivin' Women, a forthcoming novel by Elizabeth Picket Chevalier acquired by MGM.

Gobs in Blue, an original story with a U. S. Navy background purchased by Republic.

Hearses Don't Hurry, a novel by Stephen Ransome acquired by Fox for a reported price of $2,500.

Hoppy's Holiday, an original story purchased by Harry Sherman as another of the "Hopalong Cassidy" series for William Boyd.

Lady Scarface, an original gangster comedy purchased by RKO.

Life of Texas Guinan, a biography purchased by Paramount for release under the 1942 schedule. The company has closed a deal with the late Miss Guinan's heirs for the screen rights.

Margin for Error, a Broadway stage production by Claire Boothe acquired by Fox. The story is a mystery melodrama about the death of a Nazi Consul in an American city. Ernst Lubitsch will produce.

Martin Eden, a novel by Jack London purchased by Columbia to be produced by B. P. Schulberg.

Mary Had a Little, an unpublished original story of a country boy who journeys to New York to become a radio executive. The property has been acquired by Universal.

Mississippi Belle, a novel by Clements Ripley purchased for production by Warners.

Moontide, an original story acquired by Fox.

Most Likely to Love, an original story purchased by Columbia for a reported price of $2,500.

Rorick Novel Bought

Mr. and Mrs. Cugat, a new novel by Isabel S. Rorick about the lives of a young married couple purchased by Paramount.

Mrs. Parkington, a forthcoming Louis Bromfield novel acquired by MGM. Mr. Bromfield submitted an outline and the film company purchased the property. It is reported to be a cavalcade of America similar to "Cimarron."

New York Nocturne, an original story purchased by Fox. Walter Morosco will be the associate producer.

Not for Children, a play by Edmund Wolf and Ludwig Hirshfield acquired by Fox for a reported price of $25,000 as a possible vehicle for Jane Withers.

Old Fellows Get a Break, The, an original story acquired for film production by MGM.

Out of the Frying Pan, a Broadway stage production of the current season by Frances Swan purchased by Paramount for a reported price of $40,000.

Powder Town, an original story concerning a munitions plant. The property has been acquired by RKO.

Road to Morocco, The, an original story purchased by Paramount as another in the series of "Road" films for Bob Hope and Bing Crosby.

Silver Queen, The, an original story acquired by Paramount for production by Harry Sherman. Ellen Drew will have the leading feminine role.

Strange Bedfellows, an original story purchased by Republic.

Strange Things Have Happened in Brooklyn, a *Collier's* magazine story by Daniel Fuchs, purchased by MGM.

Take a Letter, Darling, an original story about a business woman and her male secretary. The property has been purchased by Paramount.

Untitled, a forthcoming novel by I. A. R. Wylie purchased for motion picture production by RKO.

We Fought at Arques, a play by Frederick Hazlitt Brennan, purchased by MGM, and which will first be produced on Broadway. The story concerns London's east side of the present day.

We're in the Navy Now, an original story purchased for production by Paramount.

TWO CONVENTIONS FOR COLUMBIA PICTURES

Montague Announces Extension of "Decentralized Sales" Policy; To Meet First in Chicago

Columbia has announced it will hold two national sales conventions, the first in the form of a national executive meeting for the company's top executives only. This meeting will be held in Chicago on June 7th and 8th, and at that time plans for the second meeting, bringing together the entire sales force, will be formulated.

At the Chicago executive meeting, home office executives and sales heads, as well as division and branch managers, will discuss product and plans for the 1941-'42 selling season.

Dencentralized Policy Planned

This first meeting will be the means whereby Columbia's decentralized sales policy, operated successfully in years past, will be extended in authority to an even greater degree than in the past, A. Montague, general sales manager, said in announcing the plans for the executive sales meeting. Through decentralization each member of the Columbia sales organization is permitted considerable leeway in acting on his own in solving selling problems.

Mr. Montague further expalined that Columbia would continue to distribute its product this coming season as it always has. An analysis of the company's forthcoming line up will be an important part of the executive sales sessions.

Republic's Quarterly Meetings

Republic held quarterly regional sales meetings at the studio on Monday and Tuesday for the Pacific Coast staffs, followed by meetings in Chicago on Wednesday and Thursday. On May 27th and 28th, next Tuesday and Wednesday, the company will hold another meeting for its New York and Eastern staffs.

Herbert J. Yates and James R. Grainger, Republic executives, disclosed that the western sales division was running 35 percent ahead of last year in playdates and contract liquidations.

Previously, M. J. Siegel, president of the company, announced the company planned to spend about $1,750,000 in new construction in Hollywood in the next two and a half years, $250,000 of which will be spent in the next four months. He said $750,000 has been invested in new construction since October 15th. Contemplated are a new sound stage, property department, dressing rooms, business street sets, restaurant, and permanent sets on the back lot.

Universal Meetings

The second of Universal's three regional meetings for its home office branch operations executives, office managers, bookers and auditors, was held at the Drake Hotel in Chicago last Wednesday.

It was a two-day session presided over by branch operations manager F. T. Murray. The following attended the meeting: J. J. Jordan, contract playdate manager; G. C. Craddock, assistant to western sales manager W. J. Heineman; J. H. Murphy of the branch operations department; Irving Weiner, of the newsreel distribution department; H. T. Sniffin, auditor; Charles Hurley of Cincinnati; Orval Petersen of Milwaukee; Leonard H. Andrews of Memphis; George Flynn of Cleveland; Arthur Young of Cleveland; Milton Ettinger of Indianapolis; Edwin Greene of Dallas; Edward Stevens of St. Louis; J. E. Mitchell of Dallas; Walter Hyland of Chicago; Louis Berman of Chicago; Lawrence Klein of Kansas City; Jerry Slutzky of Des Moines; Eugene Alexander of Detroit; John Kane of Kansas City; Sol Yeager of Minneapolis; Mark Holstein of Oklahoma City; William Barker of Omaha.

Warner Zone Manager Meetings

Warner theatre managers in the Albany, N. Y., territory held their second meeting within a week at the call of M. A. Silver, zone manager, May 19th. Subject of the meeting was the Joseph Bernhard drive, inaugurated a week previous, as well as general industry topics.

Speaking, besides Mr. Silver, was C. A. Smakwitz, district manager. Managers present were Andy Roy, Stanley; Arnold Stoltz, Avon and Lincoln; Jack Breslin, Utica, Utica; Leo Rosen, Troy; Sid Sommer, and Jack Swartout, American, Troy; J. E. M. Curley, Strand; Al LaFlamme, Madison; Eddie Selette, Albany and Mel Conheim, Ritz, Albany.

Joseph Bernhard, general manager of Warner Theatres, attended a meeting of managers of his New Jersey zone in Newark, to discuss summer policies, emphasizing selling of pictures that have exploitation values. Harry Goldberg, advertising manager of Warner Theatres, also spoke at the meeting.

Charles Einfeld, director of advertising and publicity, this week left New York for Hollywood after conferring at the home office for three weeks.

McCormick Leaves for Studio

S. Barret McCormick, RKO director of advertising and publicity, left last Friday night, May 16th, for Hollywood to confer with George J. Schaefer, president of RKO, on advertising plans for next season. David Strumpf, director of the art department, accompanied Mr. McCormick.

Terry Turner, head of the field exploitation staff for the company, left Friday night also for the coast, to prepare for the opening of "Citizen Kane" at the Geary in San Francisco, May 27th and "Sunny" at the Golden Gate the following day.

Meanwhile, RKO's announcement book for the 1941-'42 season will contain the company's first block-of-five pictures and as many titles of succeeding product as have been determined.

Mendenhall Promoted

Ted Mendenhall, Paramount exchange manager in Omaha, has been promoted to a new post created by the company—district manager of short subjects—and goes to Kansas City where his office will be located. Al Taylor, of the San Francisco exchange, will become exchange manager.

Seagle Joins Altec

Altec Service has added George P. Seagle, of Norfolk, Va., to its staff of service inspectors. Mr. Seagle formerly worked for Electrical Research Products, Inc., and De Forrest. He has been assigned to the Roanoke area.

MGM Transfers Two

Claude Morris, Metro Goldwyn Mayer field exploitation head in St. Louis, has changed places with Irving Waterstreet who held the same job in Kansas City.

Aylesworth Choice Receives Approval

The selection of M. H. Aylesworth to function in radio activities of the current program of wooing our good neighbors of the other Americas has the editorial approbation of *Broadcasting,* national weekly of the radio, which in its issue of May 12, says:

"No better man than Merlin Hall Aylesworth could have been selected by Nelson A. Rockefeller to head radio activities of the Office of the Coordinator of Commercial and Cultural Relations Between the American Republics. The $1 a year job brings 'Deac' Aylesworth, founder president of NBC and one of the true pioneers of modern broadcasting, back into the field of his most fruitful endeavors, albeit in a temporary Governmental capacity.

"In the half-dozen years since he left NBC, 'Deac' Aylesworth as a motion picture executive, newspaper publisher, lawyer and public relations counsel has never lost the radio touch; he has maintained his contacts with the executives of networks and stations, with sponsors (he sits on the boards of several big radio advertising firms), with agency men (on the Rockefeller Committee he works with Don Francisco, president-on-leave of Lord & Thomas) and with countless friends among the rank and file.

"Even now, we learn, some of his brightest young proteges have gathered around him for the new task. Recalling his brilliant job in attracting major advertisers to the new-born medium of radio not so many years ago, it is a certainty that shortwave broadcasting to Latin America, sponsored and sustaining, will get a greater impetus from his efforts. Everyone in American radio should be heartened in his desire to contribute to the vital cause of hemispheric solidarity by reason of the fact that 'Deac' Aylesworth has been selected for leadership on the all-important radio front."

RKO Lists Field Sales Staff Changes

Eight changes in RKO-Radio sales personnel in the field have been announced by sales manager Andrew Smith. The offices involved are Denver, Des Moines, Detroit, Milwaukee, Minneapolis, Omaha and St. Louis.

Errol Sanders joins the Denver staff, succeeding Fred P. Brown, who resigned. E. E. Gruenberg, formerly Minneapolis salesman, goes to Des Moines to fill the vacancy left by the transfer of E. J. Smith, Sr., to Buffalo.

Ed Lebby, who resigned as a Pittsburgh salesman in June, 1940, after having been with RKO for six years, rejoins the staff as a salesman in Detroit, replacing Fred Bonnem, resigned. Richard Saenger joins the Milwaukee staff as salesman.

C. H. Noodleman joins sales staff in Minneapolis, filling the vacancy caused by the transfer of Mr. Gruenberg to Des Moines. W. G. Carmichael is employed as a salesman in Omaha, succeeding J. P. Smith, who resigned. William Hoppe joins the staff at St. Louis succeeding L. S. Gruenberg, who was recently promoted to Salt Lake City manager. J. Arends is promoted from office manager to salesman at St. Louis.

Orchard Joins Navy

Thomas Orchard, associate producer of the March of Time and a lieutenant (junior grade) in the U. S. Naval Reserve, has been called to active duty. He will be stationed in the Bureau of Aeronautics in the Navy Department, Washington, D. C., in charge of the Navy's corps of 250 cameramen.

20TH-FOX DIRECTORS ELECT PLACE, RENEW KENT FIVE YEAR CONTRACT

Chase Vice-President to Head Executive Committee; Profits for First Quarter $404,089; Loew's Half Year $5,141,135

Stockholders of Twentieth Century-Fox at the company's adjourned annual meeting on May 15th elected 12 directors to serve for the ensuing year. The board of directors now consists of: H. Donald Campbell, Chase National Bank; John R. Dillon, Hayden Stone & Company; Wilfred J. Eadie, 20th Century-Fox; Daniel O. Hastings, Industrial Building, Wilmington, Del.; Felix A. Jenkins, Sidney R. Kent, Edwin P. Kilroe, and W. C. Michel, 20th Century-Fox; William P. Philips, New York; Hermann G. Place, Chase National Bank; Seton Porter, National Distillers Products Corp.; and Sydney Towell, 20th Century-Fox.

803,560 Shares Represented

Represented at the meeting were 803,560 shares of preferred stock and 1,051,975 of common, out of 916,264 shares of preferred and 1,741,995 of common outstanding, the company announced. There was no information as to how the shares were voted.

At an organization meeting immediately afterwards the new board of directors named Hermann G. Place, for many years a vice-president of the Chase National Bank and a Fox director for two years to the chairmanship of the company's executive committee. Mr. Place will leave the bank to assume an active executive post with the film company in what was characterized as a move "in the interest of reinforcing the organization in New York."

The directors also voted a five year renewal of the contract of Sidney R. Kent, president and elected the following officers: W. C. Michel, executive vice-president; Darryl F. Zanuck and William Goetz, vice-presidents; Sydney Towell, treasurer; Wilfred J. Eadie, comptroller and assistant treasurer; Felix A. Jenkins, secretary; John P. Edmondson, J. Harold Lang, and George F. Wasson, Jr., assistant secretaries; Read B. Simonson and Fred L. Metzler, assistant treasurers.

The directors also declared a 37½ cents per share dividend for the second quarter of 1941 payable on June 30th on preferred stock outstanding on June 16th.

Profits for the first quarter of 1941 ended March 29th after deduction of federal taxes were announced by W. C. Michel, executive vice president at $404,089 after providing a reserve of $350,000 to balance frozen foreign assets. The net compared with a profit of $353,376 in the 1940 period after a comparable reserve of $100,000. Net profit in the fourth quarter of 1940 was $558,275 after a $600,000 reserve and including a $693,000 dividend received from the National Theatres Corporation. No dividends from this company were received in the first quarter of either year.

Gross income from sales and rentals of film and accessories in the first quarter of 1941 amounted to $10,301,552. Total income was $10,637,610. Federal income taxes were $74,300.

Loew's Six-Month Profit Falls Off

Loew's, Inc., on May 15th reported a six month net consolidated profit of $5,141,135 for the first half of the fiscal year ended on March 13th, compared with a net of $6,789,828 for the same period last year. The return, computed after deduction of all taxes and charges amounted to $2.80 per common share compared with $3.79 per share in 1940. Preferred stock earnings were equal to $37.60 per share compared with $49.66 in 1940.

Total consolidated operating profit of Loew's after subsidiaries' preferred dividends was $9,473,534 for the first half of the current fiscal year compared with $11,101,356 last year. Deductions included $3,432,399 for taxes this year compared with $3,411,528, and an allowance of $900,000 for contingencies both years. Blocked foreign earnings were not computed in the report.

Loew's Comparative Statement

	28 Weeks Ended Mar. 13, 1941	28 Weeks Ended Mar. 14, 1940
Company's Share Operating Profit After Subsidiaries' Preferred Dividends	$9,473,534	$11,101,356
Depreciation and Taxes	3,432,399	3,411,528
	$6,041,135	$7,689,828
Reserve for Contingencies	900,000	900,000
Company's Share Net Profit*	$5,141,135	$6,789,828
Per Share—Preferred Stock*	$37.60	$49.66
Per Share—Average Common Stock*	$2.80	$3.79

*Subject to reserve on account of such foreign funds as may be restricted, and to year-end audit.

Stockholders of Technicolor, Inc., meeting in New York on Monday were advised in a message from Dr. Herbert T. Kalmus, president, that the company in the first half of 1941 was "substantially ahead of its position in 1940" and likely to exceed this year's profit by a large margin. Dr. Kalmus wrote that the company would manufacture at least twenty color feature pictures this year compared with 12 in 1940.

Production of technicolor prints is at 47,000,000 feet for the first six months of 1941, or seven million feet ahead of the same period last year. The production volume is likely to offset a one cent a foot price reduction, he said.

Mr. Kalmus said that the laboratories of Technicolor, Ltd., London affiliate, were carrying on despite the war with both government and private production, and "offers good promise of eliminating the loss which was sustained last year."

The stockholders reelected Dr. Kalmus, Eversley Childs, L. G. Clark and J. L. Anderson to three year terms as directors. Officers were also promised indemnification for law suits which they are compelled to defend by reason of their corporate position except in cases of negligence or misconduct. The company board of directors will meet again at New York on June 10th to reelect officers.

Allen B. DuMont Laboratories, Inc., radio and television equipment manufacturers on Monday reported a net loss for 1940 of $78,599 compared with $95,105.

Directors of Consolidated Film Industries, Inc., this week declared a dividend of 25 cents per share on the $400,000 outstanding shares of preferred stock. It will be paid July 1st to stockholders of record on June 10th.

Metropolitan Playhouses, Inc., at New York this week listed a loss of $88,796 for the year ended January 31, 1941. The loss compares with a net profit of $29,976 for the year ended January 1940.

CHILDREN SEE PLAY FOR FIVE CENTS

As a preview of the full program of school children's matinees which will start next year, about 1,300 New York City school children will have the opportunity to see Katharine Cornell in "The Doctor's Dilemma" at the Shubert theatre in New York on May 30th, it was announced by Alfred Harding, chairman of the central control board of the School Theatre Program.

All theatrical unions will permit their members to work without pay for the special matinee. Only electric current, heat, if necessary, printing of tickets, and salaries for ticket takers, doormen, ushers, cleaners and porters will be paid from the receipts. For this show it is estimated that about $52 will be required and the five cent charge will cover the cost. The plan is intended to aid the school system and build a potential audience for future years.

John Vincent Smith, Drama Editor, Dead

John Vincent ("Jack") Smith, drama editor of the New York *Journal-American,* died early Wednesday morning in New York City. He was 56 years old. Mr. Smith had been associated with Hearst newspapers in that city for 43 years, beginning as an office boy for the New York *American.*

Included in his newspaper experience, in which he gathered scores of friends among stage and screen celebrities, was service as a war correspondent, with Pershing in Mexico, and at Camp Mills, Long Island, during the first World War. He worked in politics for a while; and for a while, too, was purchasing agent for the New York *American.*

He leaves two sisters, Miss Rose Mary Smith, and Mrs. Katharine E. Bellew, both of New York.

Court to Decide on Blumenthal

Whether A. C. Blumenthal will be punished for contempt of court, for failing to appear during the trial on income tax evasion charges, of Joseph M. Schenck, chairman of the board of Twentieth Century Fox, is to be decided by Federal Judge Grover Moscowitz, who on Tuesday took under consideration a Government motion to punish Mr. Blumenthal. The latter, in Mexico, has submitted affidavits asserting illness. Also under the judge's consideration is Mr. Blumenthal's motion to quash the Government subpoena.

Koenig to Stay

Twentieth Century Fox has extended the contract of William Koenig, as general production manager.

BRITISH EXHIBITORS FIGHT SUNDAY OPENING TAX

Defeat of Morrison Plan in Commons Spurs CEA; Levy May Force Theatre Closings

by AUBREY FLANAGAN
in London

Far from dispiriting British exhibitors into a defeatist inaction, the recent dismissal in the House of Commons of Herbert Morrison's scheme to extend the legal range of Sunday entertainments has spurred them to a keener effort, an effort in the direction of a change not so much in the law, as in the local interpretations thereof.

Nothing very much can be done now towards an extension of Sunday opening. Exhibitors are concentrating greatly on the terms under which they are locally allowed to open. In more than one district a bid is being made to have the conditions alleviated, chiefly the charity tax. Principal champion of the British exhibitor in this regard is the London Branch of the Cinematograph Exhibitor Association who are currently waging a vigorous campaign to get the tax—which stands at 12½-13 percent on takings, reduced to a figure nearer the ethical and the economic.

Sunday Revenue Important

On the success or otherwise of this campaign depends greatly the survival or otherwise of many exhibitors. The all round drop in box office takings in many areas, such as the consistently "blitzed" London area, and the complete changeover in filmgoing habits, which has now translated the weekend into the only profitable patch in the week, has transformed the charity tax from a levy on Sunday takings into a penalisation of the exhibitor's whole trading. In many districts the amount taken from the exhibitor by the charity tax which is imposed on all cinemas as a sine qua non of Sunday trading, if retained, would be just enough to save him from loss.

This economic fact, plus the increasing tendency of local authorities to impose what are considered unjust and fantastic regulations, of the types of films to be shown, the patrons to be admitted, and the prices to be charged, have provoked an all round revolt against the present operations of the Sunday opening law.

The London CEA, in presenting a case to the London County Council for a cut in the present tax, has drawn up an audited statistical document which is believed to be economically incontrovertible. Its details have not yet been published but it is possible to forecast the line of country likely to be explored by the London exhibitor, a line of country which, though in this instance exclusively local, can be paralleled in many other British areas and is likely to be used as a model for other CEA groups in their efforts to secure a change in the situation.

Already, out of some 277 cinemas represented by the London and District Branch, over 100 have gone out of action thanks to Hitler's Luftwaffe and enemy action generally. Those which remain find conditions vastly different from those obtaining a year and more ago.

Originally most of the British exhibitor's business was done during the weekdays. Now it is concentrated mainly at the weekend, people, certainly during the bulk of the blacked out year, either working late hours in factory or workshop, or preferring the sure safety of the air raid shelter to the attractions of the picture house. To-day weekday trade has dropped over 50 per cent in many areas. Sunday trade has not dropped so much. The decrease figure is variably around the region of 30 per cent. The essential consideration is that irrespective of how much Sunday has relatively increased as a trading day (as related to the whole week) it is still between only 60 and 70 percent of prewar.

In areas like that covered by the London County Council, where the continued imposition of the Charity tax of 12½ percent plus a sum for Privy Council grants brings the total up to 13 per cent, the effect on this economic change is to increase the yield of the tax on the whole week's takings from 1.77 percent, the prewar figure, to 2.58 percent. Inasmuch as the whole week's revenues have dropped over 50 percent, the tax on the exhibitor's trading has thus more than doubled.

(It is estimated on a national average that on £100 taken by an exhibitor in a week, 40 percent goes to film hire and another 40 percent to cover wages, lighting, publicity, etcetera.)

Sunday, it is contended, can no longer be considered as an individual trading day. It is an essential part of the whole week, and any tax designed originally to be levied on that one day is now levied automatically upon the whole week's takings.

Five Percent Cut Sought

If a tax is still to be retained—and it is contended there is still no ethical justification for it—a figure nearer seven and a half, or even five percent, would be fairer than the present virtual thirteen.

In some British areas the tax is applied differently. A tax of a farthing (.50 cents) exists in more than one licensing district. The London tax is the highest in the country. If it is retained many exhibitors will almost certainly close down, finding it not worth while to stay open, working as they do on an extremely narrow margin. In some cases exhibitors are actually running at a loss but continue to operate because of the many commitments they have which can be covered by whatever income accrues.

Coupled with all this are demands being made by the National Association of Theatrical and Kine Employees for special wages and working conditions for cinemas newly opened on Sundays.

In Cornwall Sunday opening is only permitted if children are excluded. Manchester exhibitors have met the accusation that their opening had attracted children from Sunday Schools, by charging full price to all ages.

Though in the blitzed areas and in those swollen by reception of evacuated families, and by troops nearby, this changeover in filmgoing habits has translated Sunday into the business peak of the week, there remain areas which will not touch Sunday trading, refusing either on commercial or ethical grounds, even in some instances because of an absence of popular demand, to take any action. The CEA leave the matter to individual local discretion.

Nevertheless, since the war, 180 areas have opened their cinemas on Sundays under the Emergency regulations.

In some districts exhibitors are not renewing application for Sunday licenses because their experience has been unsatisfactory.

In London itself, though the opening hours have been progressively stepped forward and houses operate until 10.30 during the longer days, the statutory five and a half hours opening period has not been increased. Into this the picturegoing public is pouring its major patronage, Blitz or no Blitz.

658 CINEMAS CLOSED IN GREAT BRITAIN

Final figures, which, although official, this week had not been published in England, establish that 658 motion picture theatres in Great Britain had been closed because of war damage and other causes between September 3, 1939, and May 19, 1941. Of these, approximately 500 were estimated to have been direct war casualties from bombs, evacuation, depressed trade, etc.

Universal Withdraws Argentine Picture

"Argentine Nights," the Hollywood feature attacked in Argentine, last week, in the midst of U. S. efforts there to have films build goodwill between the Americas, was withdrawn in Argentine over the weekend by Universal Pictures, "at the request of the Argentine Government." Some Argentinians charged that the film did not properly portray the country, its people or customs.

The company's statement in New York, announcing its decision, explained, "The picture was produced over a year ago as a harmless musical comedy in which no offense to any people or nation was intended.

"It is not the policy of Universal," continued the statement, "to produce any pictures of controversial nature, and in line with this policy, the company has recently created a special department in its studio empowered to delete from scripts and sets any dialogue and scenes which, by any stretch of the imagination, might be interpreted as being derogatory to the customs and feelings of foreign nations. In the case of 'Argentine Nights,'" it was charged, "the unfavorable reception was obviously inspired by unfriendly (presumably Axis) interests in Buenos Aires."

Shakespeare in Films

Four Shakespearian plays will be produced in 35 mm full-length features in September by Bald Eagle Productions, New Haven, Conn., for the past two years producers of 16 mm films. The features will be "Hamlet," "Macbeth," "Twelfth Night" and "All's Well That Ends Well." It is planned to build an actual replica of the old Globe theatre in England as one of the stage sets. Release will be first roadshow, then through educational and art theatre channels. Wallace Rosenthal is director; Joseph Einhorn, producer, and Harry Alpert, director of cinematography.

Universal Forms in Trinidad

Universal Pictures of Trinidad, Inc., was incorporated at Dover, Del., to deal in motion picture films in Trinidad. The company listed a capital of 100 shares of no par. The incorporators were R. F. Lewis, L. H. Herman and Walter Lenz of Wilmington, Del.

Mervine Becomes Inspector

Calvin E. Mervine has been appointed Altec service inspector in Pottsville, Pa.

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

Soskin Ready

With but a few details now awaiting finalization, Paul Soskin's epic of Fleet Street at war now approaches its initial day of shooting. With David Niven, released temporarily from his Army duties, to star in the film, and Frank Owen, editor of London's *Evening Standard* responsible for the story, Soskin has now reassembled much the same production team as worked on his eminently successful "Quiet Wedding." Anthony Asquith once again takes up the directorial reins, and "Bernie" Knowles, whose camerawork was a distinctive feature of the other film, will be in charge of photography on this. Mickey Anderson is again assistant director, Paul Sherriff in charge of art direction, and Dillon Damen controls publicity.

Meanwhile Paramount advanced their plans for another ambitious picture, a screen version of A. J. Cronin's "Hatter's Castle." Grafton Films, at the head of which is I. Goldsmith, producer of "The Stars Look Down," will make the film, and Lance Comfort who has recently concluded work on British National's "Penn of Pennsylvania" will direct. It is expected that the film will be launched at Denham on May 26th.

▽

Noted Parisian caravanserai for prewar Americans—and Americanophile Britishers—war Harry's Bar, ("Sank, Roo Doonoo"). Over it presided that impresario of bonhomie and apertifs, Harry McElhone. Harry's Bar and Harry himself are both featured in the new Warner Brothers Teddington film "You Can't Escape Forever." A replica of "Sank, Roo Doonoo," has been built in the studio, and Harry himself has played in sequences set against this nostalgic background. Among those seeking consolation there are potential barflys Ben ("I Don't Get It") Lyon, as "Butch", American reporter, Griffiths Jones in role of a British Intelligence Officer and Ann Dvorak.

The nostalgic flavor is further intensified by sets representing the Cafe de l'Aigle Americain and Florian's dress salon.

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Combing the galleries of radio fame for his popular audience films, producer-distributor F. W. Baker, chief of Butchers Film Service has persuaded two of Britain's most popular women artistes, Cockney comediennes Elsie and Doris Waters, to make their screen debut. They are to appear in a film—first of a series—which Bakes is to make in July with Maclean Rogers directing.

Another radio comedian persuaded to motion pictures by Baker is Yorkshireman "Bunny" Doyle, at present making his first film "Facing the Music" at Elstree—Maclean Rogers directing. With radio broadcasting featured considerably in the film many of the sequences will unveil the processes of outside broadcasts, works concerts relays, etcetera. Other luminaries shining in this vaudevillian firmament are Betty Driver, Ruby Miller, cartoonist, Paddy Drew and illusionist Will Goldston.

Also in production for Butchers currently are a Pan-European Production "Flickers" and "Shepherd of the Hills."

▽

No cessation of activity would seem to be the policy of the British National interests, who, with "Penn of Pennsylvania" now in the cutting room, are approaching shooting date on yet another John Baxter subject, "The Common Touch." Greta Gynt is to play in this, as are also Geoffrey Hibbert, and Joyce Howard, who played to the admiration of the trade critics in "Love on the Dole."

Meanwhile, at Denham, John Greenwood, composer, and Muir Mathieson, musical director, have been working and recording for the Leslie Howard film "Pimpernel Smith." The London Philharmonic Orchestra, one of Britain's top musical organizations, recorded Greenwood's score.

In July another "Old Mother Riley" subject will be launched, with Arthur Luncan in the title role. It is possible that a British National unit will make yet another concurrently with "The Common Touch."

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To celebrate the fact that they have been filming throughout the blitz with 16 to their credit Gainsborough Studios, where films are made for 20th Century Fox and G.F.D., staged a party this week. The British Broadcasting Company sent its recording van and ultimately broadcast a program around it.

To the party came Arthur Askey, Richard Murdoch, Wally Patch, Moore Marriott, Graham Moffat, Phyllis Calvert and others, staging a short play, in what, because the personnel lived there while making films he became known as "Studio Hotel."

"KIPPS" PREMIERED IN BATTLE ZONE

The Twentieth Century-Fox production "Kipps" was given its world premiere last week at Folkestone in Kent, well within range of Nazi guns on the French coast and to the music of British fighter planes patrolling the air above. The audience of 1,350 in the crowded Central cinema included complete representation of the London press and American film representatives.

"Kipps" was started during the heavy German raids of last September and its completion was hailed by the press as an expression of the "Anglo-American" spirit of endurance. Michael Redgrave and Diana Wynyard are starred.

Phonetics

Phonetic difficulties surrounding Arthur Askey's celebrated catch phrase, one of wartime Britain's most popular clichés, have decided producer Edward Black that the Gaumont-British-Gainsborough film now in production shall be called, not as originally planned "Ay Thang Yow," but simply "I Thank You."

One of the settings of this film will be a reconstruction of an Underground railway station used during the blitz as an air raid shelter. In this a concert is given with Askey and Murdoch doing their vaudeville turn and Cockney comedienne Lily Morris singing some old time numbers.

Marcel Varnel is directing.

▽

Having recently completed "Cottage To Let," Anthony Asquith has been signed as a director for Gaumont-British-Gainsborough on a long term contract.

Asquith's record during the last few years includes some of the most pronounced box office successes to date: "Pygmalion," "French Without Tears," "Freedom Radio," "Quiet Wedding."

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Into the epic subject matter of Ealing Studios' Fleet Air Arm film, "Ships With Wings," further sex appeal has now been introduced with the casting of Ann Todd as leading lady jointly with Jane Baxter. Whilst Jane is the Admiral's daughter, Ann has the role of a singer in love with Naval Officer John Clements, a singer so imbued with devotion that she gives her life for her hero.

Also added to the cast recently is Hugh Williams, given leave from the Army to play in the film. He has the role of a German spy.

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Currently in production at Denham Studios is a new unit, Tansa Films, at the head of which is Marcel Hellman, and on the board of directors of which are C. M. Woolf, Oscar Deutsch and J. Arthur Rank.

Tansa is making "Jeannie" for release through General Film Distributors. Harold French is directing and the cast, at the head of which is daughter of Aran, Barbara Mullen, making her first screen appearance, also includes, says the publicity department, ninety sheep!

Harold Boxall is the production manager.

▽

Nearing its end at the Denham Studios, after a lengthy and vicissitudinous career, is "49th Parallel," the Ortus-Ministry of Information film with a Canadian setting.

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Scheduled to take the floor at the Rock Studios, Elstree, on May 21st, with Geoffrey Hibberd and Greta Gynt in leading roles, is "The Common Touch," which John Baxter is to make for British National.

STATE ADJOURNMENTS KILL 1,200 FILM BILLS

Majority of Unfavorable Bills Rejected; Minnesota Measure Outstanding in Those Passed

During the current state legislative sessions, now mostly all adjourned, some 1,200 bills affecting the motion picture industry, directly and indirectly, have been introduced in 43 states. This number is more than double the annual average for some years prior to 1940, yet more than half of the unfavorable bills already have been defeated and only one such measure—the Minnesota anti-consent decree law—has been enacted.

California had the greatest number of bills affecting the industry of any state, a total of 259 having been filed this year.

State capital reports were that despite the unusually high number of bills affecting the industry this year, lawyers representing film interests appeared only in connection with the anti-consent decree bills, and that no recognized professional representatives appeared for the industry in any state capital. The bulk of the unfavorable measures were opposed, and the favorable ones supported, either by local members or by voluntary local action of those familiar with industry problems.

Some 16 legislatures are still in session of the 43 states, and indications are that few of the approximately 600 measures before them which are considered unfavorable will be enacted.

Twenty-seven legislatures have adjourned and ten more are expected to adjourn before the beginning of June. These are: California, Michigan, Missouri, Nebraska, New Hampshire, Ohio, Oklahoma, South Carolina, Texas and Wisconsin. The Connecticut, Florida, Illinois, Massachusetts, New Jersey and Pennsylvania legislatures will not adjourn until after June 1st.

In years prior to 1940, the total of measures affecting the motion picture industry was about 550 in an average of 30 to 40 legislatures which met simultaneously. Last year the number jumped to approximately 750 bills in 39 convening legislatures. Only five state legislatures did not meet this year. They are: Alabama, Kentucky, Louisiana, Mississippi and Virginia.

Government Fearful Of Raising Ticket Tax

Since the motion picture screen has become a medium utilized by the Government for recruiting, selling defense bonds and other activities, officials are fearful that the levying of the proposed higher tax rate on theatre admissions might result in the loss of theatre patronage. Administration officials concerned with the development of new tax revenues were reluctant to suggest an increase in the tax, as well as the broadening of the base already urged, yet are hard pressed to find ways of raising more than the $3,500,000,000 originally set as the goal for tax legislation now before the House Ways and Means Committee.

Other than to admit that the tax legislation was "a mess," officials refuse to discuss the situation, but have not denied rumors of the past few days that much more than $3,500,000,000 in new money will be necessary if the Treasury is to make good its policy of financing two-thirds of the defense program by taxation and one-third by borrowing, in the light of the heavily increased expenditures now seen as probable.

There was no confirmation of the reports that an increase in the admissions tax was to be proposed, but it was understood that every possible avenue of revenue had been canvassed, which would indicate that some consideration had been given the matter.

The indications this past week were that the Treasury would accept the suggestion of the exhibitor representatives who appeared before the committee, and content itself with entire elimination of the admission tax exemption. At the same time, it was seen probable that the proposal for a film rental tax would be dropped as creating a burden on the motion picture industry out of proportion to the return to the Government.

The greatest influence against an increase in the admission tax rate is the desire of the Administration to make the fullest possible use of motion pictures in carrying governmental messages to the public via the short subject and the motion picture screen. The knowledge that an increase in the tax would tend to reduce patronage in some areas and among some classes of people. At the same time, it is realized that motion pictures are practically the only recreation and amusement of millions of people, even in the most prosperous periods, and that they contribute greatly to the maintenance of morale.

Other Tax Matters

In Lansing, Mich., a ten per cent amusement tax—the first additional tax levy favorably reported this session—has been recommended by the House General Taxation Committee. It is estimated that such a tax would bring $2,000,000 annually. It would apply to films and the legitimate theatres, as well as football games, baseball, night clubs, dances and similar attractions.

From Chicago, Illinois Allied's president, Jack Kirsch, said Allied would fight the new state wages and hours bill introduced last week at Springfield by Representative Anthony Daly, with a minimum wage of 30 cents hourly.

Allied is reported to be supporting Representative Tom Bolger's daylight saving time bill confining daylight saving time through September 30th. If passed the bill would nullify the Chicago bill ending daylight saving on October 30th.

Opposition to double and triple features spread to the Illinois legislature this week when a bill was introduced in the Assembly at Springfield to limit motion picture programs to a maximum of 135 minutes unless there is a 15 minute intermission after each 60 minutes of performance. Assemblyman Sandquist of Chicago introduced the measure.

The bill, patterned after similar proposals in Missouri, was the first to reach the Illinois legislature. It includes penalties of $100 to $500 fines and up to six months imprisonment for violations. The measure is under consideration by the Public Health Committee of the Assembly.

Meanwhile, the anti-triples bill in the Missouri legislature, limiting film program to 150 minutes, has been amended to apply only in cities of 1,000,000 populaiton, or more. This week, it is in the House. Observers say it has a chance of passage, and assert the Governor, Forrest C. Donnell, favors it.

In the Wisconsin legislature, the assembly has passed and sent to the senate the Doyne bill, No. 430A, which increases the penalties for possession, publication and sale of obscene literature and motion picture film. The bill amends the present obscenity statute by changing the violation from a misdemeanor to a felony.

Expected to receive the approval of the assembly judiciary committee is the Schmitz Bill, No. 527A, which strengthens the statute applying to persons or concerns seeking to collect money for playing of copyrighted music.

The bill provides that license fees on copyrighted music cannot be collected in the state without first obtaining the required state license and class for filing of lists of such music so that the public will be informed as to the title, owner, distributor, date of copyright and other specified information.

A measure which would permit the exhibition of motion pictures on Sunday throughout the state of Florida has been sent to Governor Holland after the House passed it with only four dissenting votes.

While Sunday films are permitted in virtually every city in the state, sponsors of the bill said it would relieve theatre owners of any possibility that showings might be halted by court injunction.

Florida seeks the two odd cents left from a nickle after payment of the federal theatre tax in a bill introduced in the House at Tallahassee on Tuesday by Representative Lane of Manatee county and Leaird of Broward county. The measure levies two cents on all Florida theatre tickets regardless of price. It is designed to raise approximately $1,500,000 a year of which $150,000 would go for free school books, $375,000 for old age pensions and the remainder to county school boards on a population basis. Mr. Lane said he had been assured a favorable finance committee report.

Following a legal opinion by the Scranton, Pa., City Solicitor that daylight saving time is illegal in Pennsylvania under an old state statute, several Pennsylvania communities took action adopting daylight saving time after the "fast" time was inaugurated in most of the country. Mauch Chunk and East Mauch Chunk adopted the new times to conform with the surrounding municipalities of Tamaqua, Palmerton, Weissport and Lehighton. Merchants in Montrose, Ga., adopted the new schedule after the Montrose Borough Council ruled it had no authority to take regarding saving time.

Representative Lawrence Connery of Massachusetts, has introduced into the national House a bill to tax radio stations from 10 to 20 per cent of their gross incomes.

EXHIBITOR ATTACKS PROPOSED LEVY

Albert J. Finke of Portland, Ore., representing Hamrick-Evergreen Theatres, telegraphed Congressman Homer D. Angell of Oregon to point out the burdens the proposed film rental tax would put on the shoulders of exhibitors.

Mr. Finke said in part: "There has already been levied on theatres a 10 per cent tax on practically all theatre admissions. . . . The new proposed 5 per cent film rental tax, if passed, will result in a staggering blow to the theatre industry. Distributors will pass it on to exhibitors," he explained, "but the exhibitor has no way of passing it on to the public, with the result that the burden will be upon the exhibitor and will be, in fact, a discriminatory sales tax that will change many theatres into losing propositions and force some theatres to close."

He estimated the tax would cost Oregon exhibitors alone in excess of $125,000 a year.

Selective Service Draws Film Folk

Theatre and distribution personnel ranks continue to be depleted by the calls issued by Selective Service Boards. The following were called or inducted in recent weeks:

Howard Clausen, secretary to Jack L. Warner in Hollywood, and James Finnegan, Warner property man, have been drafted. Sol Levy, film salesman, of St. Louis has been inducted.

Richard Hagstrom, of Warner's Oakland theatre; Hugh Ward, of the Shore theatre, and Jack Fleming, of the Cosmo theatre, all in Chicago, also have been inducted. Larry Ayres, of Twentieth Century-Fox home office distribution, has been inducted into the service. Robert Skillman, of the contact department, for the company is at Fort Bragg, N. C. Derr Neagley, of the Los Angeles Twentieth Century-Fox office, has reported for duty.

Harold Marshall, of the Metro Goldwyn Mayer exploitation staff working out of Indianapolis, has volunteered for a year's service. James Gavin, of Comerford Theatres, Inc., in Scranton, Pa., has reported for a year's service. George Buell, assistant manager of the Tivoli theatre in Fort Worth, Tex., is now at Fort Bliss, while Thurman Lumpkin, until recently assistant manager of the Palace theatre in Fort Worth, is now manager of the Army theatre at Camp Bowie, Texas. Edward Dunn, assistant at the RKO Temple theatre in Rochester, N. Y., is in the Army.

From Syracuse, N. Y., Jack Merckel, of the RKO-Schine Keith's theatre, has enlisted in the Coast Artillery, while Harry Joslin, Jr., formerly of Keith's and Loew's state in Rochester, has signed with the Marines. Inducted into service recently was Ernest Curtis, formerly associated with James Constantino at the James theatre in Rochester, is now at Fort Niagara.

In Cincinnati, Sam Oshrey, head booker for Warner and Paramount's Mark Cummings were feted by the Booker's Club at the Hotel Alms, on their departure for the Army. Fred K. Martin, assistant manager of Loew's state in Norfolk, Va., is now at Fort Meade, Md.

Lieut. Robert Pullin, formerly associated with his father in the operation of the Linden theatre in Columbus, Ohio, has reported for duty with the Army at Fort Benjamin Harrison in Indianapolis.

53 Women Selected

Among the 53 women selected by the General Federation of Women's Clubs for "The great strides made by women in the past 50 years," the following were included: Broadcasting, Judith Waller of Chicago; exploration, Mrs. Clark Getts, the former Mrs. Martin Johnson; motion pictures, Mary Pickford; opera, Geraldine Farrar, radio, Margaret Cuthbert, director of the women's division of R. C. A., and Kate Smith, singer; stage, Ethel Barrymore, May Robson and Maude Adams, and in the motion picture industry, Mrs. Thomas G. Winter, a past president of the General Federation in Hollywood.

Fan Magazine Change

Inaugurating a new editorial policy, *Spot Magazine* with its August issue will have two editors, one in New York and one in Hollywood. Fred Feldkamp has been appointed to handle the Hollywood office. Frank Fraysur, formerly with *Life,* has taken charge of the New York office. In Hollywood, Mr. Feldkamp will also supervise pictorial assignments for the Fawcett publications.

Test-Reel Replacements

The Research Council of the Academy of Motion Picture Arts and Sciences has announced the availability of a replacement excerpt, consisting of new dialogue recording to be included in the Research Council theatre sound test reel (ATSR-2). As part of the theatre sound standardization program, the Council plans to continue to make available from time to time new test reels and new tools to assist the theatres in maintaining the best possible sound quality.

Segal to South America

Jack Segal, foreign branch operations manager for Columbia Pictures, sailed recently for South America, where he will join Joseph A. McConville, foreign manager, on a tour of Latin America offices. John Nathan, Paramount managing director for Argentina, is in New York for conferences with home office executives. John Day, the company's managing director for Brazil, is expected to arrive in New York later this summer.

Thornton Leaves Small

C. W. Thornton, for the past two years treasurer and business manager of Edward Small Productions in Hollywood, has resigned, effective with the appointment of a successor

Boyter Opens Agency

Athel Boyter, formerly assistant booker for the paramount exchange in Oklahoma City, has opened the Boyter Agency to serve 23 independent theatres in the state.

M. & P. Names Goodwin District Manager

Jack C. Goodwin has been appointed district manager of the North Shore division of M. & P. Theatres. For the past several years he has been managing director of the Metropolitan Theatre in Boston. Mr. Goodwin has been succeeded in that position by John B. Carroll, former manager of the Paramount theatre in Boston. Mr. Goodwin assumes the position formerly held by Chester L. Stoddard, who has taken over the supervision of the M. &. P. Theatres in Maine, Vermont and New Hampshire, filling the vacancy created by the death of the late Armand J. Moreau.

Ben Rosenberg, former manager of the Fenway, has been appointed manager of the Paramount in Boston and has been succeeded at the Fenway by Abner Pinanski, manager of the Modern Theatre in Boston. Harry Goldberg, former assistant to Mr. Pinanski, is now manager of the Modern Theatre.

Murphy Joins Dipson

Robert T. Murphy joined Dipson Theatres, Inc., in Buffalo, N. Y., this week as director of film buying and booking for its six operating theatres, Nikitas D. Dipson, president, announced. Mr. Murphy resigned last week as Shea Theatre's city manager in Niagara Falls.

Tri-States Acquires Two

The Iowa and Onawa theatres in Onawa, Ia., owned by Roy Lepowitz, have joined the Tri-States Circuit. Under the deal Mr. Lepowitz will continue to manage the two theatres.



IN COURTS

Cincinnati Strand Receiver Named

Judge Alfred Mack, of the common pleas court in Cincinnati, has appointed Harry Abrams receiver for Strand Enterprises, Inc., operating the Strand office building and Strand theatre, upon application of the Delta Realty Co., in a suit in which judgment for $2,856 also is asked.

The petition points out that the defendant company negotiated a ten-year lease for the property March 1st, 1938, at a total rental of $260,000, payable in weekly installments of $500 each during the life of the lease, but is in arrears of $2,690 as rent up to April 30th. Petition further sets forth that since the death in March of William H. Vollman, president of the defendant company, "the business has been greatly interrupted and it has been impossible to maintain operation thereof in a profitable manner." The receiver was authorized by the court to continue the business.

B.M.I. Decree Conformed To ASCAP's by Court

An order which eliminates technical differences in the consent decrees signed with the Government by the American Society of Composers, Authors and Publishers and Broadcast Music, Inc., has been signed by Judge F. Ryan Duffy of the federal court in Milwaukee.

The modifications, which put ASCAP and BMI on a parity, had the approval of Thurman Arnold and Victor O. Waters, special assistants to the United States Attorney General.

Godfrey Goldmark, counsel for BMI, told the court that ASCAP's decree permitted it freedom in contractual relations with its licensees which was not made available to BMI in the latter's decree. He asserted that the freedom referred to gave ASCAP a competitive advantage which the Government did not contemplate in making the decrees.

Loew Examination Asked

Edward P. Wagner, owner of 50 shares of Loew's common stock, filed application in the New York supreme court Monday for an order to direct Loew's to make available its books and records for an inspection. The petition charges Loew's with having spent company money in settling out of court a large number of stockholders' actions. The plaintiff complains that the company turned him down on a request to examine its books.

Withdraws Building Application

Faced with the overwhelming opposition from adjoining property owners and representatives of nearby churches at a hearing before the zoning board of review, Albert H. Cipriano of Providence, R. I., last week withdrew his application for a permit to build a motion picture theatre in Cranston, R. I. Mr. Cipriano, a nephew of Domenic Annotti, one of the owners of the Uptown theatre, Providence, planned to build a neighborhood house of about 600 seats. It is not certain whether he will apply for permission to build on another Cranston location.

Writer Sues Paramount

Jack O'Donnell, writer, has filed suit in the federal court in Los Angeles, for $50,000 against Paramount. He alleged breach of contract under which he sold a story, "At Your Service," and received a down payment of $30,000, but did not receive screen credit for the picture allegedly made from the story, which, he said, was "Arise, My Love."

Fox Testifies In Davis Case

Upon the opening of the trial of retired U. S. Circuit Judge J. Warren Davis on Monday morning, May 19th, it was announced William Fox, bankrupt former film executive, would be the Government's star witness. Judge Davis is charged with conspiracy to obstruct justice and defraud the United States, a charge arising out of litigation over Mr. Fox's financial affairs. Mr. Fox, who pleaded guilty to the same charges, was not in court when the trial opened in the United States district court in Philadelphia before Judge Robert N. Pollard.

Walter Gahagan, Jr., special Assistant U. S. Attorney General, opened for the Government, saying $12,500 loan, without collateral, and in cash, was given by Mr. Fox to Judge Davis in a Philadelphia rendezvous; and he charged: "These men conspired to deprive the United States of the conscientious, faithful, unbiased determination by J. Warren Davis, of cases coming before him."

Mr. Fox later testified on the circumstances of the loan. He added that, before that event, he had made another loan to the Judge, of $15,000.

In telling about the $12,500 loan, Mr. Gahagan emphasized that, "no note was given, no collateral, and no interest; and none of the money was ever paid back; and there was no intention of ever paying."

A jury of eleven men and one woman was chosen to hear evidence against Judge Davis and his co-defendant, Morgan S. Kaufman, a Scranton attorney and former Federal referee in bankruptcy, who is facing the same charges as the Judge.

William A. Gray, criminal lawyer here, represents Judge Davis. Walker H. Gahagan, Jr., Special Assistant to the U. S. Attorney General heads the Government's legal array.

Circuit Court Studies Rental Tax Test Case

The United States circuit court of appeals in a suit brought by the Commissioner of Internal Revenue heard a test case on Thursday, May 15th, in New York to determine the year when rent deposits paid on the leasing of theaters are taxable. The suit was brought by the Commissioner to recover a claimed deficiency of $78,157 charged against the Schine Chain Theatres, Inc. The Commissioner contended before the high court that the tax could be charged for the year in which the rent deposit was forfeited to Schine Theatres after cancellation of leases on 20 Schine theatres to the Fox Metropolitan Playhouses, Inc.

The Schine circuit contested the tax successfully, claiming that it should have been charged to the year 1929, and that the statute of limitations now barred collection. The U. S. board of tax appeals in January, 1940, ruled that a rent deposit must be paid during the year it was received.

Schwartz Wins Suit

A supreme court jury by a 10 to 2 decision awarded $25,000 damages to Benjamin Schwartz, musician who made several series of musical short subjects for Masterart. The verdict was against Dr. Samuel J. Kopetsky who operated on Mr. Schwartz to restore his hearing. The operation, it was charged, resulted in almost complete deafness of the right ear and paralysis of the right side of the head and face.

Fox Sued on Title

Allan W. Wells has filed a suit in the federal court in New York against Twentieth Century-Fox, alleging that the title of his syndicated newspaper column, "Cavalcade of Hollywood," was infringed in the title, "Hollywood Cavalcade."

OBITUARIES

Thaddeus A. Nolan Dies

Thaddeus A. Nolan, 56, research engineer, who opened one of the first motion picture theatres in Cincinnati, and invented a device which removed flickering from films of that day, died at his home in Cincinnati, Friday, May 16th, of a heart attack. His wife and two daughters survive.

Leo Ryan

Funeral services for Leo Ryan, 54, assistant manager of Neth's State theatre in Columbus, Ohio, and brother-in-law of J. Real Neth, were held May 12th. Mr. Ryan died at his home in Columbus, Friday, May 9th, of a heart attack. He is survived by his mother, a brother and two sisters.

Harry E. Thurston

Funeral services were held in Columbus, Ohio, May 12th, for Harry E. Thurston, 70, a former Columbus resident, and previously a vaudeville performer, who died in Miami Beach, Fla., Friday, May 9th. He was a brother of the late Howard Thurston, magician. His wife and one daughter survive.

Edwin L. Berth

Edwin L. Berth, 51, for a number of years operator of the Pastime theatre at Keil, Wis., and a former alderman of that city, died May 11th, after several months' illness. He is survived by four children, his parents, two sisters and a brother.

William Kalcheim

Funeral services were held in Chicago recently for William Kalcheim, who died at the Henrotin Hospital there, Wednesday, May 14th, following a stroke. He was the father of Harry Kalcheim of the staff of the Paramount theatre in New York, and Nat and Jack Kalcheim of the William Morris agency.

Joseph Heim

Joseph Heim, 67, who operated the Luna theatre in Danville, Pa., for many years, died of a heart attack in Shamokin, Pa., Saturday, May 17th. Survivors include his wife, a daughter and a sister.

George L. Baker

George L. Baker, 70, nationally known theatre executive, formerly head of the Baker Stock Co., for many years, and for the past 16 years mayor of Portland, Ore., died at his home in that city, Sunday, May 18th.

Clifford Braun

Funeral services were held Monday at Mankato, Minn., for Clifford Braun, president of Ottumwa Theatres, Inc., affiliated with Tri-States, who died at Rochester, Minn., Friday, May 16th. He is survived by his wife.

Lee Acquires British Film

Arthur A. Lee has acquired the American distribution rights to the General Film Distributors' picture, "Window in London," starring Michael Redgrave and Paul Lukas. Mr. Lee will visit the United States shortly.

Distributors Ask for Particulars in New Haven Case

The eight major distributors have requested bills of particulars on the claims made in the $5,452,575 anti-trust suit brought by the owners and lessees of the Pickwick and Greenwich Theatres, Greenwich, Conn., in the U. S. District Court at New Haven. The defendants also ask 30 days after service of the bills of particulars upon their solicitors, as extended time in which to answer the original complaint, or, if requests for the more definite statements are denied, 30 days from such denial. The motions were filed by Edwin F. Morse, of New Canaan, for 20th Century-Fox, and by Charles Lyman, of New Haven, for the other distributors.

Skouras Denies Service

At the same time Skouras Theatres, George P. and Spyros P. Skouras, and Fox Metropolitan Playhouses, Inc., by their attorneys, asked that the "purported service" of the summons and complaint upon them in this matter be "squashed" and dismissed, since service by registered mail is "null and void," and further they are "not within the territorial jurisdiction" of the District Court of the United States for the District of Connecticut.

Charles Henchel of New Haven appeared for Fox Metropolitan and Edwin F. Morse for the Skourases. These defendants claim they operate no theatres or maintain no offices or agents in Connecticut, and that they were served illegally by mail at their homes and offices in New York State.

With reference to the complaint alleging conspiracy to monopolize and restrain interstate commerce in films by the defendants with reference to the clearance schedule of the Pickwick, at Greenwich, defendants ask Cummings and Lockwood, attorneys for the plaintiffs, Prefect Theatres, Inc., Fairfield Holding Corp., and Greenfield, Inc., to answer whether shipments of films from these companies crossed state lines. The motions also ask plaintiff to identify license contracts claimed prepared by distributing agencies and "substantially identical in form"; also to distinguish whether various alleged changes of policies of the companies with respect to the Greenwich theatres were "pursuant to a combination or conspiracy among them," "concerted action," or "similarity of action."

Buffalo Case First

Whether it would try the Schine "field" suit against the majors instead of other anti-trust cases against the three "little" majors and large circuits in Oklahoma City and Nashville, was to be decided by the Department of Justice this week, and be communicated to Federal Judge John Knight, Buffalo, presiding in the Schine case.

Judge Knight told reporters last week his understanding was the Department intended to try the Nashville case first, inasmuch as trial date there is July 7th; and the Schine case could not go through before autumn. The Crescent circuit is named in the Nashville case.

Settlement of the Admiral Theatre $225,000 triple damages case against the Warner circuit and the majors, in the Philadelphia Federal Court, is under way. The case had been scheduled for hearing Monday. It was then postponed to Friday, pending talks between attorneys for both sides. Chiefs of the MGM distribution company had been prepared to take the stand Monday.

George H. Armistead, chief of defense counsel in the Government's "field" anti-trust case against the majors and the Crescent circuit in the Nashville Federal Court, said Monday in that city answers by the defense to two remaining Governmental interrogatories would be filed Saturday. He added this would complete the defense case, prior to trial.

Hearings resumed last week in Boston Federal Court, before a Special Master in the Waldo Theatre Corporation's anti-trust suit against the majors. Attorneys predicted the case would last throughout the summer.

Currently, Mullin and Pinanski circuit representatives have been examined by George Ryan, plaintiff's attorney. Among these have been Mildred Sheel, former secretary to Al Bevan, and Al Seletsky.

Clark Heads Film Carriers

James P. Clark of Philadelphia was re-elected president and treasurer of National Film Carriers, Inc., at the closing session last week of the association's convention at the Park Central Hotel in New York. Thomas Gilboy of San Francisco, vice-president, and Clint Weyer, secretary, were also reelected. Appointed to the executive committee were Mr. Clark, George Callahon of Pittsburgh, Earl Jameson of Kansas City, Charles Trampe of Milwaukee and John Vickers of Charlotte.

Koerner Welcomed

Charles W. Koerner, newly appointed general manager of RKO Theatres, was guest of honor at a welcoming luncheon May 16th at the Hotel Warwick, New York. Malcolm Kingsberg, vice-chairman of Keith-Albee-Orpheum, was host.

Brooklyn Film Council Launches Campaign

The Motion Picture Council of Brooklyn, N. Y., met last week at a luncheon-meeting to launch a petition urging the industry to exercise greater control over the selection and treatment of subject matter of films. They urged in their petition that "the super-gangster, super-horror and super-sex pictures be eliminated; that no film be produced that may lower the moral or ethical standards of American life, or that oversteps the bounds of established standards of common decency, so that the production seal may in truth be regarded as a guarantee of entertainment that is worthwhile and without offense."

At the luncheon it was announced that more than 5,000 names had been signed to the petition and that more were coming in. Among those who spoke were Matthew J. Troy, Justice of the court of special sessions, Miss Regina C. M. Burke, associate superintendent of the Board of Education. Helen Parrish and Charles Lang, young Universal stars made guest appearances.

Appeal Luncheon Postponed

The luncheon meeting of the Committee of the Amusement Division of the United Jewish Appeal, originally scheduled for the Hotel Edison in New York on May 27th, has been postponed until June 3rd. The luncheon has been arranged by Barney Balaban, David Berstein and Major Albert Warner, co-chairmen of the division. Dr. Joseph J. Schwartz, European vice-chairman of the Joint Distribution Committee, recently arrived from Lisbon, will speak.



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Columbia

BEWARE SPOOKS: Joe E. Brown, Mary Carlisle—The audience was in the aisles with this one. Not his best but still not his worst. If there was just a little more of the "spook house" it would have been a real scream (as if it isn't already). Running time, 68 minutes. Played May 1-3.—Crist S. Caporal, Bison Theatre, Oklahoma City, Okla. General and neighborhood patronage.

HE STAYED FOR BREAKFAST: Loretta Young, Melvyn Douglas—A marvelous comedy. The communistic party was the whole comedy. Patrons extremely well pleased. Weather fair. Running time, 88 minutes. Played April 20-23.—P. S. Caporal, Mayflower Theatre, Oklahoma City, Okla. General patronage.

MR. SMITH GOES TO WASHINGTON: James Stewart, Jean Arthur—This was just about Frank Capra's greatest hit. James Stewart did a brilliant job of acting. Audience completely enjoyed it. If Columbia keeps them coming like this, they will be top ranking film company in no time. Running time, 130 minutes. Played April 24-26.—Crist C. Caporal, Bison Theatre, Oklahoma City, Okla. General and neighborhood patronage.

OUTLAWS OF THE PANHANDLE: Charles Starrett, Frances Robinson, Sons of the Pioneers—Fair action western that didn't quite come up to the standard set by the rest of the series. Good business on it, though. Running time, 61 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. General patronage.

OUTSIDE THE THREE MILE LIMIT: Jack Holt, Eduardo Ciannelli—I have never known any of these Jack Holt series to be good. Patrons very displeased. Weather good. Running time, 64 minutes. Played April 6-9.—P. S. Caporal, Mayflower Theatre, Oklahoma City, Okla. General patronage.

THIS THING CALLED LOVE: Melvyn Douglas, Rosalind Russell—The public likes this type of comedy but not too often. Rather risque. Business good.—Phil Schwartz, Parkway Theatre, Bridgeport, Conn. General patronage.

First National

STRAWBERRY BLONDE: James Cagney, Olivia de Havilland, Rita Hayworth—In the groove. Plenty O.K. Everyone happy. Box office cheerful. Running time, 97 minutes.—Phil Schwartz, Parkway Theatre, Bridgeport, Conn. General patronage.

Metro-Goldwyn-Mayer

ANDY HARDY'S PRIVATE SECRETARY: Mickey Rooney, Lewis Stone, Ann Rutherford, Fay Holden, Ian Hunter, Kathryn Grayson—MGM must vary these Hardy pictures if they want them to keep the box office clicking. Poor story, routine acting. Rooney held up the receipts. Running time, 101 minutes.—Phil Schwartz, Parkway Theatre, Bridgeport, Conn. General patronage.

COMRADE X: Clark Gable, Hedy Lamarr—This feature was much enjoyed by my patrons. A take-off on the Soviet system. Some good comedy, and the action with the tanks was a good finale. Stars were a great help in drawing power; both favorites with my patrons. Play it. Running time, 93 minutes. Played May 3.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

COMRADE X: Clark Gable, Hedy Lamarr—People expected more of this picture; of course, it's good, but seems like it wasn't good enough material for these two stars.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

PENALTY, THE: Lionel Barrymore, Erward Arnold, Gene Reynolds—While not an epic this is swell small town entertainment. Gene Reynolds is swell as the tough son of gangster Edward Arnold, who is converted by Grandpop Lionel Barrymore. Running time, 80 minutes. Played May 11-12.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

STRIKE UP THE BAND: Mickey Rooney, Judy Garland, Paul Whiteman—Fine. Rooney is really an artist. Is there anything in the entertainment line that he cannot do?—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

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Miscellaneous

HELL'S ANGELS (Reissue): Jean Harlow, Ben Lyon, James Hall—Good picture but rather dry in places. Both young and old enjoyed it. Picture very old and Jean Harlow's looks didn't do her any justice. If she were alive she would still be a box office draw. Running time, 120 minutes. Played May 1-3.—Crist S. Caporal, Bison Theatre, Oklahoma City, Okla. General and neighborhood patronage.

Monogram

GOLDEN TRAIL, THE: Tex Ritter—Very good. I understand Ritter has signed a contract with Columbia. Monogram, why not give us a series of westerns with Smith Ballew?—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

TAKE ME BACK TO OKLAHOMA: Tex Ritter, Bob Wills—This one had the patrons in the aisles, yes, in the aisles—leaving. Ham acting by the actors and it was so "hammy" the horses in the feature laughed. Patrons disappointed. Weather fine. Running time, 63 minutes. Played April 24-26.—P. S. Caporal, Mayflower Theatre, Oklahoma City, Okla. General patronage.

Paramount

LIFE WITH HENRY: Jackie Cooper, Leila Ernst, Eddie Bracken—Good program picture.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

LOVE THY NEIGHBOR: Jack Benny, Fred Allen, Mary Martin, "Rochester"—Have seen better; have seen worse. Business OK; it satisfies the radio fans.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

ROAD TO SINGAPORE: Bob Hope, Bing Crosby, Dorothy Lamour—Had the patrons in the aisles with laughter. Weather fine. Running time, 84 minutes. Played April 24-26.—P. S. Caporal, Mayflower Theatre, Oklahoma City, Okla. General patronage.

ROAD TO ZANZIBAR, THE: Bing Crosby, Bob Hope, Dorothy Lamour, Una Merkel—Very good picture and excellent business. Pleased all. Running time, 92 minutes. Played May 7-8.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SAFARI: Madeleine Carroll, Douglas Fairbanks, Jr.—Not much in dialogue or interest. Weather good. Running time, 83 minutes. Played April 6-9.—P. S. Caporal, Mayflower Theatre, Oklahoma City, Okla. General patronage.

SECOND CHORUS: Paulette Goddard, Fred Astaire—Paramount stuff certainly looks good on paper. But I'm still to play one of their pictures that mean box office. It's a shame to waste P. Goddard in such a weak sister. Had to find receipts through a microscope.—Phil Schwartz, Parkway Theatre, Bridgeport, Conn. General patronage.

SEVENTEEN: Jackie Cooper, Betty Field—Excellent. Patrons well pleased. Weather fair. Running time, 74 minutes. Played April 20-23.—P. S. Caporal, Mayflower Theatre, Oklahoma City, Okla. General patronage.

VICTORY: Fredric March, Betty Field, Sir Cedric Hardwicke—Why do producers make these pictures? Probably they think public are still suckers. No business and a waste of time to run. Might get by with arty class. Running time, 78 minutes.—Phil Schwartz, Parkway Theatre, Bridgeport, Conn. General patronage.

WORLD IN FLAMES: Documentary—Every theatre should definitely play this picture. It carries a most timely message. I'm proud we played it. Business very good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Republic

BARNYARD FOLLIES: Mary Lee, Rufe Davis, June Storey—You can't go wrong on this one or any other Republic picture. Batting average 100 per cent. I give this company lots of credit for their endeavor in making everyone happy. Running time, 68 minutes.—Phil Schwartz, Parkway Theatre, Bridgeport, Conn. General patronage.

IN OLD CHEYENNE: Roy Rogers, George "Gabby" Hayes—Good western which pleased average week-end business. Running time, 58 minutes. Played May 9-10.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

IN OLD MISSOURI: Weaver Brothers and Elviry—The best of these series yet. Patrons well pleased. Weather fine. Running time, 66 minutes. Played April 10-12.—P. S. Caporal, Mayflower Theatre, Oklahoma City, Okla. General patronage.

SOUTH OF THE BORDER: Gene Autry, Smiley Burnette, June Storey—**MEXICALI ROSE:** Gene Autry, Smiley Burnette, Noah Beery—We played "South of the Border" for the third time and "Mexicali Rose" for the second time, and did outstanding business. If you have an Autry town, double these two features and you should have no regrets. We certainly have not. I don't know of any pictures that you can do the same with and do such business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

RKO Radio

BULLET CODE: George O'Brien, Virginia Vale—Just an average western. Did average business, too, on cash nite. Quite a bit of action; very little comedy. I think that if they had some music with these O'Briens, they would go better. Running time, 58 minutes. Played May 7.—H. D. Furnice, Casey Theatre, Casey, Iowa. Small town and rural patronage.

FLYING DEUCES: Laurel and Hardy—A side-busting comedy. Patrons pleased. Weather rain. Running time, 68 minutes. Played April 27-30.—P. S. Caporal, Mayflower Theatre, Oklahoma City, Okla. General patronage.

KITTY FOYLE: Ginger Rogers, Dennis Morgan, James Craig—Picture pleased everyone. Exceptionally fine acting. Business average. Would be lots better if played earlier. Running time, 104 minutes.—Phil Schwartz, Parkway Theatre, Bridgeport, Conn. General patronage.

LET'S MAKE MUSIC: Bob Crosby, Jean Rogers—Good little musical—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

LI'L ABNER: Granville Owen, Martha O'Driscoll, Buster Keaton—This did above average business, but personally think it's terrible. However, I heard no complaints from customers.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

Twentieth Century-Fox

DRUMS ALONG THE MOHAWK: Henry Fonda, Claudette Colbert, Edna May Oliver—Just fair. Patrons pleased and some displeased for lack of action. Weather good. Running time, 102 minutes. Played April 17-19.—P. S. Caporal, Mayflower Theatre, Oklahoma City, Okla. General patronage.

HUDSON'S BAY: Paul Muni, Gene Tierney, Laird Cregar—This semi-costume picture featuring a combination of a cast of English actors and Paul Muni's

French Canadian dialect was difficult to understand and holds no appeal for our patrons. Business poor. Running time, 94 minutes. Played May 11-13.—Harry Tishkoff, Empress Theatre, Rochester, N. Y. Neighborhood patronage.

MARYLAND: Walter Brennan, Fay Bainter, Brenda Joyce, Charlie Ruggles, John Payne, Hattie McDaniels—Good story, good acting and beautiful color. Running time, 71 minutes. Played April 28-29.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland. Small town patronage.

PACK UP YOUR TROUBLES: Jane Withers, Ritz Brothers—Jane Withers' best by far. If it was not for the Ritz Bros. it would have barely gone over. Patrons well pleased. Weather damp. Running time, 69 minutes. Played April 13-16.—P. S. Caporal, Mayflower Theatre, Oklahoma City, Okla. General patronage.

STOP, LOOK AND LOVE: Jean Rogers, William Frawley, Robert Kellard—Fair. Patrons pleased. Weather fine. Running time, 56 minutes. Played May 1-3.—P. S. Caporal, Mayflower Theatre, Oklahoma City, Okla. General patronage.

TALL, DARK AND HANDSOME: Cesar Romero, Virginia Gilmore, Milton Berle—A sleeper. Very pleasing. Marvelous story with good angles. However, not strong enough for top billing. Running time, 77 minutes.—Phil Schwartz, Parkway Theatre, Bridgeport, Conn. General patronage.

TALL, DARK AND HANDSOME: Cesar Romero, Milton Berle, Virginia Gilmore—An excellent picture that holds your interest and well acted by the entire cast. Business above average. Running time, 78 minutes. Played May 4-6.—Harry Tishkoff, Empress Theatre, Rochester, N. Y. Neighborhood patronage.

United Artists

KIT CARSON: Jon Hall, Lynn Bari—Very good historical western, but they did not turn out as good as they should. Did about average on this one. Running time, 97 minutes. Played May 3-4.—H. D. Furnice, Casey Theatre, Casey, Iowa. Small town and rural patronage.

REBECCA: Laurence Olivier, Joan Fontaine, George Sanders, Judith Anderson—Very good picture and people turned out good for it; must have been because so many read the book. At least I did quite a bit extra on it, which is something. Running time, 130 minutes. Played April 26-27.—H. D. Furnice, Casey Theatre, Casey, Iowa. Small town and rural patronage.

STELLA DALLAS (Reissue): Barbara Stanwyck, John Boles, Anne Shirley—Feature hasn't changed much but the attitude of the people has. Weather fine. Running time, 103 minutes. Played May 1-3.—P. S. Caporal, Mayflower Theatre, Oklahoma City, Okla. General patronage.

THERE GOES MY HEART: Fredric March, Virginia Bruce, Patsy Kelly—Truly a great picture. Never though much of Fredric March until this one. Patsy Kelly helps the picture quite a bit. Virginia Bruce is tops in this picture. Running time, 83 minutes. Played April 20-23.—Crist S. Caporal, Bison Theatre, Oklahoma City, Okla. General and neighborhood patronage.

THERE GOES MY HEART: Frederic March, Virginia Bruce, Patsy Kelly—A very good comedy drama which will go over anywhere. Patrons well pleased. Weather damp. Running time, 84 minutes. Played April 13-16.—P. S. Caporal, Mayflower Theatre, Oklahoma City, Okla. General patronage.

Universal

BACK STREET: Margaret Sullavan, Charles Boyer, Richard Carlson—Universal should take this one and put it in a back street. Very poor reception. Business below average. Running time, 89 minutes.—Phil Schwartz, Parkway Theatre, Bridgeport, Conn. General patronage.

BANK DICK, THE: W. C. Fields, Una Merkel—O. K. for second feature. W. C. Fields doesn't mean a thing at the box office. Business poor. Running time, 73 minutes.—Phil Schwartz, Parkway Theatre, Bridgeport, Conn. General patronage.

BANK DICK, THE: W. C. Fields, Una Merkel—The audience would rather see W. C. Fields as a circus clown than as a movie actor. Maybe that's why they stayed away. Business poor. Running time, 72 minutes. Played May 11-13.—Harry Tishkoff, Empress Theatre, Rochester, N. Y. Neighborhood patronage.

I'M NOBODY'S SWEETHEART NOW: Dennis O'Keefe, Constance Moore, Helen Parrish—Good little program picture for Bargain Night.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

INVISIBLE WOMAN, THE: Virginia Bruce, John Barrymore, John Howard, Charles Ruggles—Some comedy. Rather enjoying. O. K. for lower half of double feature. Box office invisible. Running time, 73 minutes.—Phil Schwartz, Parkway Theatre, Bridgeport, Conn. General patronage.

SANDY IS A LADY: Baby Sandy, Mischa Auer, Eugene Pallette, Nan Grey, Tom Brown—This is a very good Baby Sandy series. Patrons pleased. Weather good. Running time, 62 minutes. Played April 17-19.—P. S. Caporal, Mayflower Theatre, Oklahoma City, Okla. General patronage.

SEVEN SINNERS: Marlene Dietrich, John Wayne, Broderick Crawford, Mischa Auer—I have yet to see Marlene Dietrich ever make us a dime. I was quite sold on this picture to make us a profit, but it did not, although everybody liked it who saw it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

SKI PATROL: Philip Dorn, Luli Deste—Not a bad picture; they seemed to like it although it is a war picture similar to the invasion of Finland. Very good photography and picture carried along pretty good. Did a little above average on Cash Nite. Running time, 75 minutes. Played April 30th.—H. D. Furnice, Casey Theatre, Casey, Iowa. Small town and rural patronage.

Warner Brothers

DISPATCH FROM REUTER'S, A: Edward G. Robinson, Edna Best—Robinson not suited for story. Story not suited to the public. Strictly a washout. No business. Running time, 90 minutes.—Phil Schwartz, Parkway Theatre, Bridgeport, Conn. General patronage.

DUST BE MY DESTINY: John Garfield, Priscilla Lane—A fine feature but no drawing power. Weather fine. Running time, 96 minutes. Played April 10-12.—P. S. Caporal, Mayflower Theatre, Oklahoma City, Okla. General patronage.

HONEYMOON FOR THREE: Ann Sheridan, George Brent, Jane Wyman—For such a company that makes "Sea Wolf," "Strawberry Blonde," etc., no orchids. They certainly can ruin a star. No box office. Running time, 77 minutes.—Phil Schwartz, Parkway Theatre, Bridgeport, Conn. General patronage.

JUAREZ: Paul Muni, Bette Davis, Brian Aherne, John Garfield, Claude Rains—A colossal feature but no draw. Guess Muni and Davis are dead box office names here. Patrons, what there was of them, well pleased. Weather rain. Running time, 126 minutes. Played April 27-30.—P. S. Caporal, Mayflower Theatre, Oklahoma City, Okla. General patronage.

MONEY AND THE WOMAN: Jeffrey Lynn, Brenda Marshall—Very good program picture which pleased on family night. Running time, 65 minutes. Played May 6.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Short Features

Columbia

CALLING ALL CURS: Three Stooges—If this isn't their best I don't know what it is. Curly is still the tops in comedians or if not the tops at least second to Eddie Collins, who I think is first. Running time, 18 minutes.—Crist S. Caporal, Bison Theatre, Oklahoma City, Okla. General and neighborhood patronage.

Metro-Goldwyn-Mayer

ABDUL THE BULBUL AMEER: Technicolor Cartoons—Very good color cartoon. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

BARON AND THE ROSE, THE: Passing Parade, No. 16—Fine one reeler. Stars George Tobias.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

BUYER BEWARE: Crime Does Not Pay Series—Fine two reel subject.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

FISHING BEAR, THE: Cartoons—A good colored reel enjoyed by the chidlren. Running time, 8 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

GREAT MEDDLER, THE: Miniatures—Good single reel relating the cruelty to children and animals some years ago. Running time, 9 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

HOME MOVIES: Robert Benchley—The usual Benchley. My people do not care so much for this series.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

PLEASE ANSWER: Pete Smith Specialties—Very good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

Miscellaneous

PEOPLE OF CANADA: Very good, instructive, and timely.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Paramount

ACROBATIC ACES: Sportlights—Very entertaining; as good as a circus. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CANINE SKETCHES: Sportlights—Entertaining one reeler dealing with various kinds of dogs. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RAGGEDY ANN: Special—Very good two reel cartoon in color. Running time, 18 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

BRITAIN'S R.A.F.: March of Time, No. 2—Always appreciated.—W. J. Overstreet, Prison Theatre, Florida State Prison, Raiford, Fla. Prison patronage.

RIVETER, THE: Walt Disney Cartoons—Yes, I

(*Reports continued on following page*)



(*Reports continued from preceding page*)

truthfully can say that Disneys are tops. Any showman who doesn't play them is his own worst enemy. Thanks for your letter, Leo Plottel.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

RKO PATHE NEWS: Always good.—W. J. Overstreet, Prison Theatre, Florida State Prison, Raiford, Fla. Prison patronage.

Twentieth Century-Fox

BABY SEAL, THE: Terry-Toons—Average black and white cartoon. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MEN OF THE LIGHTSHIP: Special—Good two reeler dealing with war at sea between England and Germany. Some realistic shots. Running time, 20 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TOUCHDOWN DEMONS: Terry-Toons—Very good black and white cartoon.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

Universal

CLASS IN SWING, A: Two-Reel Musicals—Don't overlook booking this one. I believe it should take anywhere. Our patrons enjoyed it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

CONGAMANIA: Musicals—Timely. Well received. —Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

GOING PLACES: Fair to Middlin'. Running time, 9 minutes.—H. D. Furnice, Casey Theatre, Casey, Iowa. Small town and rural patronage.

100 PIGMIES AND ANDY PANDA: Lantz Colored Cartunes—This Andy Panda O. K. Everybody liked it and laughed. Running time, 8 minutes.—H. D. Furnice, Casey Theatre, Casey, Iowa. Small town and rural patronage.

RECRUITING DAZE: Lantz Colored Cartunes—Very good and timely, too, since we are in the defense support. Running time, 7 minutes.—H. D. Furnice, Casey Theatre, Casey, Iowa. Small town and rural patronage.

STRANGER THAN FICTION: Not bad. Made a pretty good combination with "Ski Patrol." Running time, 9 minutes.—H. D. Furnice, Casey Theatre, Casey, Iowa. Small town and rural patronage.

Vitaphone

CIRCUS TODAY: Merrie Melodies—Really different but really good.—W. J. Overstreet, Prison Theatre, Florida State Prison, Raiford, Fla. Prison patronage.

LADY AND THE LUG, THE: Elsa Maxwell, Maxie Rosenbloom—Fairly good two-reel comedy. Running time, 20 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WINGS OF STEEL: Technicolor Specials—Very good airplane subject in color. Play it. Running time, 20 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SPEED!
ALL THE WAY...

Why rush with production and lose time on deliveries? To keep your momentum climbing use RAILWAY EXPRESS and speed up your speed *all the way.* Nationwide. Low rates. For super-speed use AIR EXPRESS. To bring the service, phone us.

RAILWAY EXPRESS AGENCY INC.

NATION-WIDE RAIL-AIR SERVICE

FRENCH FILMS WANTED for BRITISH ISLES DISTRIBUTION

Full particulars to STUDIO ONE Film Distributors, Ltd., 225, Oxford Street, LONDON, W.1, ENGLAND.

IN NEWSREELS

MOVIETONE NEWS—No. 72, Vol. 23.—Latin admirals visit Brooklyn....Red Cross nurses graduate.... Horsemanship in California....Midshipmen parade.... Salmon run in the Columbia River....Army parades at Fort Lewis....Gardenia Queen crowned....Flying fortress flys over Sierras....Sports.

MOVIETONE NEWS—No. 73, Vol. 23.—London air raid...."American Day" celebrated....Philadelphia lumber fire....French ships seized here....Battleship commissioned....Variety Clubs convention....Cotton carnival...."Connie Mack Day" in Philadelphia.... California bathing beauties....Women bowlers.

NEWS OF THE DAY—No. 270, Vol. 12.—Hess' flight from Germany....London reveals fire blitz secret.... British mop up in East Africa....Tokyo regiments China's Orphans....The new Army shapes up.... Mother's day for army boys....Sky fighter shows fire power....Parachute troops demonstrate.... Sports.

NEWS OF THE DAY—No. 271, Vol. 12.—"American Day" celebrated....London air raid....Battleship launched....French ships seized....Philadelphia fire ....Variety Clubs convention....Women bowlers.... Marine in boxing bouts.

PARAMOUNT NEWS—No. 75.—Hess story told.... Singapore defense grows....Coast ship strike halts defense work....Boston shipyard strike....Ship launchings....Sports.

PARAMOUNT—No. 76.—Battleship launched....Navy press bureau established....Objectors camp in New York...."American Day" celebrated....Variety Clubs convene....Hess plane in Scotland....London air raid....Indo-China's position in the war.

RKO PATHE NEWS—No. 76, Vol. 12.—"I Am American" day celebrated....Hess' captors—his wrecked plane....Battleship commissioned....R e a d y - built homes for defense workers....Coast fire destroys U. S. records....Dr. Carver gets Variety Clubs award....Sun tan service station....Women bowlers in classic....Harvard "8" wins Adams cup.... Memphis cotton pageant.

RKO PATHE NEWS—No. 75, Vol. 12.—U. S. ambassador to Japan....British mobilize Singapore forces....Hess leaves Germany....Navy launches submarine....Army photo outfit tested....Plymouth digs out....Cyclist sets speed record....Australian foot race.

UNIVERSAL NEWSREEL—No. 980, Vol. 13.—Hess flees Germany....Troops on review....Submarine launched....King tries Tommy gun....Kentucky train wreck....Brazilian Navy cadets at work....Visit hints Argentine accord....New plane guns tested.... Movie star wins boat race....Cyclist breaks record ....Water skiers.

UNIVERSAL NEWSREEL—No. 981, Vol. 13.—"American Day" celebrated....Battleship commissioned.... U. S. guards French ships....Bombs rip Parliament ....Blame sabotage in lumber fire....Cotton carnival....Theatre men hold convention....Sun tan service opened....Track stars shine....Women bowlers compete...."Connie Mack Day" celebrated.

Fire Damages Three Houses

Two Kansas theatres and one in Texas were damaged by fire recently. The Klock theatre, Neodesha, Kas., operated by Glen Klock, suffered loss of part of its projection room equipment, but opened the day after the fire when the equipment was replaced. The Park in Edorado Springs, Kas., operated by Walter Lovan, closed its doors for almost a week, since part of the destroyed equipment had to be shipped from the east. In Mesquite, Tex., Bernard Galtzki's Colonia theatre was destroyed by fire recently.

Shapiro Leaves Selznick

Victor M. Shapiro has resigned from the exploitation department of Selznick Productions on the coast to open his own publicity office there. Milt Watt will be associated with Mr. Shapiro. They have been contracted as press relations counselors for the Screen Writers Guild.

Columbia Signs Hilliard

Columbia has signed Harriet Hilliard to a contract under the terms of which she will make two pictures for the company. She recently had a role in the company's production, "Sweethearts of the Campus."

Ohio, Chicago Censor Cuts

Thirteen eliminations, the smallest number since July, 1939, were ordered from a total of 481 reels reviewed by the Ohio censors in April. During March there were 53 eliminations ordered from 617 reels reviewed. The figures for April, 1940, were 16 eliminations from 589 reels.

Of the 104 films reviewed during the past four weeks by the Chicago Censor Board, none were rejected, only 30 cuts were made, and six were picked for adult audiences. Combined length of the subjects was 481,000 feet. Lieutenant Harry Costello, head of the board, commented that film quality is improving.

Legion Hits "Wings"

The Catholic Legion of Decency of the Twin Cities—Minneapolis and St. Paul—has registered protest with the Minnesota Amusement Co. against the showing of Paramount's "I Wanted Wings" because of the appearance of Veronica Lake. Father R. G. Bandas, St. Paul, head of the Legion in the Twin Cities, asked a special screening after several Legion members protested to him that they believed the film objectionable, at least in part.

Meanwhile, the Wisconsin assembly passed and sent to the senate the Doyne bill which strengthens the statutes controlling the sale and possession of obscene literature, films and the advertising of indecent or immoral shows by making the violation a felony instead of a misdemeanor.

Paramount, RCA Tieup

Promotion material for a Latin-American tieup on Paramount's "There's Magic in Music" has been sent by RCA Victor to record dealers and distributors in all South American countries. The material consists principally of a window hanger for dealers with the film's Spanish title, with record supplements and dealer ad mats plugging the title and selling Allen Jones as an exclusive Victor recording artist.

Jacock's Selected

The Connecticut MPTO's vice-president, Irving C. Jacocks, Jr., operator of the Branford theatre in Branford, and a first-termer in the state legislature as representative from Branford, has been voted to a tie first place as "the best type for state ticket" in the poll of reporters and editors taken each session. The newsmen also voted him to a tie third place with Stanley Mead as "most valuable for reelection."

Lukas Gets Drama Prize

The medal awarded by the Drama League of New York, known as the Delia Austrian Medal, in memory of its donor, has been presented to Paul Lukas for the "most distinguished performance of the season." Mr. Lukas is appearing in the current prize-winning play, "Watch on the Rhine."

Turner Names Cronin

Frank Cronin has been appointed by Terry Turner, head of the RKO field exploitation staff, to cover the Boston and New Haven territories.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

THAT POWERFUL "BUG"

One of the members, out of the business for some time as a commercial salesman, writes in to say he is returning to the theatre. Prospects in the sales job are good but, it seems, "I can't get the theatre bug out of my system," sez he. It fascinates him.

And just about then another Round Tabler drops in to visit. Doing all right, too, but seeks another spot, in or out of the business. Reason? Seven-day weeks. Wants to work where he can have some time to spend with his family, a job which allows a man to dust the cobwebs out of the old beano at least one day in every seven.

Now this lad likes the business, too. But it's wearing him down, "fascinating" or no. He wants to switch before that good ole "fascination" just about ruins him.

Of all the different fields we know of, showbusiness, more than any other, probably includes more workers genuinely "fascinated" with it and willing to take plenty to stay in it. The same "fascination", however, places the theatreman at a disadvantage in those situations where he is overworked and in the matter of days off receives little consideration.

That should not be. Disregarding all other issues, the manager with a definite day off each week returns a better profit to the bossman. The manager rested in body and mind is keener, more enthusiastic, clearer eyed on keeping down the nut, quicker on the trigger to execute gross-building ideas.

The fascination of showbusiness is no gag. The "theatre bug" that nourishes it can make a manager or ruin him.

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THE PAY OFF

A popular juvenile radio feature leaving the air for the summer, the station manager in Trail, B. C., was open for an idea that would insure sufficient audience requests to bring back the program in the fall. Immediately, Les Campbell, at the F. P. C. Strand, suggested a Saturday matinee ticket for each child writing in, and offered a slight price concession to the radio manager on the tickets. The deal was made, the youngsters to be admitted by presenting the envelopes of their letters stamped by the radio station. Over 700 children availed themselves of the offer.

Confronted by merchandising problems, outsiders often turn to the theatre for an answer. As Campbell currently attests, there appears good reason for the outsiders to do so.

Until recently, the member was an active Round Tabler, his name landing often in the Awards columns. Earlier in the year, the lad forwarded a swell campaign. It was duly recognized in that current Fortnight. Not voted further recognition in the Quarter-Master, the member writes in to ask why.

The reason we gave was a lack of material for consideration by the Judging Committee. The Round Tabler neglected to send along anything additional in the following Fortnights.

The rulings state that, with everything else equal, the Quarter-Master Awards are to be voted among those entrants represented most often in the Fortnight periods that make up each Quarter. That's only fair, isn't it?

One or two entries in each three-month Quarter seems hardly enough to rate the fullest consideration for the Quarter-Master Awards. Especially since scores and scores of theatremen sweat for recognition by participating in a majority of the Fortnights during the year.

THREE DIRECT HITS

Transferred a short time ago to the post of Elkhart, Ind., City Manager for Indiana-Illinois, Chick Tompkins found himself with three different things to sell at the same time. The first, to introduce himself to the public. The second, to put over a new policy. The third, to dig up a new selling slant for his coming Andy Hardy picture. Either of the three assignments would be a challenge to smart showmanship. But Chick took it all in his stride.

In the Round Table photo section and on a following page are detailed and illustrated how he did it to start the whole town talking, to swamp the theatre with 'phone calls, to bring top boxoffice results.

Showmanship did it. Showmanship always does it.

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And to all the Round Tablers met up with at the Variety Clubs convention in Atlantic City, Gert and Mike give deep thanks for the opportunity to visit with you again.

A-Mike Vogel



Above and below are the teaser lobby displays created by Round Tabler Chick Tompkins as part of his campaign at the Elco, in Elkhart, Ind., to announce a new policy and told about on a following page. Top photo shows beginning of the "garden", started with five loads of dirt and rural art background. Life-size figure in foreground with hoe is that of Tompkins himself, the idea being that the Round Tabler was busy cultivating a lot of hit pictures. Additional copy was added from time to time, the garden coming into "full bloom" in photo below.





Folks visiting the Jeffery Theatre, Chicago, were advised by Robert Busch, through ingenious display, not to "kick yourself later for not seeing 'Mr. and Mrs. Smith' ". Odd assortment of shoes was attached to disc; small concealed motor kept shoes in motion as though kicking someone. Card alongside featured title, cast and playdates.

Round Table In Pictures

Lobby table topped with large array of candles was employed by Manager Dave Martin and his cohort, Bill Erickson, for "Mad Doctor" date at the Fox Granada, Inglewood, Calif. Patrons afraid to go home alone in the dark after seeing film were invited to help themselves.



Ned Wayburn, left, who staged and helped create the Ziegfeld Follies, poses with Manager Matt Saunders in lobby of Loew's Poli, Hartford, in connection with his personal appearance for opening of "Ziegfeld Girl" at the theatre. Stunt was good for newspaper breaks.





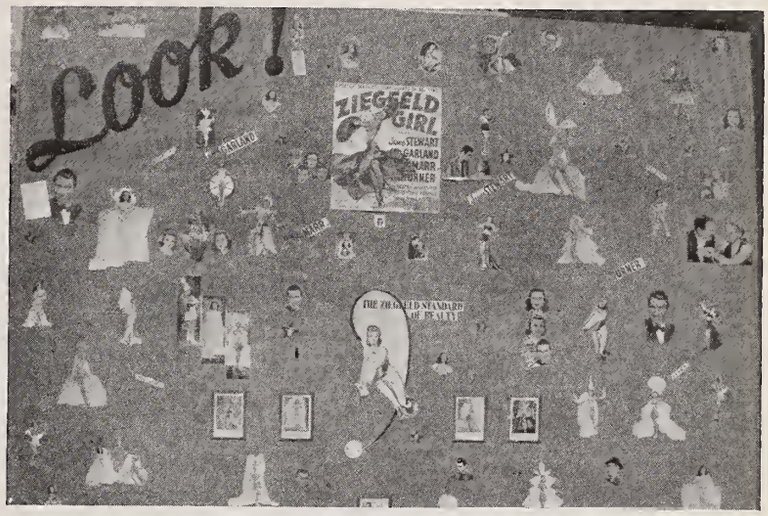
To sell "Casados y Descasados", Spanish title for "Mr. and Mrs. Smith" at the Cine Magerit, in Mexico City, Rafael Gonzalez Laffargo, owner, arranged attractive lobby display featured above. Cutouts of Carole Lombard and Robert Montgomery were shown talking over telephone to each other.

Local jitterbugs received an advance note from Round Tabler Bill Israel at the Fox, in Philadelphia, for "Pot o' Gold", featuring Horace Heidt and His Musical Knights. Theatreman promoted music box from cooperating merchant, planted it in his lobby ahead, and invited patrons to listen to Heidt recordings. Appropriate tiein card alongside was self-explanatory.





Through the efforts of Bill Burke at Schine's Rialto, in Amsterdam, N. Y., city officials agreed to allow Boy Scouts to run the city for the day in connection with the opening of "Men of Boys Town". Boys from eleven different troops are shown above at City Hall.



All-color photos from the MGM "Ziegfeld Girl" pressbook were utilized to good advantage by Carl Rogers at Loew's Granada, Cleveland, when the theatreman cut them out and pasted photos to large lobby board with appropriate tiein copy ahead of opening.



Effective and eye-arresting window display was promoted by United Artists' publicity department in connection with opening of "That Uncertain Feeling" at the Radio City Music Hall, to tie in with exhibit of sleep-inducing accessories at Lewis & Conger.

"HELL" OF A TEASER

Arnold Stoltz's novelty herald for "Devil and Miss Jones" at Warners' Avon, Utica, was a two-fold teaser. Folding over to right, places "Hell" in "Hello" next to devil cut. (To illustrate, fold herald along pencilled line. Teaser copy will then read: "Hell is needed today. The Devil will be in Utica starting Friday, May 9, at the Avon.)



Kirsh Uses Trailer For "Life with Henry"

A unique trailer stunt was devised for "Life with Henry" by Dick Kirsh, Warners' Aldine Theatre, Wilmington, Del. Before showing the trailer, he closed the curtain, brought up the footlights and played a transcription of the opening of the Aldrich Family radio program made in cooperation with local radio station. This played on non-sync machine, after which regular trailer was flashed on the screen. He also tied in to the network radio program with local spot announcements.

Kirsh promoted recommendations from local Physicians Exchange for "The Mad Doctor" and arranged window display at physician supply house. Rich rewards were reaped from a screening of "Land of Liberty" for the Better Films Council and women's clubs members. In addition to publicity breaks in the newspapers, patriotic organizations cooperated in giving access to mailing lists and bulletin boards. The radio stations did their bit as well.

For "You're the One" Kirsh arranged with WILM for announcer to tell the audience that at a certain hour persons selected at random from telephone book would be called and informed "You're the One Who Gets a Pair of Tickets to See the Musical Comedy Riot, 'You're the One' if you can tell what tune the radio station orchestra is playing right now." This was put over once a day two days in advance and one day current.

"LET'S HEAR FROM YOU"

Kraus' "Smith" Contest

Eddie Kraus of the Fargo Theatre, Fargo, North Dakota, set several "Smith Family" contests in his campaign on "Mr. & Mrs. Smith." The contest was based on a search via Station WDAY for the Smiths longest married, the tallest and shortest Smiths, the prettiest Smith twin girls, the heaviest Mrs. Smith, the newest married Smiths, most freckled Smith twin boys and the largest Smith family.

Sunday Comic Section Tied To "Blondie Goes Latin"

Snipes folded in the comic section of the Sunday papers were used for "Blondie Goes Latin" by Charlie Moyer, Warners' State, Hanover, Pa. The first Sunday, the snipe said: "Watch for a special announcement in next Sunday's comic section." The follow-up was "Here it is, folks—Your favorite fun family, 'The Bumsteads,' will be at the State Theatre next week in 'Blondie Goes Latin'—a family treat for all kiddies from 6 to 60." At the bottom in a box was a large number. Readers were asked to bring the number to the theatre and if it coincided with the lobby board number, the patron was admitted.

For "This Thing Called Love," Charlie arranged numerous snipes for store windows, reading: "What is This Thing Called Love—See for Yourself at the State Theatre." He made "Strawberry Blonde" the toast of the town, using special tie-ups and heralds. And at a dinner meeting of the Elks, he promoted a quartet to sing "While the Band Played On" and then announced the picture and playdates. For the opening day of "Mr. and Mrs. Smith," he had a stooge in front of the house all morning with a snipe on his back reading: "I am waiting here for the theatre to open to see."

"LET'S HEAR FROM YOU"

Theatremen Observe National Want Ad Week

National "Want Ad Week" was celebrated variously with theatremen tying into the newspaper event for definite gains, an instance being Bob Fulton at the Paramount, in Waterloo, Ia., who received approximately 120 inches of gratis space over a period of a week. Contest angle was brought in with guest tickets going to those running classified ads for a seven-day period. All ads plugged current attractions.

Another Tri-Stater at the LeClaire, in Moline, Ill., was Francis Gillon, who gathered over 50 free inches. Here, too, guest tickets went for week's insertion of ads.

Ties "Blackout" To War Program

Considered especially appropriate in his situation at this time, the campaign on "Blackout" at the FPC Strand, in Vancouver, B. C., was pointed effectively by Manager Norman Duncan to emphasize the picture's war background, as well as the entertainment values. With this in mind, the Round Tabler started two weeks ahead with an unusual trailer announced with a siren and the house completely blacked out. Over the "mike" back stage, Duncan spoke as follows: "Get ready for a blackout. 'Blackout' is coming with excitement and thrills—from the depths of London's blackout." Then as the siren again sounded, the trailer was shown. A week ahead, all outside door windows were blacked out and in white letters "Blackout is coming." Sandbags were piled around display frames with cards carrying similar copy as were jumbo window cards around town, titles and credits in a conspicuous reverse.

War Material Display Featured

Since the city is preparing for an authentic blackout later in the month, the Round Tabler contacted civic officials for display material such as respirators, decontamination outfits, tools for handling incendiary bombs, etc. The local Air Raid Police also cooperated by plugging the date at group meetings. Working along the same lines, ushers and doormen wore armbands lettered "Blackout Warden" and carried respirators over their shoulders as in London. Dummy dressed in decontamination outfit was also used for lobby display, and for street bally, man dressed in gas mask and black cape was also found to attract. Newspaper campaign started with small teasers in reverse announcing "Watch out for Vancouver's first Blackout—Strand."

Lobby displays featured cutout silhouettes of city skyline with the title in large letters in background. The whole display was flooded with a dim blue light over all with flashers behind the skyline set to blink in and out. Other display had to do with authentic government warning posters and carried such copy as "The sharp ears of enemy agents are always listening for scraps of information," etc., etc. The siren idea was also tied in with radio announcements, the alarm sounding before and after. These were put on immediately ahead of the evening news broadcasts with the announcer hooking in the date at the Strand to the coming city blackout.

"LET'S HEAR FROM YOU"

Bickerstaff Calls Smiths

The Smiths in Athens, Ga., were given a bow by Frank Bickerstaff for date on "Mr. and Mrs. Smith" at the L&J Palace, when the Round Tabler struck upon the idea of having all Smiths in the telephone directory called and asked what the name of the feature playing at his house was. Those that answered correctly were advised that a pass would be available for them and those who did not were duly apprised. Since the stunt was a first timer for his neighborhood, Bickerstaff reports it created plenty of comment.

Contests Featured On 'Ziegfeld Girl'

Current reports on early "Ziegfeld Girl" dates indicate strong promotion in many directions illustrated, for instance, by Ed Fitzpatrick's contest to find the most representative local Ziegfeld Girl. Two photographic studios were tied in, each paying for heralds, decorated with star cuts for wide distribution. The heralds also used for entry blanks, studios making a nominal charge for photos of entrants. Idea was widely plugged on radio and winner was guest of honor opening night, pictures being taken in the lobby.

Outstanding publicity hookup was a double truck tied into a coloring contest with streamer head and four-column box with contest details promoted by Fitz for the theatre's end. Other newspaper features included two serializations and a gratifying number of co-op ads. Fitz also used good looking girls in various ways, having one group on the downtown streets with portable phonographs playing hit tunes from the picture. Another group of girls put on different stunts at popular roller skating rinks throughout the city, where the date was announced over the p.a. systems.

Mayor Greets Ziegfeld Girls

In Harrisburg, Bill Elder also utilized the coloring contest for an effective co-op layout with the pen sketches of each of the models planted in every one of the ads. Here, too, the top banner was devoted to the attraction. Other newspaper publicity included a full column on the picture and background of the fabulous Ziegfeld written by one of the city's most popular by-liners. Elder broke his campaign coincidentally with the personal appearance in town of two of the Ziegfeld girls making the tour nationally arranged by Howard Dietz' ad department. Bill built the appearance of the girls with a number of co-op ads, window displays featuring original gowns, which were modeled at special afternoon showings. Girls were greeted by Mayor at City Hall and given key to city, took part in radio interview over WHP.

Coloring Contest Featured

The Kenosha, Wis., campaign at the Kenosha in the hands of Manager Francis Schlax also assumed importance in the development of the coloring contest, which the theatreman used to organize a double-truck in which the leading merchants were represented. In Oneonta, at Schine's, Herman Addison dressed his entire staff of usherettes and cashiers in "Ziegfeld" hats imprinted with title letters and complete set of five framed and colored photos were used on lobby walls 10 days in advance, then transferred to shop window for current run. Numerous other window displays were featured and cards with title sheets and playdate and theatre credits were used at music counters in department store and Sears.

Contest angle was brought in by Clayton Cornell at Schine's State, in Tupper Lake, N. Y., through distribution of sets of seven cards each carrying cut of one of the Ziegfeld Girls. To each person presenting complete set at boxoffice, guest tickets were awarded. With his opening falling on Mothers' Day, Clay promoted carnations for giveaway, florist also furnishing lobby display of flowers.

FORTNIGHT WINNERS

HERMAN ADDISON
Schine's Oneonta, Oneonta, N. Y.

STAN ANDREWS
Capitol, Guelph, Ontario, Can.

DAVE BACHNER
Warners, Cleveland, Ohio

FRANK BICKERSTAFF
Palace, Athens, Ga.

H. A. BISHOP
Capitol, Winnipeg, Man., Can.

LIGE BRIEN
Belmar, Pittsburgh, Pa.

BILL BURKE
Brant, Brantford, Ont., Can.

ROBERT BUSCH
Jeffery, Chicago, Ill.

W. D. BUTLER
Princess, Sioux City, Iowa

LESLIE V. CAMPBELL
Strand, Trail, B. C., Can.

IRVING CANTOR
Schine's Palace, Syracuse, N. Y.

BEN COHN
Warners' Frolic, Chicago, Ill.

CLAYTON S. CORNELL
Schine's State, Tupper Lake, N. Y.

ALBERT DAVIS
Englert, Iowa City, Iowa

FRANCIS DEERING
Loew's, Houston, Texas

MAURICE DRUKER
Loew's State, Cleveland, Ohio

N. J. DUNCAN
Strand, Vancouver, B. C., Can.

PETE EGAN
Palace, Calgary, Alta., Can.

BILL ELDER
Loew's, Harrisburg, Pa.

FRANCIS J. FAILLE
Paramount, No. Adams, Mass.

JOE FEULNER
Des Plaines, Des Plaines, Ill.

ED FITZPATRICK
Loew's Poli, Waterbury, Conn.

FRANCIS GILLON
Le Claire, Moline, Ill.

WILL HARPER
Empress, Kelowna, B. C., Can.

E. D. HARRIS
Glendale, Glendale, Calif.

LOU HART
Schine's Hipp, Gloversville, N. Y.

R. S. HELSON
Jefferson, Goshen, Ind.

GARY M. JAFFA
Schine's Avon, Watertown, N. Y.

PAUL O. KLINGLER
Rialto, Lewistown, Pa.

GEORGE KRASKA
Fine Arts, Boston, Mass.

JULIUS LAMM
Uptown, Cleveland, Ohio

MURRY LIVINGSTON
Farragut, Brooklyn, N. Y.

JACK LYKES
Loew's Valentine, Toledo, Ohio

JIM McDONOUGH
Grand, Galt, Ontario, Can.

LOUIS E. MAYER
RKO Temple, Rochester, N. Y.

L. MOORE
Grand, Sudbury, Ont., Can.

ROY MUEHLEMANN
Gravois, St. Louis, Mo.

PAT NOTARO
Columbia, Sharon, Pa.

E. C. PEARLSTEIN
Warners, Cleveland, Ohio

CARMON PHILLIPS
Onate, Belen, N. M.

KEN PRICKETT
El Rancho, Victoria, Texas

JIMMIE REDMOND
Bonham, Fairbury, Neb.

MATTY ROSENBLUTH
Colney, Philadelphia, Pa.

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

J. A. SANDERS
Junction, Junction City, Kan.

MATT SAUNDERS
Loew's Poli, Bridgeport, Conn.

E. SCANDRETT
Royal, Woodstock, Ontario, Can.

JOHN SCHULTZ
Warners' Columbia, Erie, Pa.

FRANK SHAFFER
Warners' Dixie, Staunton, Va.

CHUCK SHANNON
Whitehall, Pittsburgh, Pa.

ROY T. SHIELD
Royal, Enid, Okla.

CLYDE SMITH
Paramount, Hot Springs, Ark.

ARNOLD STOLTZ
Avon, Utica, N. Y.

T. TESCHNER
Loew's Stillman, Cleveland, Ohio

HAROLD H. THOMAS
Fulton, Fulton, Ky.

CHICK TOMPKINS
Elco, Elkhart, Ind.

DICK WALSH
Lafayette, Buffalo, N. Y.

ROBERT WANAMAKER
Liberty, Sharon, Pa.

IZZY WERNICKE
Strand, Philadelphia, Pa.

Ingenious Attraction Board Constructed by Shannon

Specially constructed "coming attraction" board is being used currently by Chuck Shannon at the Warner Whitehall, in Pittsburgh, upon which is listed, insert cards and midget window cards. The latter serve a two-fold purpose in that when the picture plays currently, they are inserted in a special frame at the local bowling alleys. These are used on all pictures; if cards are not available, Shannon makes up his own from press sheets.

Tying up with local grocery company, Chuck staged a cooking school class at the theatre, cookware company cooperating with prizes for contestants. Special costless heralds were distributed week ahead by grocery, each shopping bag stuffed with one of these. Notices were carried on regular weekly theatre programs and merchandise prizes were displayed in lobby. Newspapers came through with stories and art work.

EXPLOITATION BRIEFS FROM A-FIELD

Prior to the New York run of "Roar of the Press" and the usual screening for the New York press, Monogram held a special preview of the film for all wives of newspapermen in the metropolitan area.

▽

To sell "Sea Wolf" at the Capitol, in Steubenville, Ohio, Bill Decker offered copies of the book as prizes in connection with a radio quiz program, over which innumerable picture plugs were landed. Displays were landed in book stores, jumbo window cards featured, announcements on school bulletin boards and personal letters sent to teachers. Mat and story on Ida Lupino were landed on women's page of paper, ad, readers and art in four out of town papers and giant postcard was stationed in lobby nominating Ida Lupino for dramatic find of the season.

▽

For "Trial of Mary Dugan" at the Schine Oneonta, Oneonta, N. Y., Herman Addison sent a personal letter to all lawyers calling attention to the film's opening, and promoted a window of mystery stories in corner book store plus another window featuring Laraine Day fashions in leading dress shop. "Mr. and Mrs. Smith" brought taxicab bally fixed up as bridal car which toured the city appropriately bannered and with tin cans, paper streamers, etc. Just before the trailer went on at each show, ushers stalked aisles paging Mr. and Mrs. Smith.

▽

Planting promoted large easy chair in his lobby, Arnold Gates at Loew's Park, in Cleveland, for "Topper Returns" placed easel alongside with tiein card reading: "Here sits Topper, Starting Tuesday you will actually see him in," etc., etc. For "Virginia," Gates distributed thousands of promoted peanuts attached to each being a small sticker reading: "It's the nuts. See," etc.

▽

Full page co-operative spread which featured a jig-saw contest was arranged by Les Preston at the Capitol, in St. Thomas, Ont., for "Gone With the Wind." Spot announcements were landed a week ahead and two 15-minute programs two afternoons during run. Window cards and special cards were placed in stores, hotels and schools in addition to several book store tieups.

▽

"Faint checks" issued on the Fright Insurance Company were issued ahead of "The Mad Doctor" at the Strand, in Westfield, Mass., by Round Tabler Louis Marcks. Brightly colored cards bore copy entitling holder to return and see the picture again if he fainted during the showing.

▽

"Pop" Graver, at Warners' Grove, Willow Grove, Pa., gave "Little Men" a big send-off by bringing in a cow from a local dairy to exploit the "Elsie" stunt. Local schools were contacted personally and teachers plugged a special "Four O'clock Matinee." Lobby mirrors were lettered with teaser copy two weeks in advance. For "The Lady with Red Hair," he sent a baly around town with a sign: "I'm looking for the Lady with Red Hair so that she can see the 'Lady with Red Hair' at the Grove."

KRASKA TABLOID STOPS BOSTON

Plenty of excitement around Boston subways one morning last week, reports George Kraska, on his distribution of special four-page tabloid with front page given over to block type reading: "Peace Pact Signed". Inside layout tied the head to victory won by Charlie Chaplin over forces of gloom on behalf of the "Chaplin Festival" program at the Fine Arts.

Newspaper contest planted by Stockton Leigh at the Keith, in Syracuse, for "Nice Girl" consisted of guest tickets awards to those submitting list of "five best ways to be a Glamour Girl." Second contest featured "romantic boners," stories and art run in connection with both stunts. Nine-foot mounted heads of Durbin were placed atop marquee on either side tying in with selling copy of the picture, columnist running item calling attention to the display. Music store featured window display of hit tunes and scene stills and radio coverage included spot announcements and a musical quiz contest.

▽

For "Tobacco Road" at the Junction, in Junction City, Kan., Johnny Sanders planted a hand-painted, 16-sheet on corner building three weeks ahead with tiein copy. Novelty giveaway consisted of house-to-house distribution of capsules containing picture copy in addition to matchbooks appropriately imprinted. Opening was plugged at cooking school sessions ahead, with special lobby board in lobby of City Auditorium up to and including playdates. Special tabloid heralds were distributed and numerous window cards planted.

▽

Effective teaser ads, ushered in Hal Thomas's "Andy Hardy's Private Secretary" opening at the Malco Strand, in Fulton, Ky., with copy reading "Wanted: private secretary for Andrew Hardy," etc. Personal letter on theatre stationery was sent to graduates of local and rural schools. For lobby display table, chair and typewriter were set up for Andy's secretary, shorthand messages lying on table were another teaser, folks being invited to do the translating.

▽

Co-op ad was promoted by Joe Ruddick at the Gillioz, in Springfield, Mo., for "Penny to the Rescue," utilities company buying space and made it up from their own mat service, with copy suggested by Ruddick. Further exploitation consisted of window and departmental tieup displays with gas range and refrigerator dealers imprinting their own pamphlets. Special letter was sent to memberships of county Federated Home Economy Clubs, etc., in addition the theatreman set up an hour's show of special selected short subjects.

Tinted teaser gag heralds were distributed in advance of "Buck Privates" at the Lake, in Devils Lake, N. D., by Art Ableson. Buttons were attched to card with cellophane, copy reading: "Remember to bring this button along with you to replace the one you are going to bust laughing at," etc., etc. Cut of Abbott, Costello and the Andrew Sisters was used at bottom together with playdates.

▽

In connection with his annual Easter Egg Hunt at the Strand, in Waterloo, Ia., Maurice Crew offered bunnies as prizes, stunt breaking local dailies with stories and art. For the women, the Round Tabler promoted corsages which went to the first 500 attending the show.

▽

Taking advantage of suggestion offered in "That Night in Rio" pressbook, for folks to indulge in "Cafe Zin Ho," Brazil's custom of serving coffee several times a day, Dave Bachner of Warner's Cleveland ad department distributed attractive cards at leading hotels, plugging opening of new grill room. For further enjoyment, it was suggested that guests attend the Hippodrome and see the show. In addition, cards were attached to magazine racks at eye level in newsdealers' stores throughout the town.

▽

For his serial "Junior G Men" at the Palace, in Antigo, Wis., Manager Harold Simons contacted Safety Council and received permission to have school police wear small banners plugging date, Simons also presenting school police with special Junior G Man badge. At opening talks were made by local police and membership cards in the Junior G Man Club were distributed. Space was left on cards for fingerprinting which was done second week of serial by police in theatre lobby. Stunt broke dailies with stories ahead and during run.

▽

Al Myers, at Warners' Ritz Theatre, York, Pa., got free plugs directly from maestro Tommy Dorsey when he played "Las Vegas Nights." It seems that Dorsey was playing a one-night stand at the Valencia Ballroom in the city.

▽

A first timer was secured by James Keefe at the Cambria, in Johnstown, Pa., for "Thief of Bagdad," with permission secured from the Schoolboy Safety patrol for distribution of material in classes, with special children's admission prices. Another first time stunt was cooperation received from Superintendent of Schools who notified principals to urge attendance of students at special matinee.

▽

For the showing of "Lady Eve" at the Indiana Theatre, in Bedford, Ind., Manager Carroll Hannah promoted a page of co-op ads from local merchants. In addition an effective lobby display was constructed to sell his Spring Jubilee of Hits. Artificial flowers gave festive air to the setpiece.

▽

Jay King, manager of Warners' Yorktown Theatre, York, Pa., hit the schools with a telegram on "Western Union." He arranged for all the teachers to read his message on the picture to the students.

TOMPKINS SELLS CHANGE IN POLICY WITH INGENIOUS TEASER CAMPAIGN

Twelve-Day Advance Newspaper and Lobby Promotion Idea Tied to Elkhart Arrival of Indiana - Illinois Manager

Recently transferred by Alex Manta to the helm of Indiana-Illinois theatres, in Elkhart, Ind., Chick Tompkins wanted something out of the ordinary to spotlight a policy change at the Elco and while doing so, to introduce himself to the community as the new headman. So, to start 12 days ahead of the change, Chick worked out a featured newspaper teaser ad campaign to whip up interest and also to bow in the first attraction, "Andy Hardy's Private Secretary."

On this page are reproduced the advertising highlights of the promotion, a series of one and two-column layouts and numbered accordingly, following through on a theme wherein, a "bewildered" manager sought ideas to suit all local theatre patrons. Not shown is the final two-column teaser, an elaboration of ad "No. 8" and which stresses "Tomorrow Is the Day," copy urging readers to watch the papers for details on the policy change. The "tomorrow" ad was a four-column with all the policy low-down plus copy for the "Hardy" date.

Tompkins notes the first four which gave no inkling of the campaign, the theatre slant coming in on the fifth ad which carried cut of Mickey Rooney. From then on, Tompkins kept building up to the finale as public curiosity grew and grew, the theatre receiving many calls from the folks who wanted to know. In answer, the girls were instructed to say: "Watch the papers for an important announcement to be made soon."

Plants Garden of Hits

Tied in with the newspaper was an ingenious "teaser" lobby display, and illustrated in the photo pages of this section. Coincident with the ads, Chick put together a lifesize cutout of himself, with hoe in hand, working on a garden plot for which he promoted five loads of dirt, spotting a few rocks, backgrounds and question marks on sticks. Every few days, keeping pace with the newspaper teasers, copy was added, the "growing plants" tagged with cards of explanation and labelled "Idea No. 1," "No. 2," etc. Further changes saw more "growth" in copy until the finale tied in with the ad campaign.

Screen trailers were also a part of the promotion with copy to fit, as was a series of house heralds, copy changed in accordance. An example of how Chick built the new policy and announced himself, is the following front-page copy:

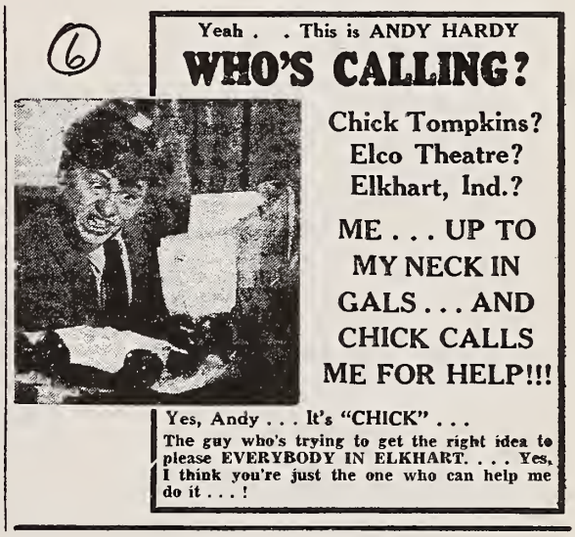
"Thank You. Thank You. I wish to thank the many people that I have met in Elkhart for their kind words and friendliness. After only two weeks' residence here, it is evident that Elkhart is a friendly, hospitable city. It will be my pleasure and ambition to provide a New Novel Method of Motion Picture Presentation. Watch for it."





The five ads here reproduced highlight the continuity of the teaser series by Chick Tompkins, detailed on this page, number encircled in each ad to note its sequence in the 12-day campaign. Sole identification in the first four ads was the "Chick" at the bottom with "Andy Hardy" brought in on the fifth, as noted, to work up interest in date on "Private Secretary." After the picture opened, Tompkins continued to utilize the "Andy Hardy" cuts for extra spotlighting on his new policy.







personalities

W. G. ENLE
Raleigh manager for N. C. Theatres, Inc., has been promoted to district manager in charge of eastern North Carolina.

▽

LUTHER YANDLE
has been named manager of the Colonial, North Kannapolis, N. C.

▽

FRED LARKIN
has been appointed city manager of the Minnesota Amusement Co. theatres at Sioux Falls, S. D., while RALPH PHILLIPS goes from Sioux Falls to the Paramount, St. Cloud, Minn.

▽

WILLIAM J. MacFARLANE
manager of Schine's Playhouse, is in charge of the new Lake, in Canandaigua, N. Y., as city manager. ERNEST CROUCH, former assistant, is house manager.

▽

ALVIN J. HOARE
assistant at the Longmont, in Longmont, Colo., has been promoted to manager of the Lincoln, in Denver.

▽

STANLEY THOMATOS
has succeeded C. A. MULOCK as manager of the Palace, Denver, Colo.

▽

RUSSEL BROWN
manager of the Orpheum, Spokane, has moved to Aberdeen and Hoquaim as Evergreen Theatres' manager for those towns, succeeding O. T. TAYLOR, resigned to go into business for himself.

▽

WOODY L. BARRIT
formerly manager of the Fox Miller, Wichita, Kan., has been appointed assistant city manager of the Wichita Fox houses and will be in charge of advertising and publicity. AL McCLURE, who takes over the Fox Miller, was transferred from the Eldorado, Fox theatre. ROY BURFORD will become manager of the Arkansas City Fox houses.

▽

WILLIS SHAFFER
is now manager of the Ottawa, Kan., FOX WEBSTER taking the place of HOWARD DOMAN, who has been called to military service. Shaffer was formerly at Carthage, Mo.

▽

O. F. SULLIVAN
who operates the Civic and West, Wichita, Kan., was elected city commissioner at the recent municipal elections.

▽

FRANK M. BOUCHER
Western New York zone manager for Schine Enterprises, will supervise the circuit's 13 houses in Rochester.

▽

CARROLL HANNAH
is now manager and publicist for the Indiana and Lawrence Theatres, in Bedford, Ind.

▽

EV STEINBUCH
former manager of Loew's State, in Cleveland, has been appointed deputy collector in that city with offices in the Federal Bureau of Internal Revenue.

Showmen's Calendar

JULY

1st	Dominion Day—Canada
	Charles Laughton's Birthday
	Madge Evans' Birthday
	Olivia de Havilland's Birthday
3rd	Idaho Admitted to Union—1890
4th	Independence Day
	Calvin Coolidge (20th President) Born—1872
7th	Inauguration of "Lindbergh Line" Mail—Air Passenger Service Between New York and California
10th	Wyoming Admitted to Union—1890
	Slim Summerville's Birthday
	John Quincy Adams (6th President) Born—1767
12th	Jean Hersholt's Birthday
14th	Irene Dunne's Birthday
16th	Ginger Rogers' Birthday
	Barbara Stanwyck's Birthday
17th	James Cagney's Birthday
26th	Postal System Established—1775
	Gracie Allen's Birthday
	Charles Butterworth's Birthday
28th	Rudy Vallee's Birthday
	Joe E. Brown's Birthday
29th	William Powell's Birthday

Birthday Greetings

James E. Ayers
John J. Baker
Ray Baker
Roger J. Berube
P. O. Boone
Roger Burby
L. V. Campbell
Robert C. Cannom
Dave L. Cantor
James R. Cattell
L. V. Collins
Fred Conrad
R. P. Couger
William Dabb
Fred L. Danico
Hermann Egnolff
J. D. Ensminger
Nicholas Feenan
Don Glover
David Goerlitz
Benjamin Gold
Merton Harrington
Jack D. Harris
Sherman L. Hart
Fred C. Heniser
Harry R. Himes
Charlie Holtz
Jack Howe
Carl Hughes
M. S. Joiner
W. Lee Johnson
Marshall Jones
William Kays
Frank V. King
Edward W. Krapf
A. H. Lawter
J. R. Long
Nelson D. McCollom
Andrew J. McGolderick
George H. Mackenna
E. R. Millican
Bill E. Nye
Weldon Parsons
Russell Payne
Barnes E. Perdue
Doris L. Rex
Edward L. Rogers
Theodore E. Ruth
David R. Sablosky
Nat Salander
Richard Schacht
David Silverman
Jim Simmons
W. W. Sides
Melvin Sparks
Maurice E. Sperling
Noyes C. Starr
Clarence M. Steppe
Jack Suckstorff
Harry Sweet
Kenneth O. Sweet
Carter S. Troyer
H. S. Doc Twedt
George E. Van Buskirk
Al Weiss, Jr.
James T. Willis
Charles Winchell
Harry N. Witty

JACK C. GOODWIN
for several years managing director of the Metropolitan Theatre, Boston, has been appointed district manager of the North Shore division of the M. & P. Theatres. Goodwin succeeds CHESTER L. STODDARD, who has taken over supervision of the M. & P. Theatres in Maine, New Hampshire and Vermont, filling the vacancy created by the death of Armand J. Moreau. BEN ROSENBERG formerly at the Fenway, has gone to the Paramount, Boston, as manager and is succeeded by ABNER PINANSKI of the Modern.

▽

DAVE WEINSTEIN
assistant manager at the Studio Theatre, in Philadelphia, has been named manager of the Cedar Theatre there.

▽

WARREN STONE
assistant manager of the two Wallace theatres, has been named manager of the Mullan Theatres, Idaho, succeeding ERNEST GRINDLEY, who is leaving for Kalispell, Mont.

▽

WARREN PECKNER
has been moved from the California, in Berkeley, to the Orpheum, in Oakland. Other Fox West Coast changes include EDGAR CATLEY to the State from the Orpheum; H. WELSH takes over the managerial post at the Senator and JOHNNY WESTPHAL, former manager of the State, has resigned.

▽

BOB WANAMAKER
has been promoted from assistant at the Warner Liberty, in Sharon, Pa., to manager of the house.

▽

JACK KAHN
has been made manager of the former Weiland Theatre, Pittsburgh, recently taken over by Warners and renamed the Center.

▽

CARL ROGERS
has succeeded JOHNNY NEWKIRK as manager of Loew's Granada, Cleveland. The latter has taken over the Beachcliffe, Rocky River, neighborhood house there.

▽

JAMES CAREY
former city manager at Vancouver, Wash., for Evergreen theatres, is the new city manager in Bellingham, Wash., for the same outfit. TOM CLANTON, former assistant to Carey, has been advanced to city managership at Vancouver.

▽

DONALD E. BLAIR
of Pulaski, has been named manager of the LeRoy, LeRoy, N. Y., house recently taken over by Kallet Theatres, Inc.

▽

JACK HODGES
manager of the L&J Roxy, in Atlanta, has been promoted to head the newly created L&J publicity department there.

▽

HAROLD O. JACKSON
is the new manager of the Rialto, at Morrilton, Ark., succeeding H. M. MEEKS, who is now manager of the Malco houses at Russellville, Ark.

THE RELEASE CHART

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Look Who's Talking....*RKO*
Love Crazy....MGM
Love Thy Neighbor....Para
Love an the Dole....*Foreign*
Lucky Devils....Univ

MAD Doctor, The....Para
Mad Emperor, The....Foreign
Maid in Manhattan....*Univ*
Mail Train....20th-Fox
Maisie Was a Lady....MGM
Major Barbara....*UA*
Man from Montana....*Univ*
Man Betrayed, A....Rep
Man from the City....*MGM*
Man Hunt....*20th-Fox*
Man Made Monster....Univ
Manpower....*WB*
Man Who Lost Himself, The....Univ
Margie....Univ
Medico of Painted Springs....*Col*
Meet Boston Blackie....Col
Meet John Doe....WB
Meet the Chump....Univ
Melody for Three....RKO
Men of the Timberland....*Univ*
Men of Boys Town....MGM
Michael Shayne, Private Detective....20th-Fox
Million Dollar Baby....*WB*
Misbehaving Husbands....Producers
Missing Ten Days....Col
Mr. and Mrs. Smith....RKO
Model Wife....Univ
Monster and the Girl, The....Para
Moon Over Miami....*20th-Fox*
Motorcycle Squad....*Prod*
Mr. District Attorney....Rep
Mr. Dynamite....Univ
Mr. Jordan Comes toTown....*Col*
Mountain Moonlight....*Rep*
Murder Among Friends....20th-Fox
Murder at the Baskervilles....Foreign
Murder by Appointment....*Mono*
Murder Over New York....20th-Fox
Mutiny in the Arctic....*Univ*
My Life with Caroline....*RKO*
Mystery Ship....*Col*

NAVAL Academy....Col
Navy Blues....*WB*
Neutral Port....*Fareign*
Nevada City....*Rep*
New York Town....*Para*
New Wine....*UA*
Nice Girl....Univ
Night at Earl Carroll's....Para
Night of January 16th....*Para*
No, No, Nanette....RKO
North from the Lone Star....Col
North West Mounted Police....Para
Nothing but the Truth....*Para*
Nurse's Secret....WB

OFFICER and the Lady....Col
Oh, Charlie....*Univ*
One Night in Lisbon....*Para*
Our Wife....*Col*
Outlaw, The....*20th-Fax*
Outlaws of the Panhandle....Col
Outlaws of the Rio Grande....Prod
Out of the Fog....*WB-FN*
Outlaw Trail....*RKO*

PALS of the Pecos....Rep
Paper Bullets....*Prod*
Parachute Battalion....*RKO*
Parson of Panamint, The....*Para*
Passage from Hongkong....*WB*
Penalty, The....MGM
Penny Serenade....Col
People vs. Dr. Kildare....MGM
Pepe Le Moko....Foreign
Personal Column....Foreign
Petticoat Politics....Rep
Phantom Cowboy, The....Rep
Phantom Submarine....Col
Philadelphia Story....MGM
Pinto Kid, The....Col
Pioneers, The....Mono
Pirates on Horseback....Para
Playgirl....RKO
Pot O' Gold....UA
Power Dive....Para
Prairie Pioneers....Rep
Pride of the Bowery....Mono
Prisoner of Zenda....UA
Private Nurse....*20th-Fox*
Proud Valley, The....St. Rts
Puddin' Head....*Rep*

QUIET Wedding....*Foreign*

RADIO Revels of 1942....*Univ*
Rage in Heaven....MGM
Raiders of the Desert....*Univ*
Reaching for the Sun....Para
Redhead....Mono
Reluctant Dragon....*RKO*
Repent at Leisure....RKO
Return of Daniel Boone....Col
Richest Man in Town....*Col.*
Ride Kelly Ride....20th-Fox
Ride On Vaquero....20th-Fox
Ridin' on a Rainbow....Rep
Ridin' The Cherokee Trail....Mono
Road Show....UA
Road to Zanzibar....Para
Roar of the Press....Mono
Robbers of the Range....RKD
Robin Hood of the Pecos....Rep
Rolling Home to Texas....Mono
Romance of the Rio Grande....20th-Fox
Rookies on Parade....Rep
Round Up, The....Para

SADDLEMATES....*Rep*
Saint in Palm Springs....RKO
Saint's Vacation....RKO
Sandy Steps Out....*Univ*
San Francisco Docks....Univ
Santa Fe Trail....WB-FN
Scattergood Baines....RKO
Scattergood Pull the Strings....RKO
Scotland Yard....20th-Fox
Sea Wolf, The....WB
Second Chorus....Para
Secret Evidence....Producers
Sergeant York....*WB*
Shadows on the Stairs....WB-FN
She Couldn't Say, No....WB-FN
Sheik of Buffalo Butte....*Para*
She Knew All the Answers....*Col*
Shepherd of the Hills....*Para*
Sheriff of Tombstone....*Rep*
Shining Victory....*WB*

The production number, cast, audience classification, running time, release date and date reviewed are listed in THE CHART alphabetically under company names. Coming Attractions are printed in Italics.

Shot In the Dark....WB
Sign of the Wolf....Mono
Silver Stallion....*Mono*
Singapore Woman....WB
Singing Hill, The....Rep
Sis Hopkins....Rep
Six Lessons from Madame Lazonga....Univ
Skylark....*Para*
Sleepers West....20th-Fox
Smilin' Thru....*MGM*
So Ends Our Night....UA
Son of Davy Crockett....*Col*
Son of Monte Cristo....UA
South of Panama....Prod
Spare a Copper....Foreign
Spellbound....*Foreign*
Strange Alibi....WB-FN
Sullivan's Travels....*Para*
Strawberry Blonde....WB-FN
Sunny....*RKO*
Sun Valley Serenade....*20th-Fox*
Sweetheart of the Campus....*Col.*

TALL, Dark and Handsome....20th-Fox
Texas....*Col*
Texas Marshall, The....*Prod*
Texas Rangers Ride Again....Para
That Hamilton Woman....UA
That Night in Rio....20th-Fox
That Uncertain Feeling....UA
There's Magic in Music....Para
They Dare Not Love....Col
They Meet Again....*RKO*
They Met in Argentina....RKO
They Met on Skis....Foreign
Thief of Bagdad....UA
Thieves Fall Out....WB
This Englond....*Foreign*
This Thing Called Love....Col
Three Sons O'Guns....*WB*
Thundering Frontier....Col
Tight Shoes....*Univ*
Tillie the Toiler....*Col*
Time Out for Rhythm....*Col*
Tobacco Road....20th-Fox

Tom, Dick and Harry....*RKO*
Tonight Belongs to Us....*Col*
Too Many Blondes....Univ
Topper Returns....UA
Trail of the Silver Spurs....Mono
Trail of the Vigilantes....Univ
Trial of Mary Dugan....MGM
Tumbledown Ranch in Arizona....Mono
Two-Gun Sheriff....Rep
Two in o Taxi....*Col*

UNDER Age....Col
Underground....*WB*
Unfinished Business....*Univ*
Unholy Partners....*MGM*

VERY Young Lody, A....*20th-Fox*
Victory....Para
Virginia....Para
Vivacious Lady....RKO
Voice in the Night, The....Col

WAGONS Roll at Night....*WB-FN*
Wanderer of the West....*Mono*
Washington Melodrama....MGM
Western Union....20th-Fox
West Point Widow....*Para*
Where Did You Get That Girl?....Univ
Wide Open Town....*Para*
Wildcat of Tucson....Col
Wild Geese Calling....*20th-Fox*
Wild Man of Borneo....MGM
Woman's Face, A....MGM
Wronglers' Roost....*Mono*
Wyoming Wildcat....Rep

YANK in the R.A.F.....*20th-Fox*
Yearling, The....*MGM*
You're the One....Para
You're Out of Luck....Mono
You Will Remember....*Foreign*

ZIEGFELD Girl....MGM

THE CHART

Productions are listed alphabetically under distributors. Parenthesis after title denotes audience classification: (A) Adult, (G) General.

Numbers following titles are production numbers.

Release dates are furnished as soon as available (advance dates are tentative and subject to change).

Running time is subject to change.

Dagger (†) after release date indicates 1941-42 Product.

Managers' Round Table exploitation references may be found in the Product Digest Section, which is published every other week alternately with the release chart.

For complete listing of 1940-41 Short Subjects see Product Digest, pages 140, 141 and 142.

COMING ATTRACTIONS

are listed in alphabetical order with the other productions of each distributor, and may be identified at a glance by reason of being in italic type.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Across the Sierras 2212	Bill Elliott-Luana Walters	Feb. 13,'41	58	
(See Product Digest, page 25)				
Adam Had Four Sons (A) 2006	Warner Baxter-Ingrid Bergman	Feb. 18,'41	80	Feb. 22,'41
Adventure in Washington	*H. Marshall-Virginia Bruce*	*May* 30,'41		
(See Product Digest, page 136)				
And Now Good-Bye	*Joan Fontaine-Brian Aherne*	*Not Set*		
Arizona (G) 2101	Jean Arthur-Wm. Holden	Dec. 25,'40	125	Nov. 23,'40
Big Boss, The 2037	Otto Kruger-Gloria Dickson	Apr. 28,'41	70	
(See Product Digest, page 128)				
Blondie Goes Latin (G) 2015	P. Singleton-A. Lake-L. Simms	Feb. 27,'41	69	Mar. 1,'41
Blondie in Society	*P. Singleton - A. Lake - L. Simms*	*Not Set*		
Devil Commands, The (A) 2028	Boris Karloff-Amanda Duff	Feb. 3,'41	65	Feb. 22,'41
Devil to Poy	*R. Bellomy-Chorley Gropewin-Margaret Lindsay*	*Not Set*		
Doctor's Husband	*Henry Fonda-B. Stanwyck*	*Not Set*		
Ellery Queen's Penthouse Mystery (G) 2025	Ralph Bellamy - M. Lindsay - Chas. Grapewin	Mar. 24,'41	65	Mar. 1,'41
Face Behind the Mask, The (A) 2029	Peter Lorre-Evelyn Keyser	Jan. 16,'41	69	Feb. 15,'41
Girls from Panama	*Jinx Falkenberg-Joan Davis*	*Not Set*		
Great Plane Robbery, The (G) 2031	Jack Holt-Vicki Lester	Dec. 9,'40	53	Nov. 23,'40
Great Swindle, The (G) 2034	Jack Holt-Marjorie Reynolds	Apr. 10,'41	54	May 24,'41
Hands Across the Rockies	*Bill Elliott*	*June* 19,'41		
Heaven Can Wait	*R. Montgomery-Rita Johnson*	*Not Set*		
Her First Beau (G) 2013	Jane Withers-Jackie Cooper	May 8,'41	77	May 10,'41
I Was o Prisoner on Devil's Island (G) 2008	*Sally Eilers-Donald Woods*	*June* 30,'41		
Lodies in Retirement	*Ida Lupino-Louis Hayward*	*Not Set*		
Lone Wolf Takes a Chance (G) 2022	Warren William - Henry Wilcoxon-June Storey	Mar. 6,'41	76	Apr. 12,'41
Medico of Painted Springs	*Charles Starrett*	*June* 26,'41		
Meet Boston Blackie (G) 2027	Chester Morris-Rochelle Hudson	Feb. 20,'41	58	Mar. 8,'41
Missing Ten Days (A) 2044	Rex Harrison-Karen Verne	Feb. 28,'41	82	Oct. 28,'39
(Reviewed under title, "Ten Days in Paris.")				
Mr. Jordon Comes to Town	*Robert Montgomery - Rita Johnson-Claude Rains*	*Not Set*		
Mystery Ship	*Paul Kelly-Lola Lane*	*Not Set*		
Officer and the Lody	*Rochelle Hudson-R. Pryor*	*July* 17,'41		
Our Wife	*Melyvn Douglas-R. Hussey*	*Not Set*		
Outlaws of the Panhandle (G) 2205	Chas. Starrett-Francis Robinson	Feb. 27,'41	59	Mar. 29,'41
Penny Serenade (G) 2002	Irene Dunne-Cary Grant	Apr. 24,'41	120	Apr. 19,'41
Phantom Submarine, The 2033	Anita Louise-Bruce Bennett	Dec. 20,'40	70	
(See Product Digest, page 23)				
Pinto Kid, The 2204	Chas. Starrett-Louis Currie	Jan. 9,'41	61	
(See Product Digest, page 31)				
Return of Daniel Boone	Bill Elliott	May 7,'41	61	
Richest Man in Town	*Frank Craven - Eileen O'Heorn-Roger Pryor*	*June* 26,'41		
She Knew All the Answers (G) 2008	Joan Bennett-Franchot Tone	May 15,'41	85	May 24,'41
Son of Dovy Crockett	*Bill Elliott-Iris Meredith*	*Not Set*		
Sweetheart of the Campus	*Ruby Keeler - Horriet Hilliard-Ozzie Nelson*	*June* 26,'41		
Texas	*Wm. Holden-Glenn Ford*	*Not Set*		
They Dare Not Love (G) 2011	George Brent-Martha Scott	Apr. 30,'41	75	May 3,'41
This Thing Called Love (A) 2005	Rosalind Russell-Melyvn Douglas	Jan. 2,'41	98	Dec. 28,'40
Thundering Frontier, The (G) 2203	Chas. Starrett - Iris Meredith	Dec. 5,'40	57	Sept. 21,'40
Tillie the Toiler	*Kay Harris-Wm. Tracy*	*Not Set*		
Time Out for Rhythm	*Rudy Vallee-Rosemory Lane*	*June* 12,'41		
(See Product Digest, page 122)				
Tonight Belongs to Us	*Loretta Young-Dean Jagger*	*Not Set*		
Two in a Taxi	*Anita Louise-Russell Hayden*	*Not Set*		
Under Age (A) 2036	Nan Grey-Alan Baxter	Apr. 24,'41	60	Apr. 26,'41
Voice in the Night, The	Clive Brook-Diana Wynyard	May 20,'41		
Wildcat of Tucson 2211 (G)	Bill Elliott-Evelyn Young	Dec. 31,'40	50	May 3,'41

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Andy Hardy's Private Secretary (G) 126	M. Rooney-L. Stone-I. Hunter	Feb. 21,'41	101	Feb. 22,'41
Bad Man, The (G) 124	Wallace Beery - Lionel Barrymore-Laraine Day	Mar. 28,'41	70	Mar. 29,'41
Bargain Basement	*Marx Bros - Tony Martin - Virginia Grey*	*June* 13,'41		
Barnacle Bill	*Wallace Beery - Virginio Weidler*	*Not Set*		
Billy the Kid (G) (Color)	*Robt. Taylor-Brian Donlevy-Ian Hunter*	*May* 30,'41	95	May 24,'41
Blonde Inspiration (A) 123	John Shelton-Virginia Grey	Feb. 7,'41	72	Feb. 22,'41
Blossoms In the Dust	*Greer Garson-W. Pidgeon-Marsha Hunt*	*June* 27,'41		
(Color) (See Product Digest, page 133)				
Comrade X (G) 113	Clark Gable-Hedy Lamarr	Dec. 13,'40	89	Dec. 7,'40
Come Live With Me (A) 122	James Stewart-Hedy Lamarr	Jan. 13,'41	85	Jan. 25,'41
Dr. Jekyll and Mr. Hyde	*Spencer Trocy-Ingrid Bergman-Lana Turner*	*Not Set*		
(See Product Digest, page 134)				
Flight Command (G) 117	Robert Taylor-Ruth Hussey	Jan. 3,'41	113	Dec. 21,'40
Free and Easy (G) 127	Ruth Hussey-Robert Cummings	Feb. 28,'41	55	Mar. 22,'41
Get-Away, The	*R. Sterling-C. Winninger*	*June* 6,'41		
Go West (G) 114	Marx Bros.	Dec. 6,'40	82	Dec. 14,'40
Gone With the Wind (A) (Color)	Vivien Leigh-Clark Gable-Leslie Howard-Olivia de Havilland	Jan. 17,'41	228	Dec. 16,'39
I'll Wait for You (G) 135	Virginia Weidler-R. Sterling-Marsha Hunt	May 16,'41	75	May 10,'41
Keeping Company (G) 116	John Shelton-Ann Rutherford	Dec. 27,'40	80	Jan. 4,'41
Lady Be Good	*Ann Sothern-Eleanor Powell-Robert Young*	*Not Set*		
Land of Liberty (G) 120	Historical	Jan. 24,'41	98	Feb. 8,'41
Life Begins for Andy Hardy	*Lewis Stone-Mickey Rooney-Judy Garland*	*Not Set*		
Love Crazy (A) 134	William Powell-Myrna Loy	May 23,'41	99	May 17,'41
Maisie Was a Lady (G) 118	Ann Sothern-Lew Ayres	Jan. 10,'41	79	Jan. 11,'41

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Mon from the City	*Virginia Weidler-R. Sterling-Morsha Hunt*	*Not Set*		
Men of Boys Town (G) 132	S. Tracy-M. Rooney-B. Watson	Apr. 11,'41	106.	Mar. 15,'41
Penalty, The (G) 129	L. Barrymore-Edw. Arnold	Mar. 14,'41	80.	Mar. 15,'41
People vs. Dr. Kildare, The (G) 133	Lionel Barrymore-Lew Ayres-Laraine Day	May 2,'41	78.	May 3,'41
Philadelphia Story (A) 119	K. Hepburn-C. Grant-J. Stewart	Jan. 17,'41	112.	Nov. 30,'40
Rage in Heaven (A) 128	Robt. Montgomery-Ingrid Bergman-George Sanders	Mar. 7,'41	85.	Mar. 8,'41
Similin' Thru	*Jeanette MacDonold - Brian Aherne-Gene Raymand*	*Not Set*		
Trial of Mary Dugan (A) 125	Laraine Day-Robert Young	Feb. 14,'41	90.	Feb. 15,'41
Unholy Portners	*Clark Gable-Rasalind Russell*	*Not Set*		
Washington Melodrama 131	Frank Morgan-Kent Taylor-Ann Rutherford	Apr. 4,'41	80.	Apr. 26,'41
Wild Man of Borneo (G) 121	F. Morgan-B. Burke-J. Preisser	Jan. 24,'41	78.	May 17,'41
Woman's Face, A (A) 136	Joan Crawford-Melvyn Douglas	May 9,'41	105.	May 10,'41
Yeorling, The	*Spencer Tracy - Gene Eckman - Ann Revere*	*Not Set*		
Ziegfeld Girl, The 130 (A)	James Stewart-Judy Garland-Hedy Lamarr - Lana Turner	Apr. 25,'41	131.	Apr. 19,'41

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Break the News (G)	M. Chevalier-J. Buchanan	Apr. 10,'41	78.	May 14,'38
Bowery Blitzkreig	*Leo Gorcey-Bobby Jordon*	*June* 25,'41		
Chamber of Horrors (G)	Leslie Banks-Gina Male	Dec. 20,'40	79.	Mar. 22,'41
Dead Man's Shoes (G)	Leslie Banks-Wilfrid Lawson	Jan. 15,'41	70.	May 17,'41
Flying Wild	Leo Gorcey-Bobby Jordan	Mar. 10,'41	63.	Mar. 1,'41
Her First Romance (G)	Edith Fellews-Wilbur Evans	Dec. 25,'40	77.	Dec. 28,'40
Gang's All Here	*F. Darro-Mae Jones*	*June* 11,'41		
Hoosier Schoolboy (G) (Re-issue) (See Product Digest, page 135)	Mickey Rooney-Anne Nagel	Apr. 17,'41	62.	July 3,'37
House of Mystery (See Product Digest, page 98, under former title, "Human Ghost.")	Kenneth Kent-Judy Kelly	May 7,'41		
Invisible Ghost, The (A)	Bela Lugosi-John McGuire	Apr. 25,'41	65.	Apr. 19,'41
Kid's Last Ride, The (G)	Ray Corrigan-John King	Feb. 10,'41	55.	Apr. 19,'41
King of the Zombies (G)	John Archer-Mantan Moreland	May 14,'41	67.	May 10,'41
Murder by Appointment	*Walloce Ford-Marian Marsh*	*June* 27,'41		
Pioneers, The (G)	Tex Ritter	May 10,'41	61.	May 3,'41
Pride of the Bowery (G)	Lee Gorcey-Bobby Jordan	Dec. 15,'40	63.	Jan. 18,'41
Ridin' the Cherokee Trail (G)	Tex Ritter	Feb. 25,'41	62.	Feb. 22,'41
Redhead (G)	June Lang-Johnny Downs	May 21,'41	64.	May 17,'41
Roar of the Press (G)	Jean Parker-Wallace Ford	Apr. 30,'41	72.	Apr. 26,'41
Rolling Home te Texas (G)	Tex Ritter	Dec. 30,'40	62.	Feb. 1,'41
Sign of the Wolf (G)	Grace Bradley-M. Whalen	Mar. 25,'41	69.	Mar. 29,'41
Silver Stollion	*David Sharpe-Janet Waldo*	*May* 28,'41		
Trail of the Silver Spurs (G)	John King-Ray Corrigan	Jan. 4,'41	58.	Jan. 25,'41
Tumbledown Ranch in Arizona (G)	Ray Corrigan-John King	Apr. 20,'41	60.	May 3,'41
Wanderers of the West	*Tam Keene*	*June* 30,'41		
Wronglers' Roost	*Ray Corrigan-John King*	*June* 4,'41		
You're Out of Luck (G)	Frankie Darro	Jan. 20,'41	62.	Jan. 11,'41

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Among the Living	*Albert Dekker-Susan Hayward*	*Not Set*		
Aloma of the Sauth Seas (Color)	*Dorothy Lamour-Jon Hall*	*Aug.* 15,'41		
Birth of the Blues	*Bing Crosby-Mary Martin*	*Not Set*		
Border Vigilantes (G) 4053	Wm. Boyd-Russell Hayden	Apr. 18,'41	62.	Mar. 29,'41
Buy Me That Tawn	*L. Nolan-Canstance Maore*	*Nat Set*		
Caught in the Draft (See Product Digest, page 110)	*Bob Hope-Dorothy Lamour*	*July* 4,'41		
Doomed Caravan (G) 4051	W. Boyd-R. Hayden-A. Clyde	Jan. 10,'41	61.	Jan. 11,'41
Forced Landing	*Richard Arlen-Eva Gabar-J. Carrol Naish*	*July* 25,'41		
Greot Man's Lady, The	*Barbara Stanwyck-Joel McCrea-Brian Danlevy*	*Not Set*		
Henry Aldrich for President	*Jimmy Lydon-Charlie Smith*	*Not Set*		
Hold Back the Dawn	*Charles Bayer - Olivia de Havilland-P. Goddard*	*Not Set*		
In Old Celorado (G) 4052	W. Boyd-R. Hayden-A. Clyde	Mar. 14,'41	67.	Feb. 22,'41
I Wonted Wings (A) 4028	*Brian Danlevy-R. Milland-W. Halden*	*May* 30,'41	132.	*Mor.* 29,'41
Kiss the Bays Goadbye	*Mary Martin-Don Ameche*	*Aug.* 1,'41		
Lady Eve, The (A) 4022	Barbara Stanwyck-H. Fonda	Mar. 21,'41	95.	Mar. 1,'41
Las Vegas Nights (A) 4023	Phil Regan - Bert Wheeler - Tommy Dorsey	Mar. 28,'41	89	Mar. 29,'41
Life with Henry (G) 4016	Jackie Cooper-Leila Ernest	Jan. 24,'41	81.	Jan. 18,'41
Love Thy Neighbor (G) 4013	Jack Benny-Fred Allen	Dec. 27,'40	82.	Dec. 21,'40
Mad Doctor, The (A) 4018	B. Rathbone-E. Drew-J. Howard	Feb. 14,'41	90.	Feb. 8,'41
Monster and the Girl, The (G) 4020	Ellen Drew-Red Cameron	Feb. 28,'41	63.	Feb. 15,'41
New York Town	*F. MacMurray-Mory Martin-Robert Preston*	*Nat Set*		
Night at Earl Carroll's, A (G) 4011	Ken Murray-Rose Hobart	Dec. 6,'40	63.	Nov. 16,'40
Night of Jonuary 16th	*Rabert Prestan-Ellen Drew*	*Not Set*		
North West Mounted Police (G) 3946 (Color) ('39-'40 Production)	Gary Cooper-Madeleine Carroll-Robt. Preston-P. Goddard	Dec. 27,'40	125.	Oct. 26,'40
Nothing But the Truth	*Bob Hope - P. Goddard-Edword Arnald*	*Not Set*		
One Night in Lisbon (A) 4029	*Madeleine Carroll-Fred McMurray-Dame May Whitty*	*June* 13,'41	97.	*May* 17,'41
Parson af Panamint, The	*Ellen Drew-Charles Ruggles-Phil Terry*	*June* 27,'41		
Pirates on Horseback (G) 4054	Wm. Boyd-Russell Hayden	May 23,'41	69.	May 24,'41
Power Dive (G) 4026	Richard Arlen-Jean Parker	Apr. 25,'41	65.	Apr. 12,'41
Reaching for the Sun (A) 4027	Joel McCrea-Ellen Drew	May 2,'41	89.	Apr. 12,'41
Road to Zanzibar, The (G) 4025	Bing Crosby-Bop Hope-Dorothy Lamour	Apr. 11,'41	90.	Mar. 15,'41
Round Up, The (G) 4024	R. Dix-P. Morrison-P. Foster	Apr. 4,'41	90.	Mar. 15,'41
Second Chorus (G) 4014	Fred Astaire-Paulette Goddard-	Jan. 3,'41	88.	Dec. 7,'40
Sheik of Buffolo Butte	*Wm. Boyd-Brad King*	*Not Set*		
Shepherd of the Hills (Colar)	*John Wayne - Betty Field - Harry Carey-Beulah Bondi*	*July* 18,'41		
Skylark	*Claudette Calbert-Ray Milland-Brian Aherne*	*Nat Set*		
Sullivans Travels	*Jael McCrea-Veronica Lake*	*Not Set*		
Texas Rangers Ride Again (G) 4012	J. Howard-E. Drew-M. Robson	Dec. 13,'40	67.	Nov. 2,'40
There's Magic in Music (G) 4021	Allan Jones-Susanna Foster	May 16,'41	80.	Mar. 1,'41
Victory (A) 4015	Fredric March-Betty Field	Jan. 17,'41	80.	Dec. 21,'40
Virginia (A) 4019 (Color)	Madeleine Carroll-Fred MacMurray	Feb. 21,'41	110.	Jan. 18,'41
West Point Widow 4030 (See Product Digest, page 135)	*Anne Shirley-Rich'd Carlson*	*June* 20,'41		
Wide Open Town	*Wm. Bayd-Russell Hayden*	*Not Set*		
You're the One (G) 4017	Bennie Baker-O. Tucker's Orch.	Feb. 7,'41	81.	Feb. 8,'41

PRODUCERS RELEASING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Billy the Kid's Gun Justice 159	Bob Steele	Dec. 27,'40	63.	
Billy the Kid's Range War 160	Beb Steele	Jan. 24,'41	60.	
Billy the Kid's Fighting Pals (G) 161	Bob Steele	Apr. 18,'41	62.	Apr. 12,'41
Caught in the Act 107	Henry Armetta	Jan. 17,'41	62.	Apr. 26,'41
Criminals Within 111	*Eric Linden-Ann Doran*	*June* 13,'41		
Desperate Carga	*Rolph Byrd-Carol Hughes*	*Not Set*		
Devil Bat 105 (G)	Bela Lugosi	Dec. 13,'40	68.	Apr. 19,'41
Emergency Landing 109 (See Product Digest, page 110)	Carol Hughes-Forrest Tucker	May 23,'41		
Federal Fugitives (G) 108	Neil Hamilton-Doris Day	Mar. 29,'41	66.	May 10,'41
Gambling Daughters	*Cecilia Parker-Roger Pryor*	*July* 4,'41		
Lone Rider Crosses the Rio 164	George Houston	Feb. 28,'41		
Lone Rider in Ghost Town (G) 165	George Houston-Alaine Brandes	May 16,'41	64.	May 17,'41
Lone Rider Rides On, The 163	George Houston	Jan. 10,'41	64.	
MisBehaving Husbands (G) 104	Harry Landon-Ralph Byrd	Dec. 20,'40	65.	Dec. 21,'40
Motorcycle Squad	*Kane Richmond - Pauline Moore*	*June* 27,'41		
Outlaws of the Rio Grande (G) 155	Tim McCoy	Mar. 7,'41	63.	Mar. 1,'41
Paper Bullets (123)	*Joan Woodbury-Jock LaRue*	*May* 30,'41		
Secret Evidence (G) 106	M. Reynolds-C. Quigley	Jan. 31,'41	65.	Feb. 8,'41
South of Panama 110 (G)	Roger Pryor-Virginia Vale	Apr. 25,'41	68.	May 3,'41
Texos Marshal, The (156)	*Tim McCoy-Kay Leslie*	*Moy* 30,'41		

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels with Broken Wings	*Binnie Barnes-Edw. Norris*	*May* 27,'41		
Arkansas Judge (G) 010	Weaver Brothers and Elviry	Jan. 28,'41	72.	Jan. 25,'41
Back in the Saddle (G) 045	Gene Autry-Smiley Burnette	Mar. 14,'41	73.	Mar. 15,'41
Barnyard Follies (G) 008	M. Lee-R. Davis-J. Storey	Dec. 6,'40	67.	Nov. 23,'40
Behind the News (G) 009	Lloyd Nolan-Doris Davenport	Dec. 20,'40	75.	Dec. 14,'40
Border Legion, The (G) 053	R. Rogers-G. Hayes-C. Hughes	Dec. 5,'40	57.	Nov. 30,'40
Bowery Boy (G) 019	Dennis O'Keefe-Jimmy Lydon	Dec. 27,'40	70.	Jan. 4,'41
Country Fair (G) 015	Eddie Foy, Jr.-June Clyde	May 5,'41	74.	May 17,'41
Desert Bandit 077	Don "Red" Barry-Lynn Merrick	May 24,'41		
Gay Vagabond, The (G) 022	Roscoe Karns-Ruth Donnelly-Ernest Truex	May 12,'41	66.	May 24,'41
Great Train Robbery, The (G) 021	Bob Steele-Claire Carleton	Feb. 28,'41	61.	Mar. 8,'41
Hurricane Smith	*Roy Middleton-Jane Wyatt-J. Edward Bromberg*	*Not Set*†		
In Old Cheyenne (G) 055	Roy Rogers-"Gabby" Hayes	Mar. 28,'41	58.	Apr. 12,'41
Lady from Louisiana (G) 014	John Wayne-Ona Munson	Apr. 22,'41	82.	May 3,'41
Lone Star Raiders (G) 064	3 Mesquiteers-June Johnson	Dec. 23,'40	57.	Dec. 21,'40
Man Betrayed, A (G) 011	John Wayne-Frances Dee-Edw. Ellis	Feb. 27,'41	83.	Mar. 15,'41
Mountain Moonlight	*Weaver Brothers & Elviry*	*Not Set*†		
Mr. District Attorney (G) 012	Dennis O'Keefe - Peter Lorre - Florence Rice	Mar. 26,'41	69.	Apr. 5,'41
Nevada City 057	*Ray Rogers-"Gabby" Hayes-Sally Payne*	*June* 20,'41		
Pals of the Pecos (G) 066	Three Mesquiteers	Apr. 8,'41	56.	Apr. 26,'41
Petticoat Pelities (G) 020	Roscoe Karns-Ruth Donnelly	Jan. 31,'41	67.	Feb. 15,'41
Phantom Cowboy, The 075	Don Barry-Virginia Carrel	Feb. 14,'41	58.	Feb. 15,'41
Prairie Pioneers (G) 065	Bob Livingston-Bob Steele	Feb. 16,'41	58.	Mar. 1,'41
Puddin' Head	*Judy Canova-Buster Keaton-Francis Lederer*	*June* 16,'41		
Ridin' on a Rainbow (G) 044	Gene Autry-Smiley Burnette	Jan. 24,'41	79.	Feb. 1,'41
Robin Hood of the Pecos (G) 054	Roy Rogers-Geo. "Gabby" Hayes -Sally Payne	Jan. 14,'41	59.	Jan. 18,'41
Rookies on Parade (G) 013	Boby Crosby-Ruth Terry	Apr. 17,'41	69.	May 3,'41

THE RELEASE CHART

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Along the Rio Grande (G) 183	Tim Holt-Ray Whitley	Feb. 7,'41	64. Jan.	25,'41
Before the Fact	*Cary Grant-Joan Fontaine Sir Cedric Hardwicke*	*Not Set*		
Bring 'Em Back Alive 166 (Re-issue) (See Product Digest, page 123)	*Frank Buck*	*June* 13,'41	70. *June*	4,'32
Bringing Up Baby (G) 163 (Re-issue) (See Product Digest, page 123)	Kath. Hepburn-Cary Grant	May 2,'41	102. Feb.	19,'38
Citizen Kane (G) 118	*Orson Welles*	*Not Set*	120. *Apr.*	12,'41
Convoy (A) 161	Clive Brook-John Clements	Jan. 3,'41	78. June	29,'40
Cyclone on Horseback 185	*Tim Holt-Marjorie Reynolds*	*June* 6,'41		
Devil and Daniel Webster, The	*Thomas Mitchell-W. Huston-Anne Shirley*	*Not Set*		
Devil and Miss Jones, The (G) 122	Jean Arthur-Charles Coburn	Apr. 11,'41	90. Apr.	12,'41
Fantasia (G) (Color)	*Disney-Stokowski*	*Not Set*	135. *Nov.*	16,'40
Fargo Kid, The (G) 182	Tim Holt-Ray Whitley	Dec. 6,'40	63. Nov.	2,'40
Father Takes a Wife	*Adolphe Menjou - Gloria Swanson*	*Not Set*		
Footlight Fever (G) 119	Alan Mowbray-Donald McBride	Mar. 21,'41	69. Mar.	29,'41
Gay Falcon, The	*Geo. Sanders-Wendy Barrie*	*Not Set*†		
Girl, a Guy and a Gob, A (G) 120	George Murphy-Lucille Ball	Mar. 14,'41	91. Mar.	8,'41
Hurry, Charlie, Hurry 129 (See Product Digest, page 135)	*Leon Errol-Mildred Coles-Russell Gleason*	*Not Set*		
It Happened to One Man (A)	*Wilfrid Lawson-Nora Swinburne*	*Not Set*	80. *Mar.*	1,'41
Kitty Foyle (G) 112	Ginger Rogers-Dennis Morgan	Dec. 27,'40	108. Dec.	21,'40
Lady Scarface	*Dennis O'Keefe-J. Anderson*	*Not Set*		
Let's Make Music (G) 115	Bob Crosby-Jean Rogers	Jan. 17,'41	85. Dec.	14,'40
Little Foxes, The	*Bette Davis - H. Marshall - Richard Carlson*	*Not Set*		
Little Men (G) 110	Kay Francis-George Bancroft	Jan. 10,'41	84. Dec.	7,'40
Look Who's Talking	*Edgar Bergen & Charle McCarthy-Fibber McGee & Molly-Lucille Ball*	*Not Set*		
Melody for Three (G) 124	Jean Hersholt-Fay Wray	Mar. 28,'41	67. Mar.	8,'41
Mr. and Mrs. Smith (A) 117	Carole Lombard-Robt. Montgomery-Gene Raymond	Jan. 31,'41	95. Jan.	25,'41
My Life with Caroline	*Ronald Colman-Anna Lee-Katharine Leslie*	*Not Set*		
No. No Nanette (G) 114	Anna Neagle-Richard Carlson	Dec. 20,'40	96. Dec.	28,'40
Outlaw Trail	*Tim Holt-Janet Waldo*	*Not Set*		
Parachute Battalion	*Robert Preston-Nancy Kelly-Harry Carey*	*Not Set*		
Playgirl (G) 121	Kay Francis-James Ellison	Feb. 14,'41	75. Dec.	14,'40
Reluctant Dragon 191 (Color) (See Product Digest, page 133)	*Disney Cartoon Feature*	*June* 6,'41		
Repent at Leisure 125 (See Product Digest, page 67)	Kent Taylor-Wendy Barrie	Apr. 4,'41		
Robbers of the Range (G) 184	Tim Holt-Virginia Vale	Apr. 18,'41	61. Apr.	5,'41
Saint in Palm Springs, The (G) 116	George Sanders-Wendy Barrie	Jan. 24,'41	66. Jan.	4,'41
Saint's Vacation (A) 131	Hugh Sinclair-Sally Gray	May 30,'41	78. Mar.	22,'41
Scattergood Baines (G) 123	Guy Kibbee-Dink Trout	Feb. 21,'41	69. Feb.	15,'41
Scattergood Pulls the Strings (G) 132	Guy Kibbee-Dink Trout	May 23,'41	69. May	17,'41
Sunny (G) 133	*Anna Neagle-John Carroll-Ray Bolger*	*May* 30,'41	98. *May*	24,'41
They Meet Again 134	*J. Hersholt-Dorothy Lovett*	*June* 20,'41		
They Met in Argentina (G) 128	James Ellison-Maureen O'Hara	Apr. 25,'41	77. May	17,'41
Tom, Dick and Harry 126 (See Product Digest, page 121)	*Ginger Rogers-G. Murphy-B. Meredith-A. Marshal*	*Not Set*		
Vivacious Lady 162 (re-issue)	Ginger Rogers-James Stewart	Mar. 28,'41	90. May	7,'38

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accent on Love (148) (See Product Digest, page 137)	*George Montgomery - Osa Massen*	*July* 11,'41		
Belle Starr (Color)	*Randolph Scott-Gene Tierney*	*Not Set*†		
Blood and Sand (A) 143 (Color)	*Tyrone Power-Linda Darnell-Rita Hayworth-Nazimova*	*May* 30,'41	125. *May*	24,'41
Bride Wore Crutches, The 112 (See Product Digest, page 30)	*Lynne Roberts-Ted North*	*June* 13,'41	55	
Chad Hanna (A) 123 (Color)	Henry Fonda - Linda Darnell - Dorothy Lamour-Guy Kibbee	Dec. 27,'40	88. Dec.	14,'40
Charley's Aunt	*Jack Benny-Kay Francis*	*Not Set*		
Charley Chan in Rio	*S. Toler-M. B. Hughes*	*Not Set*		
Charter Pilot 118	Lynn Bari-Lloyd Nolan	Dec. 6,'40	70. Nov.	30,'40
Cowboy and the Blonde (A) 141	George Montgomery-Mary Beth Hughes	May 16,'41	68. Apr.	26,'41
Dance Hall 149	*Cesar Romero-Carole Landis*	*July* 18,'41		
Dead Men Tell (G) 136	S. Toler-Katharine Aldridge	Mar. 28,'41	60. Mar.	29,'41
Dressed to Kill	*Lloyd Nolan - Mary Beth Hughes*	*Not Set*†		
For Beauty's Sake 144	*Ted North-Marjorie Weaver*	*June* 6,'41	62	
Girl in the News (A) 127	Marg't Lockwood-Barry Barnes	Jan. 31,'41	78. Oct.	12,'40
Girl Must Live, A (A)	Lilli Palmer-Marg't Lockwood	Apr. 25,'41	92. May	13,'39
Golden Hoofs (G) 130	Jane Withers-Charles Rogers	Feb. 14,'41	67. Feb.	22,'41
Great American Broadcast (G) 140	Alice Faye-Jack Oakie	May 9,'41	91. Apr.	26,'41
Great Commandment, The 142	John Beal-Maurice Moscovitch-Albert Dekker	May 23,'41	80	
Hudson's Bay (G) 115	Paul Muni-Gene Tierney	Jan. 3,'41	94. Dec.	28,'40
Jennie 122 (A)	Virginia Gilmore-Wm. Henry	Dec. 20,'40	78. Dec.	7,'40
Kipps (British)	*Diana Wynyard - Michael Redgrave*	*Not Set*	112. *Apr.*	12,'41
Mail Train (G) 139 (Reviewed under title "Inspector Hornleigh Goes To It.")	Gordon Harker-P. Calvert	Apr. 25,'41	87. Mar.	22,'41
Man Hunt 146 (See Product Digest, page 128)	*Walter Pidgeon-Joan Bennett*	*June* 20,'41		
Michael Shayne, Private Detective (G) 124	Lloyd Nolan-Marjorie Weaver	Jan. 10,'41	77. Dec.	28,'40
Moon Over Miami 147 (Color) (See Product Digest, page 135)	*Don Ameche-Betty Grable-Robert Cummings*	*July* 4,'41		
Murder Among Friends (G) 132	John Hubbard-Marjorie Weaver	Feb. 28,'41	67. Mar.	15,'41
Murder Over New York (G) 121	Sidney Toler-Marjorie Weaver	Dec. 13,'40	65. Dec.	7,'40
Outlaw, The 135 (See Product Digest, page 85)	*Walter Huston-T. Mitchell-Jane Russell-Jack Buetel*	*Not Set*		
Private Nurse	*Brenda Joyce-Jane Darwell-Robert Lowery*	*Not Set*†		
Ride Kelly Ride (G) 129	Marvin Stephens-Rita Quigley	Feb. 7,'41	59. Feb.	15,'41
Ride On Vaquero (G) 138	Cesar Romero-Mary B. Hughes	Apr. 18,'41	64. Apr.	5,'41
Romance of the Rio Grande (G) 125	C. Romero-R. Cortez-P. Morison	Jan. 17,'41	73. Jan.	4,'41
Scotland Yard (G) 131	Nancy Kelly-John Loder	Apr. 4,'41	68. Apr.	12,'41
Sleepers West (G) 134	Lloyd Nolan-Lynn Bari	Mar. 14,'41	74. Mar.	22,'41
Sun Valley Serenade (See Product Digest, page 137)	*Sonja Henie - John Payne - Glenn Miller*	*Not Set*†		
Tall, Dark and Handsome (G) 128	Cesar Romero-Milton Berle-Virginia Gilmore	Jan. 24,'41	78. Jan.	25,'41
That Night in Rio (A) 137 (Color)	Alice Faye-Don Ameche-Carmen Miranda	Apr. 11,'41	90. Mar.	8,'41
Tobacco Road (A) 133	Gene Tierney-Charley Grapewin-Marjorie Rambeau	Mar. 7,'41	84 Mar.	1,'41
Very Young Lady, A (G) 145	*Jane Withers-Nancy Kelly*	*June* 27,'41	79. *Apr.*	26,'41
Western Union (G) 126 (Color)	Robt. Young - Randolph Scott - Dean Jagger-Virginia Gilmore	Feb. 21,'41	95. Feb.	8,'41
Wild Geese Calling	*Henry Fonda-Joan Bennett*	*Not Set*		
Yank in the R.A.F.	*Tyrone Power-Betty Grable*	*Not Set*†		

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Tom Sawyer (Re-issue) (Color) (See Product Digest, page 123)	Walter Brennan-May Robson	May 16,'41		Feb. 17,'38
Broadway Limited (See Product Digest, page 121)	*Victor McLaglen - Marjorie Reynolds-Dennis O'Keefe*	*June* 13,'41		
Cheers for Miss Bishop (G)	Martha Scott-Wm. Gargan	Feb. 21,'41	95. Jan.	18,'41
Great Dictator, The (G)	Charles Chaplin-Paulette Goddard-Jack Oakie	Mar. 7,'41	126. Oct.	19,'40
Illusions	*Merle Oberon-Alan Marshal*	*Not Set*		
International Lady	*Ilona Massey-George Brent-Basil Rathbone*	*Not Set*		
Major Barbara (G)	*Wendy Hiller-Robt. Morley*	*Not Set*	115. *May*	10,'41
New Wine	*Ilona Massey-Binnie Barnes-Alan Curtis*	*Not Set*		
Pot O'Gold (G)	Jas. Stewart-Paulette Goddard-Horace Heidt	Apr. 11,'41	87. Apr.	5,'41
Prisoner of Zenda (Re-issue) (See Product Digest, page 123)	Ronald Colman-Madeleine Carroll	May 16,'41	Sept.	4,'37
Roadshow (G)	Adolphe Menjou-John Hubbard-Carole Landis	Jan. 24,'41	85. Feb.	15,'41
So Ends Our Night (G)	Fredric March-Marg't Sullivan-Glenn Ford-Frances Dee	Feb. 14,'41	120. Jan.	25,'41
Son of Monte Cristo (G)	Louis Hayward-Joan Bennett	Jan. 10,'41	102. Dec.	7,'40
That Hamilton Woman! (A)	Vivien Leigh-L. Olivier	Apr. 18,'41	128. Mar.	22,'41
That Uncertain Feeling (A)	Merle Oberon-Melvyn Douglas	Apr. 25,'41	85. Mar.	22,'41
Thief of Bagdad (G) (Color)	Sabu-J. Duprez-C. Veidt	Dec. 25,'40	109. Oct.	19,'40
Topper Returns (G)	Joan Blondell-Roland Young-Carole Landis-'Rochester'	Mar. 21,'41	90. Mar.	15,'41

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Back Street (A) 5002	M. Sullavan-C. Boyer-R. Carlson	Feb. 7,'41	89. Feb.	8,'41
Black Cat, The 5028 (G)	Basil Rathbone-Hugh Herbert-Gale Sondergaard	May 2,'41	71. May	3,'41

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bess of Bullion City 5064	Johnny Mack Brown	Jan. 10,'41		
Buck Privates (G) 5011	Abbott & Costello	Jan. 31,'41	84. Feb.	1,'41
Bury Me Not on the Lone Prairie 5065 (See Product Digest, page 47)	Johnny Mack Brown	Mar. 21,'41		
Cracked Nuts	*Mischa Auer-Una Merkel-Stuart Erwin*	*Not Set*		
Dangerous Game, A 5057 (See Product Digest, page 39)	*Richard Arlen-Andy Devine*	*Aug.* 22,'41		
Dark Streets of Cairo (G) 5040	Sigrid Gurie-Ralph Byrd	Feb. 28,'41	59. Dec.	7,'40
Double Date (G) 5037	Edmund Lowe-Una Merkel	Mar. 14,'41	60. Mar.	15,'41
Flame of New Orleans, The (A) 5011	Marlene Dietrich-Roland Young-Bruce Cabot	Apr. 25,'41	78. Apr.	26,'41
Flying Cadets	*Wm. Gargan-Edmund Lowe*	*Not Set*†		
Give Us Wings (G) 5025	**"Dead End Kids"-W. Ford**	Dec. 20,'40	82. Nov.	15,'40
Half Way to Shanghai (See Product Digest, page 137)	*C. Bickford-Evelyn Ankers*	*Not Set*†		
Hello, Sucker (See Product Digest, page 137)	*Hugh Herbert-Peggy Moran*	*July* 11,'41†	61	
Hit the Road	*Gladys George-Barton MacLane*	*June* 27,'41		
Horror Island (G) 5033	Dick Foran-Peggy Moran	Mar. 28,'41	60. Apr.	5,'41
I. James Lewis	*Franchot Tone-Walter Brennan-Carol Bruce*	*July* 25,'41		
In the Navy (See Product Digest, page 133)	*Abbott & Costello*	*May* 30,'41		
Invisible Woman, The (A) 5018	**John Barrymora - John Howard - Virginia Bruce-Chas. Ruggles**	Dec. 27,'40	70. Jan.	4,'41
Lady from Cheyenne (A) 5043	Loretta Young-Robt. Preston-Gladys George	Apr. 11,'41	88. Apr.	5,'41
Law of the Range	*Johnny Mack Brown*	*June* 20,'41		
Lucky Devils 5053 (Sea Product Digest, page 30)	Richard Arlen-Andy Devine	Jan. 3,'41		
Maid in Manhattan (See "Sing Another Chorus," Product Digest, page 137)	*Johnny Downs-Jane Frazee*	*Not Set*†		
Man from Montana	*Johnny Mack Brown*	*Not Set*		
Man Made Monster (G) 5012	Lionel Atwill-Lon Chaney, Jr. (G) 5016	Mar. 28,'41	59. Mar.	29,'41
Man Who Lost Himself, The ((G) 5016	**Brian Aherne - Kay Francis - Henry Stephenson**	Mar. 21,'41	70. Mar.	29,'41
Margie (G) 5026	N. Grey-T. Brown-M. Auer	Dec. 6,'40	59. Sept.	21,'40
Meet the Chump (G) 5032	Hugh Herbert-Anna Nagel	Feb. 14,'41	60. Feb.	15,'41
Men of the Timberland (See Product Digest, page 122)	*Richard Arlen-Andy Devine*	*June* 6,'41		
Model Wife (A) 5014	Joan Blondell-Dick Powell	Apr. 18,'41	78. Apr.	19,'41
Mr. Dynamita (G) 5041	Lloyd Nolan - Irene Hervey -	Mar. 7,'41	63. Mar.	15,'41
Mutiny in the Arctic 5054 (G)	Richard Arlen-Andy Devine	Apr. 18,'41	61. May	3,'41
Nice Girl? (G) 5003	Deanna Durbin-Franchot Tone	Feb. 21,'41	95. Mar.	1,'41
Oh, Charlie	*Abbott & Costello*	*Not Set*		
Radio Revels of 1942	*Frances Langford-Ken Murray-Don Wilson*	*Not Set*†		
Raiders of the Desert 5056	*Arlen-Devine*	*July* 16,'41		
San Francisco Docks (G) 5027	Burgess Meredith-Irene Hervey	Jan. 10,'41	66. Dec.	7,'40
Sandy Steps Out	*Baby Sandy-Kathryn Adams-Raymond Walburn*	*July* 4,'41		
Six Lessons from Madame Lazonga (G) 5022	**Lupe Velez-Leon Errol**	Jan. 17,'41	62. Jan.	18,'41
Tight Shoes (See Product Digest, page 134)	*B. Crawford-Anne Gwynne*	*June* 13,'41		
Too Many Blondes (G)	Rudy Vallee-Helen Parrish	May 23,'41	60. May	17,'41
Trail of the Vigilantes (G) 5008	**Franchot Tone-B. Crawford**	Dec. 13,'40	75. Dec.	14,'40
Unfinished Business	*Irene Dunne-Robert Montgomery-Prestan Foster*	*Not Set*		
Where Did You Get That Girl? (G) 5030	H. Parrish-C. Lang-L. Errol	Jan. 3,'41	67. Dec.	21,'40

WARNER BROTHERS-FIRST NATIONAL

WB—After Title, Warner Brothers
FN—After Title, First National

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affectionately Yours [FN] (G)	Merle Oberon-Dennis Morgan-Rita Hayworth	May 10,'41	90. May	10,'41
Bad Men of Missouri	*Dennis Morgan-Wayne Morris-Jane Wyman*	*Nat Set*		
Bride Came C.O.D. (See Product Digest, page 61)	*Bette Davis-James Cagney*	*Not Set*		
Case of the Black Parrot [FN] (G) 572	Wm. Lundigan-Maris Wrixon	Jan. 11,'41	59. Jan.	18,'41
Devil Dogs of the Air [WB] (Re-issue) (See Product Digest, page 135)	*James Cagney-Pat O'Brien*	*June* 7,'41	86. Feb.	9,'35
Dive Bomber (Calar)	*Errol Flynn-F. MacMurray-Ralph Bellamy*	*Not Set*		
Father's Son [WB] (G) 520	John Litel-Frieda Inescort	Feb. 1,'41	57. Mar.	1,'41
Flight from Destiny [WB] (A) 514	**Thomas Mitchell - Jeffrey Lynn-Geraldine Fitzgerald**	Feb. 8,'41	74. Dec.	28,'40
Flight Patrol	*James Stephensan - Ranald Reagan-Olympe Bradna*	*Not Set*		
Footsteps in the Dark [WB] (G) 509	Errol Flynn - Ralph Bellamy - Brenda Marshall	Mar. 8,'41	93. Mar.	8,'41
Four Mothers [WB] (G) 503	Lane Sisters-Gale Page-Jeffery Lynn-Claude Rains	Jan. 4,'41	86. Dec.	21,'40
Great Lie, The [WB] (A) 504	Bette Davis - George Brent - Hattie McDaniels-Mary Aster	Apr. 12,'41	110. Apr.	12,'41
Great Mr. Nobody, The [WB] 515 (See "Stuff of Heroes," Product Digest, page 39)	Eddie Albert-Joan Leslie-Alan Hale-John Litel	Feb. 15,'41		
Here Comes Happiness [WB] (G) 521	Mildred Coles-Edw. Norris	Mar. 15,'41	58. Mar.	8,'41
Here Comes the Navy [WB] (G) 525 (Re-issue) (See Product Digest, page 135)	**James Cagney - Pat O'Brien**	Dec. 21,'40	86. Nov.	30,'40
High Sierra [FN] (G) 556	**Humphrey Bogart-Ida Lupino**	Jan. 25,'41	100. Jan.	25,'41
Highway West	*Brenda Marshall - Olympe Bradna*	*Nat Set*		
Honeymoon for Three [WB] (A) 510	**G. Brent-A. Sheridan-J. Wyman**	Jan. 18,'41	75. Jan.	25,'41
Kisses for Breakfast [WB]	*Dennis Morgan-Jane Wyatt*	*Not Set*		
Knockout [FN] 568	Arthur Kennedy-Olympe Bradna	Mar. 29,'41		
Manpower	*Gea. Raft-Marlene Dietrich-Ed. G. Robinson*	*Not Set*		
Meet John Doe (G) 500	Gary Cooper-Barbara Stanwyck-Edw. Arnold-Walter Brennan	May 4,'41	135. Feb.	15,'41
Million Dollar Baby [WB]	*Jeffrey Lynn-Priscilla Lane-Ronald Reagan*	*May* 31,'41		
Navy Blues	*Jack Oakie-Jack Haley-Ann Sheridan*	*Not Set*		
Nurse's Secret, The [WB] 523 (See Product Digest, page 136)	Lee Patrick-Regis Toomey	May 24,'41		
Out of the Fog [FN]	*Ida Lupino-Thomas Mitchell-John Garfield*	*June* 14,'41		
Passage from Hongkong [WB]	*Keye Luke-Lucille Fairbanks-Keith Douglas*	*June* 21,'41		
Santa Fe Trail [FN] (G) 551	**Errol Flynn-O. de Havilland-R. Massey-R. Reagan-A. Hale**	Dec. 28,'40	110. Dec.	21,'40
Sea Wolf, The (WB) (G) 501	Edw. G. Robinson-John Garfield-Ida Lupino	Mar. 22,'41	100. Mar.	29,'41
Sergeant York (See Product Digest, page 111)	*Gary Cooper - Joan Leslie - Walter Brennan*	*Nat Set*		
Shadows on the Stairs [FN] (G) 573	Frieda Inescort-Paul Cavanagh	Mar. 1,'41	63. May	10,'41
She Couldn't Say No [FN] (G) 571	R. Pryor-E. Arden-C. Edwards	Dec. 14,'40	64. Dec.	28,'40
Shining Victory (A) [FN]	*Geraldine Fitzgerald-James Stephenson-Danald Crisp*	*June* 7,'41	80 *May*	24,'41
Shot in the Dark, A [WB] 522	Ricardo Cortez-Wm. Lundigan-Nan Wynn	Apr. 5,'41	57. May	24,'41
Singapore Woman [FN] (A) 563	Brenda Marshall-David Bruce-Virginia Field	May 17,'41	64. May	17,'41
Strange Alibi [FN] (G) 567	Arthur Kennedy-Joan Perry	Apr. 19,'41	63. May	3,'41
Strawberry Blonde (G) [FN] 559	**James Cagney-O. de Havilland-Rita Hayworth**	Feb. 22,'41	97. Feb.	15,'41
Thieves Fall Out [WB] 516 (See Product Digest, page 125)	Eddie Albert-Joan Leslie	May 3,'41		
Three Sons O'Guns	*Wayne Marris-Tom Brown*	*Not Set*		
Underground [WB]	*Jeffrey Lynn-Karen Verne*	*June* 28,'41		
Wagons Roll at Night, The [FN] (G) 560	H. Bogert-S. Sidney-E. Albert	Apr. 26,'41	82. Apr.	26,'41

FOREIGN AND STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Buzzy and the Phantom Pinto (G)	Buzzy Henry	Arthur Ziehm	May 1,'41	55. May	3,'41
Cavalcade of Faith (G)	Documentary	Jeffrey	Jan. 17,'41	65. Jan.	11,'41
Chinese Den (A)	Paul Lukas	Film Alliance	Mar. 25,'41	73. Apr.	12,'41
City of Missing Girls (G)	H. B. Warner	Select	Mar. 1,'41	72. Apr.	5,'41
Dream of the Butterfly, The (A)	Marie Cebotari	Esperia	Feb. 12,'41	96. Mar.	1,'41
Fools of Desire (A)	Byron Foulger	Syndicate	Apr. 1,'41	60. Mar.	20,'41
Ghost Train, The (A)	*Arthur Askey*	*General Film*	*Not Set*	83. *Mar.*	22,'41
Hatred (A)	Harry Baur	World	Jan. 25,'41	70. Feb.	8,'41
King of the White Elephant (G)	Native Cast	Allyn Butterfield	Apr. 5,'41	66. Apr.	12,'41
Law of the Wolf (G)	Rin Tin Tin, Jr.	Arthur Ziehm	May	55. May	10,'41
Love on the Dole	*Cliffard Evans*	*Angla-Ameri.*	*Not Set*	100. *Apr.*	19,'41
Lilac Domino, The (G)	Michael Bartlett	Select	Dec. 6,'40	65. Dec.	14,'40
Living Dead, The (A)	Paul Wegener	Hoffberg	Dec. 16,'40	85. Dec.	21,'40
Mad Emperor, The (A)	Harry Baur	World	Mar. 8,'41	89. Mar.	22,'41
Murder at the Baskervilles (G) (Reviewed under title, "Silver Blaze.")	Arthur Wontner	Astor	Jan. 15,'41	68. July	17,'37
Neutral Part (G)	*Will Fyffe*	*Gainsboraugh*	*Not Set*	92 *Jan.*	25,'41
Pepe Le Moko (A)	Jean Gabin	Mayer-Bursytn	Mar. 3,'41	100. Mar.	20,'37
Personal Column (A)	Maurice Chevalier	Pax	Feb. 1,'41	89. Feb.	15,'41
Proud Valley, The (A)	Paul Robeson	Supreme	May 16,'41	77. Jan.	27,'40
Quiet Wedding (A)	*Marg't Lackwoad Saskin-Para.*		*Not Set*	80 *Feb.*	15,'41
Spare a Copper (G)	*Gearge Formby*	*ABFD*	*Not Set*	77. *Apr.*	5,'41
Spellbound (A)	*Laurie Baxter*	*Pyramid-UA*	*Not Set*	82. *Feb.*	1,'41
They Met on Skis (G)	Wissia Dina	C. L. Import	Dec. 21,'40	75. Jan.	11,'41
This England	*Dacumentary*	*Anglo-Amer.*	*Nat Set*	*Feb.*	1,'41
You Will Remember	*Robert Marley*	*British Lian.*	*Nat Set*	85. *Mar.*	8,'41

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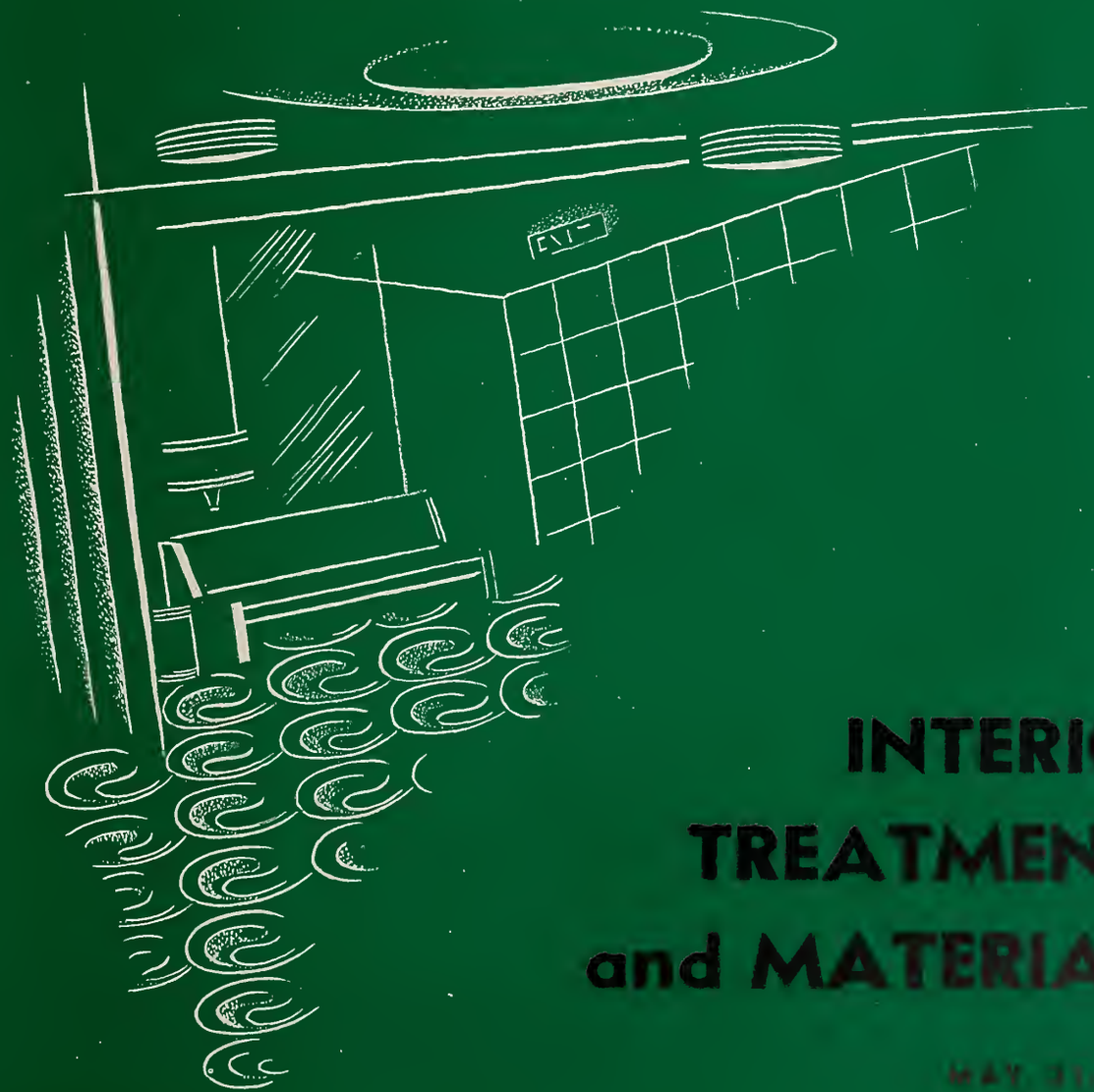
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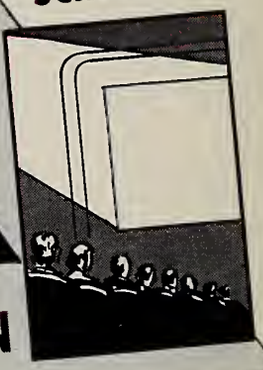
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National Theatre Supply installs Bigelow Lokweave in the beautiful Charles N. Agree designed Royal Theatre

Two views of the Royal Theatre, Detroit with its continuous lobby-foyer-lounge area completely carpeted to match the beauty of the architecture with Bigelow Turquoise and Burgundy Varsity Lokweave with gold insert accents. Patent back, solid color Bigelow Lokweave was selected for its outstanding durability under heavy traffic and for seemingly seamless continuous carpet over a large area.

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MARKET NOTES

¶ News reports concerning equipment and materials, and those who make them

Speaker Company Acquired

THE ASSETS of the Lansing Manufacturing Company of Los Angeles, makers of theatre horn systems and other sound equipment parts, have been acquired by the Altec Service Corporation, it has been announced by L. W. Conrow, president of Altec. A new company has been formed, called the Altec Lansing Corporation, which is headed by G. L. Carrington, vice-president and general manager of Altec. Mr. Conrow stated that the company will expand the distribution facilities for Lansing products on a national basis.

Making Diffusers of Steel

AS A RESULT of Government restrictions on aluminum, the Anemostat Corporation of America, New York, manufacturers of aspirating type air diffusers, have tooled up to spin the largest and second largest of the Type "B" and Type "C" diffusers out of special ductile spinning steel, instead of aluminum. These are the types widely used in theatres. Other types are already being manufactured entirely of steel, according to August Rust-Oppenheim, president of the company, who states that engineers have found steel to have certain advantages over aluminum, being stronger. Spinning the units of steel, however, is proving more costly; nevertheless, prices have not been advanced.



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Attention: J. E. Robin

Named Motiograph Distributors

TWO NEW exclusive territorial distributors of Motiograph projectors and sound equipment have been appointed by Motiograph, Inc., Chicago. The Stebbins Theatre Equipment Company, Kansas City, Mo., has been given the entire Kansas City film service territory, while the Falls City Theatre Equipment Company, Louisville, Ky., covers a corresponding area centering in Louisville.

New Branch Opened

NEW DISPLAY rooms and offices have been established by the Kroehler Manufacturing Company, manufacturers of retracting seat auditorium chairs and lounge furniture, in San Francisco, at 24 Golden Gate. Herbert Jack is manager.

Test Film Addition

AN ADDITIONAL recording of dialogue has been made by the Research Council of the Academy of Motion Picture Arts & Sciences for its theatre sound test reel ASTR-2. The clip may be added to test reels now in use.

To Distribute Reel

EXCLUSIVE distribution of the reels manufactured by Universal Reels, Inc., New York, has been taken over by Neumade Products, New York, according to an announcement of the manufacturer.

New Supervisors Named

TWO FIELD supervisors for air-conditioning have been appointed by General Electric. Paul M. Hooven, Jr., will handle air-conditioning service in the East, with headquarters in Cleveland; Dorcey F. Hines has the Western section, with his office in Kansas City.

Blower Catalog Issued

A CATALOG describing blowers, air washers and accessory equipment has been issued by the S. O. S. Cinema Supply Corporation of New York. All-steel blowers embrace outputs from 2,100 to 44,000 c.f.m., with motors up to 10 h.p.,

and a variety of discharge arrangements to meet any installation conditions, and also with twin blowers on a single shaft operated by a single motor. The company's "Coola-Weather" evaporative cooling systems, with rotary atomizer, have capacities from 1,200 to 22,000 c.f.m. Separate washed air chambers are also listed for additions to existing blower systems. The line of ventilating equipment accessories described includes metal grilles, spray nozzles, exhaust fans and roof type ventilators.

Lighting Fluorescent Carpet

A COMPREHENSIVE discussion of methods of activating fluorescent carpeting is presented in a booklet just issued by the Continental Lithograph Corporation of Cleveland. The publication has been prepared by the Conti-Glo Division, which handles the "black light" products of the company. These include both luminescent lacquer-enamels and "black light" fixtures. The text discusses selection and location of light sources, and includes instruction sheets and templates for making lighting layouts.

Named RCA Representative

APPOINTMENT of Walter G. Preddey Theatre Supplies, San Francisco equipment dealers, as representative in Northern California, has been made by RCA. The products include Photophone sound equipment, RCA-Hurley plastic screens, and other theatre products.



One of the new display cases of the Liberty theatre in New York, equipped with slotted chromium still holders. Such inside frames, which greatly facilitate mounting of display matter, are available in a variety of sizes. The entire installation is by the Colonial Sales Corporation of New York, manufacturers of wood moulding display cases finished in metal. Stainless steel is usually employed, but brass, bronze and other metals can also be used. Cases can also be furnished, if desired, with fluorescent or lumiline lighting. All joints are soldered, and doors are hung with continuous hinges and have cylinder locks.

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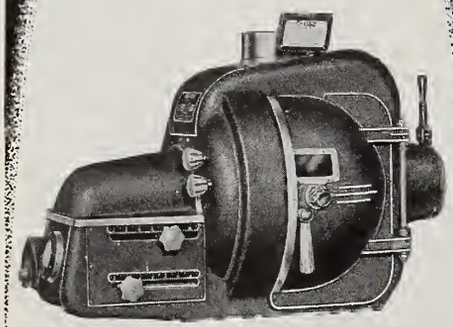
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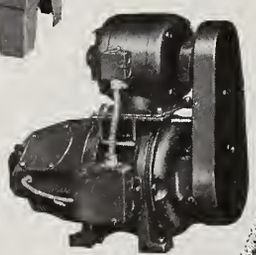
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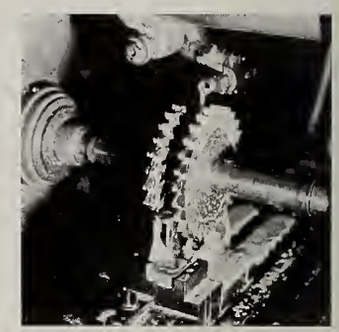
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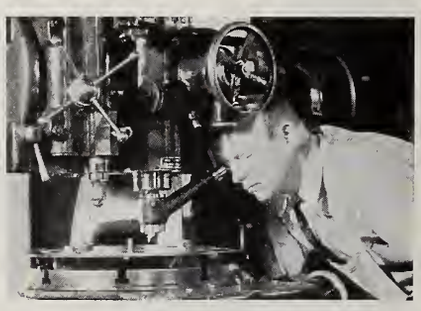
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In the Making
(Good things to know about things you use)

Machining Projector Parts Today

■ Much of the advances in products represent advances in the equipment with which they are made. It is so in projector making, and these scenes at the plant of the International Projector Corporation in New York exemplify the precision which goes into the making of motion picture projectors today. Inspection throughout manufacture plays a vital part. Inspectors are assigned to every machine and operation, and they use almost every available kind of instrument—hand, dial, plug, micrometer, light beam, vernier, and even a comparator. Gauges have less tolerance than parts they check, and a tolerance of .0001-inch is general.





Measuring up a jig borer—focusing on a line to bring it to absolute center.



Above, straddle milling process through which such parts as film gate and trap have to go. At left is a surface grinding machine which grinds film shoes and similar parts. And the chap below is an internal grinder, which grinds lens holders and other tubular parts inside.

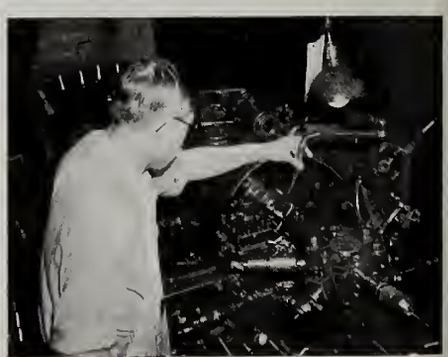


Checking gauges with which projector parts are checked. Gauges are inspected optically to plus or minus .00001-inch, and also with gauge blocks.

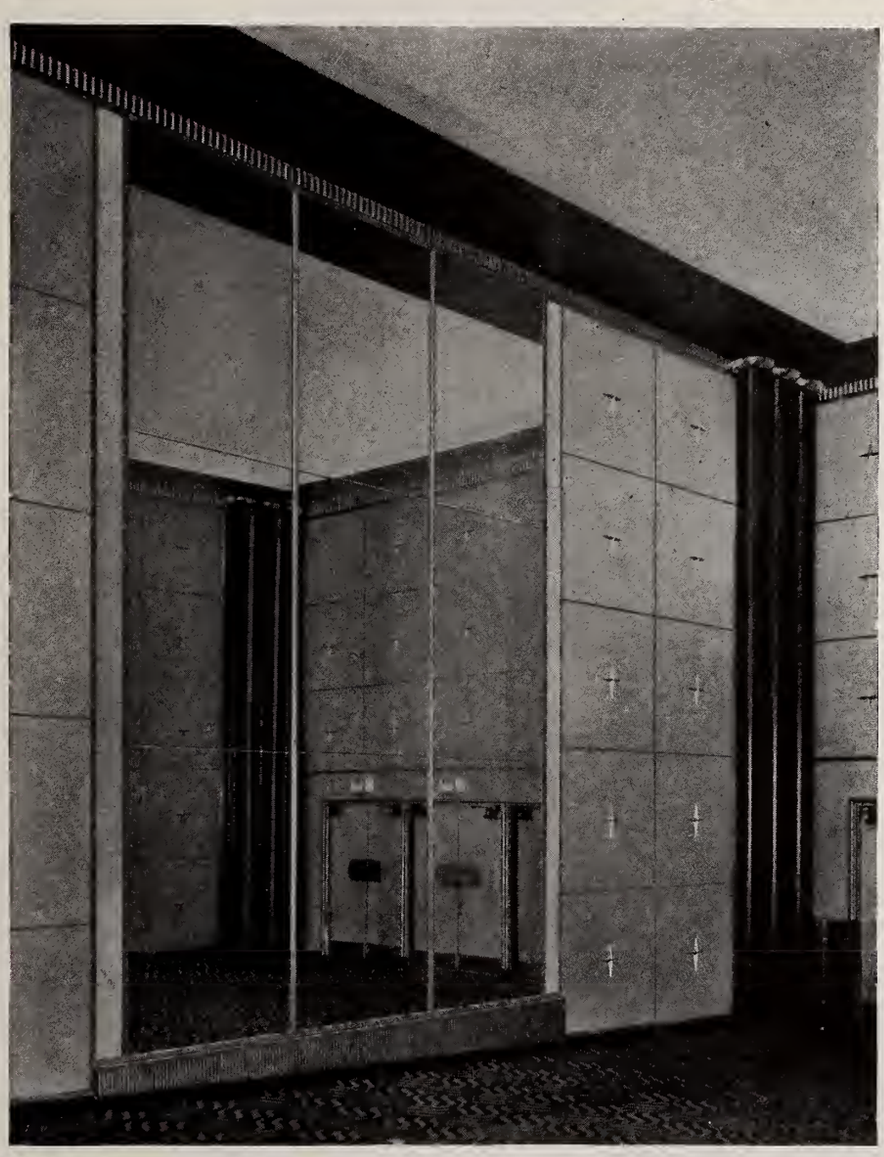


The two bottom views show turret lathe operation, affecting innumerable parts, including intermittent cases and gear shafts. The right-hand machine is practically automatic, requiring infrequent setting.









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Feather Foam Front is now available—at no extra cost—on American Bodiform, Commodore, Zephyr and Zenith Chairs. New color schemes . . . new streamlined designs . . . and *Feather Foam Front* make these chairs indisputably America's greatest buys in theatre chairs. See them.

* *Popliteal—according to Webster—"the back part of the leg behind the knee joint." Pressure on the Popliteal causes legs to "go to sleep" and is responsible for discomfort and nervousness.*

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ISSUE OF MAY 31, 1941. VOLUME 143, NUMBER 9

The SMPE Recommends, Including a Language

NOT THE MOST important, probably, but at any rate one of the most interesting revelations of the spring convention of the Society of Motion Picture Engineers was a glossary of terms representing an attempt to define various aspects of the motion picture theatre. The fact that this was done by a technical body, including architects, indicates serious recognition of how much the film theatre has become a piece of engineering, suggesting some exact defining so that we all know just what we are talking about.

This lexicon, which we will look at in a moment, and additional defining of projection arc types, formed the most substantial parts of the report of the Theatre Engineering Committee, which now coordinates the principal committees of the Society, under the chairmanship of Dr. Alfred N. Goldsmith, with Harry Rubin heading the Projection Practice Subcommittee, and Ben Schlanger the Theatre Design Subcommittee. Always likely to break out with something of acute and immediate importance to the planning and operating of theatres, these groups had not progressed far enough in studies undertaken to make any arousing pronouncements. The mills of the gods and technicians grind slowly.

AUDITORIUM LIGHT UNIFORMITY

One of the more casual items of the report, however, did deal with a matter of immediate importance, even though it offered nothing unknown. This was a section on uniformity of light intensity in the auditorium, the desirability of which is constantly ignored in our theatre planning. The following statements from the report, which are substantially as made therein, really constitute a rule:

"It is recommended that the wall and ceiling surfaces within the spectators' field of vision, while viewing the picture, should appear to the audience as a uniformly lighted surface. Anything in the illumination of the auditorium that would distract patrons' attention from the picture should be avoided. Showing of color pictures urges that the lighting and wall surfaces be neutral. No change of light intensity should be made unless it is gradual."

The recommendation goes on to say that spots of light, due to placement of focal light sources along the walls in the field of vision, and decorative devices which cast shadows along the walls, thereby causing intermittent areas of light, should be avoided. Trapping of light from lobby or foyer areas so that it does not get into the auditorium is also urged in another passage dealing with what should be obvious to all designers and exhibitors, but apparently isn't.

GIVING THE THEATRE A LANGUAGE

As for the glossary of terms used in theatre design, thirty-eight terms were defined, covering plan divisions and devices. Many deal with familiar matters, but the aim of the committee is to achieve standard usage, not only in common parlance, but in building codes. An aisle, for example, finds place in the lexicon, despite its presence in common dictionaries; in the proposed theatre-world speech it becomes merely "a passageway in a seating area." Altogether, the terms themselves follow usage long in effect in showbusiness. One might have expected our technical friends to come up with a new word for *auditorium*, in deference to the performance as a picture; they didn't do this (but somewhere in the report we did note the use, for the plural, of the Latin form *auditoria!*).

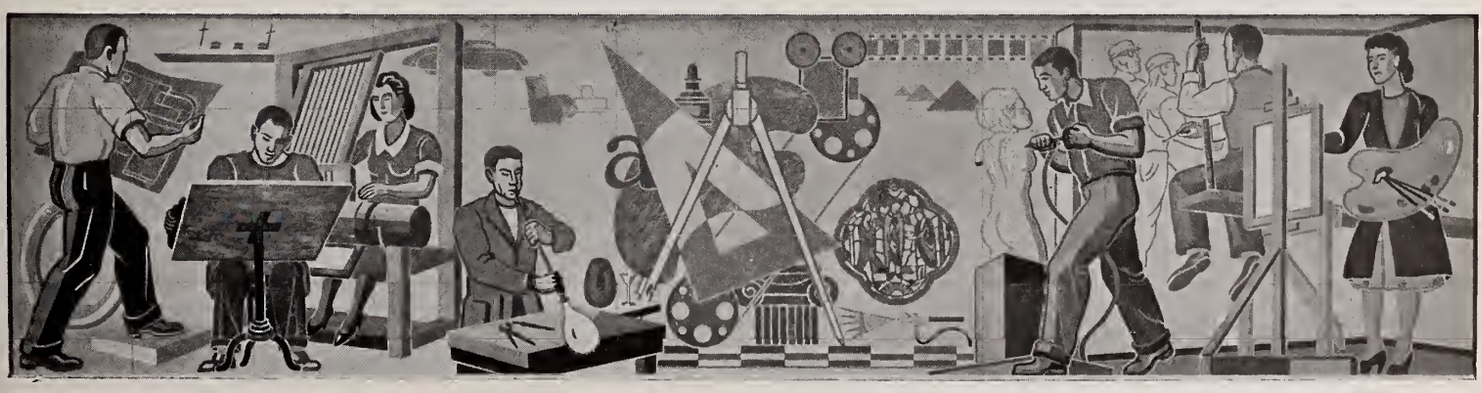
Such matters will not appear to most readers of these lines as bearing very much, if at all, on their affairs, and they don't, directly; however, ideas about these affairs have to be clearly conveyed to one another, and codes, which affect our operations, should be exact, hence this attempt to provide a system of terms for theatre divisions and formations should ultimately have some practical value.

W. E. CONTROL TRACK SOUND

A generous portion of the time of the convention was taken up by demonstrations by Bell Laboratories engineers of control-track sound. These did not represent the development of any specific equipment; they merely exhibited the greater sense of reality that can be produced by the use of several tracks and speaker channels. The system used, employing four tracks, was comparable to that used in the Erpi demonstrations at Carnegie Hall, New York, about a year ago, rather than any which Western Electric has submitted in the Academy Research Council's present work on control-track methods suited to the commercial theatre.

Here it may be interesting to note that for regular theatre use, WE engineers express themselves as dubious about multiple-horn systems that have usually been associated with control track sound, at least for the present. In the Research Council experimentation, WE has submitted a plan for a single horn system with pickup from one film having a control track placed between the standard sound track and the picture. This system is aimed merely at increasing volume at certain narrative points for dramatic effect. At the same time another WE scheme offered for consideration does use three speaker channels with

A mural in glass—one of a group of glass murals in the Toledo Public Library and exemplifying a new decorative medium for theatres (see page 11).



single-film pickup having three control tracks squeezed into the space occupied by the present standard sound track, and the sound track itself squeezed into space between the control tracks and picture.

Seating Preview

Evidence that theatre managers are rapidly become more and more equipment-conscious in their attentions to showmanship comes in most every day, but not always are the stunts as forthright as that of Chuck Shannon of Warners' Whitehall theatre in Pittsburgh.

In addition to newspaper copy on his reseating job, Mr. Shannon placed a sample of the Ideal chair model with which the theatre was reseated, smack-dab in the vestibule, outside, with a placard reading.

"Don't take our word for it! See for yourself; before you purchase your next ticket be convinced of the numerous advantages you experience in our 1,000 modern and luxurious seats. . . . You can now enjoy every show with extra comfort and relaxation in 'Tomorrow's Chair Today'."

Also included in the display were photographs indicating the chair dimensions and the auditorium layout, plus a picture of the chair itself, with copy emphasizing (perhaps our good friend Dave Schmidt of American Seating, and Mr. Shannon should get together on this) that the Whitehall's new chairs relieve pressure on the *Popliteal!*

"Black Light" Experiment

The obvious advantages of lighting fluorescent aisle carpeting with "black light" sources in the end standards of seating accounts for some persistence in the use of this method. It will be recalled that the first installation of the fluorescent type of Alexander Smith Crestwood Velvet carpeting, in the Kennedy theatre in Washington, D. C., Warner house designed by John Eberson, initially was activated by argon lamps in end standards that the



Chuck Shannon's "seating preview" at the front of the Whitehall theatre in Pittsburgh.

Ideal Seating Company made up especially for this purpose. These light sources failed to bring out sufficient fluorescence of the carpeting, and overhead units were used.

More recently other attempts have been made to use the end standard method, with modifications, and apparently with somewhat similar results. In the State theatre in San Diego an argon lamp was placed in each standard of chairs especially designed by the American Seating Company. The architect of the State was S. Charles Lee, who now reports:

"The flow of light was fairly even, although the quantity proved insufficient. We therefore increased the voltage from 110 to 150; however, we decided to discontinue this arrangement because the argon lamps turned black too soon with introduction of the additional voltage."

Yet another variation of the end standard method was applied in the Vogue theatre in Cincinnati. Here three argon lamps were placed in each standard. Responding to an inquiry, Maurice A. Chase, operator of the Vogue, writes:

"While the results are fair, the system is not by any means entirely satisfactory Considering the cost and the results, we do not think the system is worth the money. The charge for the aisle lights and the three bulbs, as well as necessary wiring, amounted to about $5 per aisle standard. This is not due to any fault of the various manufacturers concerned; I realized when I started that it was an experiment."

Mr. Chase adds that when the problem "is finally licked, it will be done by using the aisle standard system of lighting."

Paragraphs

Speaking of "black light" applications, we are reminded of some interesting remarks made the other day by A. Strobl of the Stroblite Company, manufacturers of luminescent lacquers used in "black light" decoration. He pointed out that architectectural decoration calls for consideration of some factors that do not apply to stage production fluorescent effects, to which this technique was originally confined. In stage work, there is always plenty of ultraviolet light available, whereas interior decoration demands restricted placement of special units, while for maximum efficiency, colors must be chosen which give the greatest reaction. These, he said, are green, yellow and orange. Additionally, Mr. Strobl pointed out, the purpose of the stage application is to dazzle, while luminescent decoration should be subdued.

•

A bill recently submitted to the Illinois Legislature would limit motion picture thetre programs to 135 minutes, unless there were a 15-minute intermission after each hour. . . . You can write your own comment, not forgetting to use the word regimentation, and some others we can't print.

—*G. S.*

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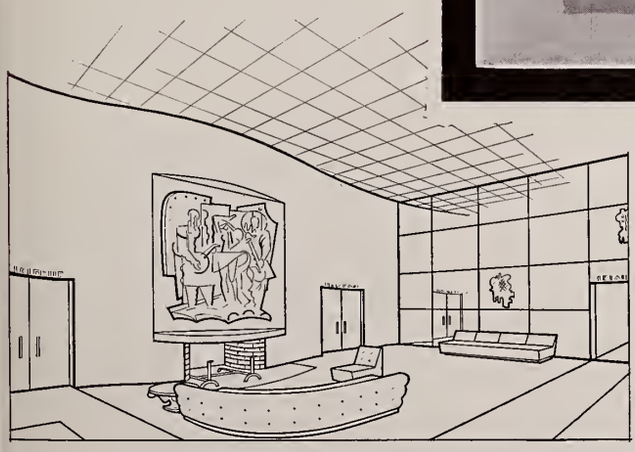
Showplace

an eight-page insert devoted to architectural design, and interior decoration & furnishings

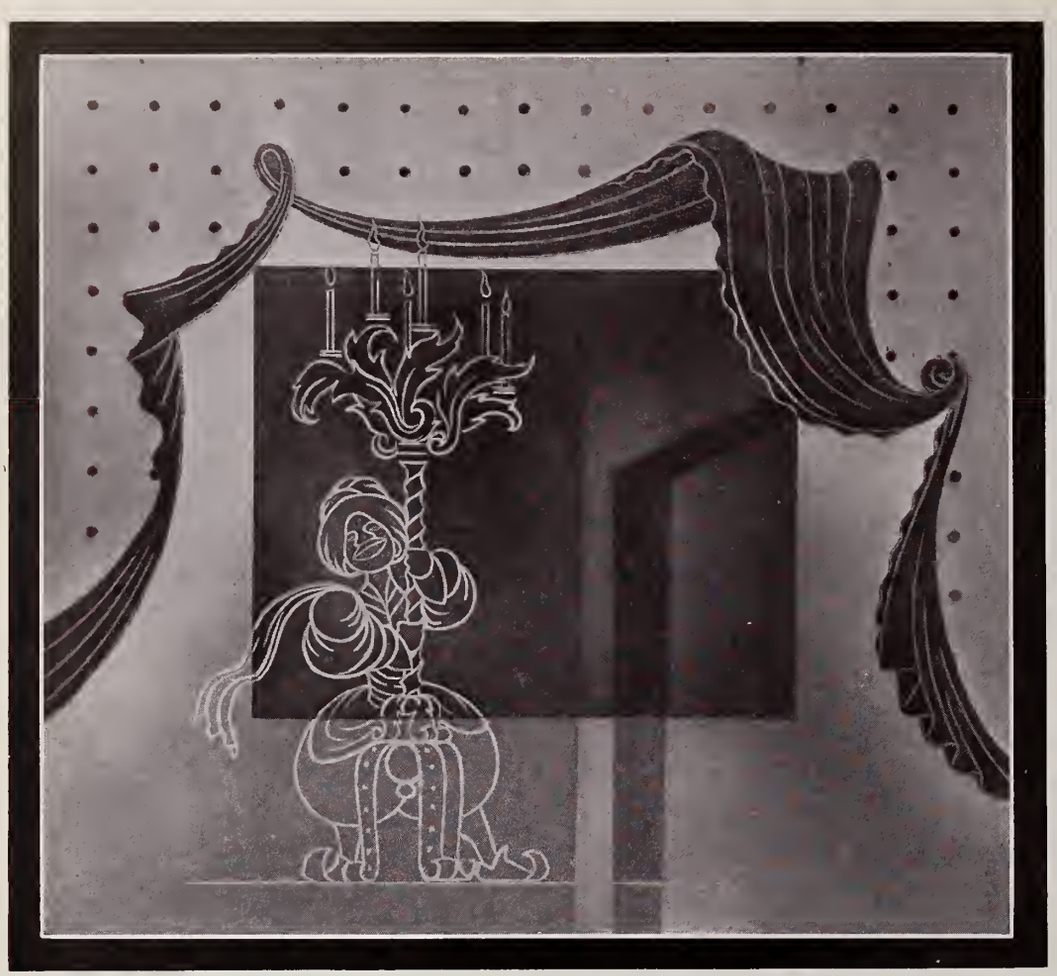
GLASS MURALS

FOYER STUDY: AT RIGHT
LOUNGE STUDY: NEXT PAGE





■ A late development among the ever-increasing applications of glass to architecture and decoration, is the mural composed in mosaic pieces of colored glass (the method is described on the following page). Above is an original design for a glass mural in a foyer, expressing a theme of gaiety in a modern delineation of figures symbolizing the lively arts. Uniquely colorful (this reproduction is of course in monochrome) and fascinating in both its brilliance and figure formation, a glass mural prominently placed in a foyer provides rich and enduring embellishment of otherwise plain walls.



■ An original design (reproduced in monochrome) for a glass mural in a women's lounge or cosmetic room. This is a delicate, but simple arrangement of feminine decorative motifs, in gold and silver. The darker areas, i.e. the rectangle in the center and the conventionalized drape, are intended for gold, the remainder for silver mirror. This may be accomplished on a single sheet of plate by using a mitred line to separate said areas before silvering. The figure of the Blackamoor, also the detail in the drape, are obtained by sandblast on the mirror-face. Such a mirror would be a decorative accessory rather than a focal spot. Being a lighter and less obtrusive form of decoration than inlaid Vitrolite, it lends itself better to the treatment of a women's lounge, which would naturally be entirely feminine.

MAKING A GLASS MURAL

THE subjects adapted to murals in glass mosaic are essentially as varied and numerous as any mural material. The designs prepared for Better Theatres by the art department of the Libbey-Owens-Ford Glass Company and presented above and on the preceding page, indicate, so far as possible by reproduction in monochrome, themes appropriate to theatres and how they may be executed in this new technique. In considering the subject possibilities, one should not overlook the appeal of local traditions, or the associations of the name of the theatre (historical, mythical and similar names) when wrought in a colorful, illustrative or fanciful creation of glass mosaic.

After the subject of the mural is decided upon and a color sketch made up and submitted for the owner's or architect's approval, an accurate outline drawing is made to a 1-inch to 3-inch scale, depending upon the over-all size of the design. This is blown up or enlarged to full size and joints of inlay marked thereon. Thin, colored opaque, or mirrored, inlay glasses, about 3/32-inch thick, to correspond as closely as possible to the colors indicated on the approved color sketch, are then selected from a color range of approximately 50 colors (sandblasted tones in varying degrees are sometimes applied to the surface of these inlay glasses, thereby increasing the color range and enabling the designer to achieve much softer and more subdued shade effects when these are desired instead of brilliance).

A panel of Vitrolite structural glass is next covered with a stencil material, which is a heavy paper to one side of which an adhesive has been applied. The full-size detail, or a print of it, is then pasted on the surface of the stencil paper, and when this has dried sufficiently, the outlines of the design are cut through to the face of the glass with a stencil knife. The parts of the stencil representing the inlaid portions of the design are then removed and these openings sandblasted to a depth of approximately 1/8 inch. The pieces of inlay glass are next cut into shapes to conform to those of the sandblasted depressions, then ground slightly smaller and the edges back mitered to the same angle as the edges of the sandblasted areas. Large expanses of inlay are subdivided into smaller sections to achieve an effect similar to that of mosaics.

When the glass to be inlaid is all shaped and carefully fitted into place, it is removed from the Vitrolite background and an asphaltic mastic combed or spread into the sandblasted depressions. The various sections of colored inlay are then pressed into place so that the face is flush with the surface of the background. Any excess mastic is scraped off and the panels permitted to set overnight, or until the mastic has set up and cured. After a final wash down with a liquid cleanser, the glass mural is ready for packing and shipping for installation on the theatre wall.



Making stencil from drawing enlargement.



Cutting stencil into glass panel.



Applying mastic to glass panel.

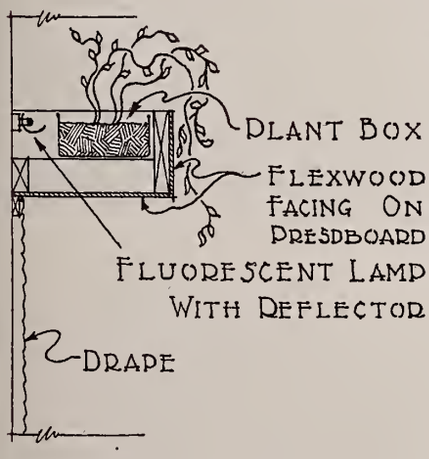
Suggestions by Burton

A GROUP OF TREATMENTS FOR LOUNGES AND FOYERS



CHARLES C. BURTON
Architect & Engineer, Paramount Theatres Service Corporation

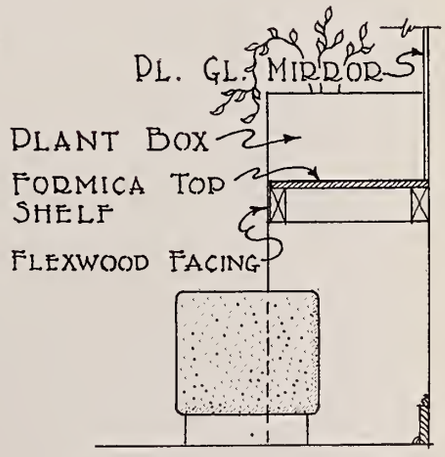




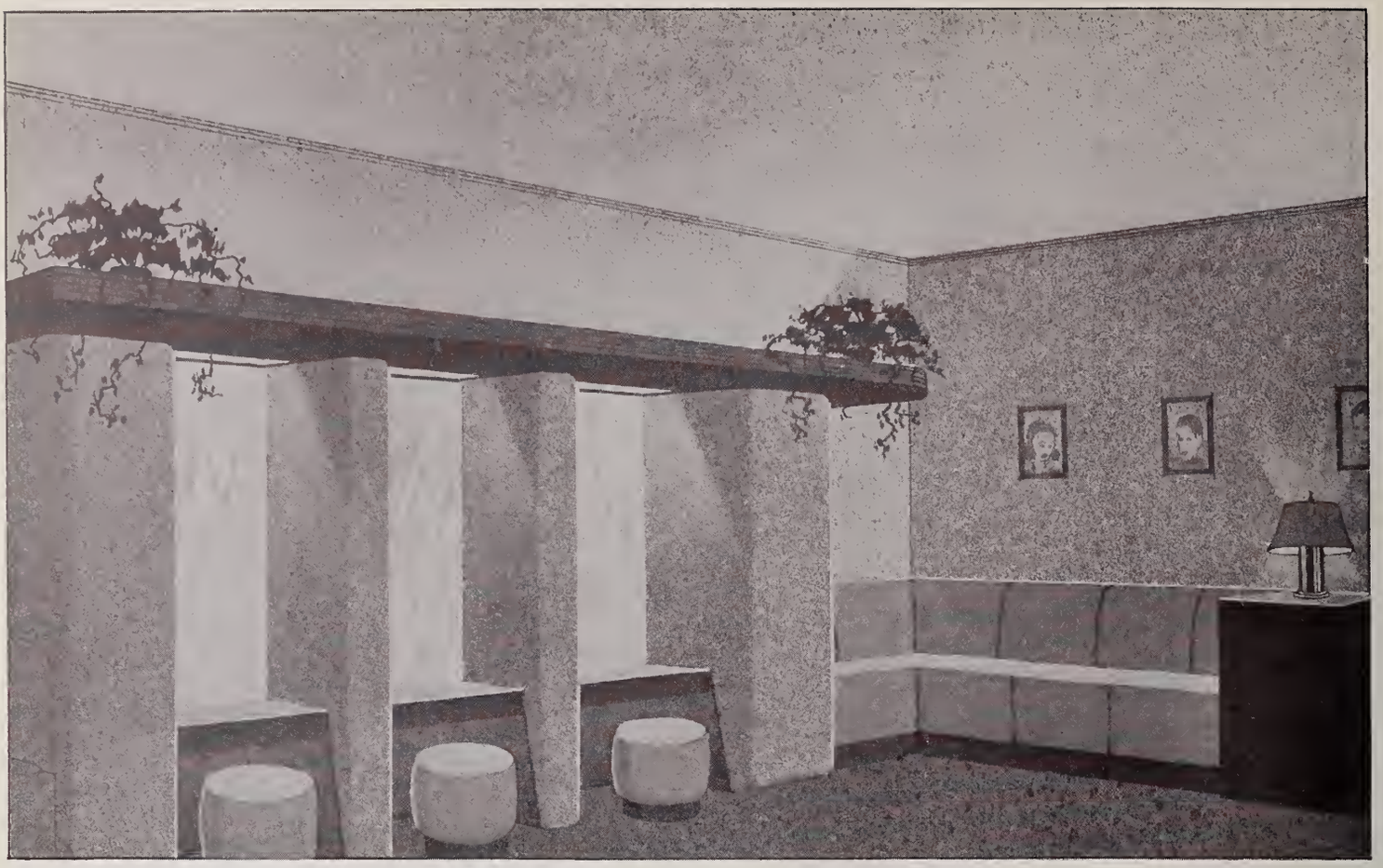
DETAIL OF LIGHT COVE

• A • DOWDER • ROOM •

A TREATMENT FOR A FAIRLY LARGE ROOM WHICH IS RICH WITHOUT BEING ORNATE. HAMMERED SATIN DRAPERIES GIVE A FEMININE TOUCH. PLANT BOXES, LIGHT COVES, VANITY TABLES ETCETERA ARE FINISHED IN FLEXWOOD (PLYWOOD VENEER CEMENTED TO THE BACKING) OR REAL WOOD. THE VANITY TABLES ARE ILLUMINATED BY MEANS OF "PIN-POINT" LIGHTS IN THE CEILING. TABLE TOPS ARE FORMICA TO PREVENT CIGARETTE BURNS. ※

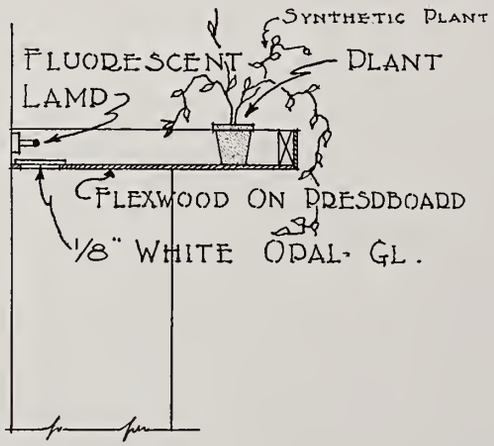


DETAIL OF DOWDER SHELF

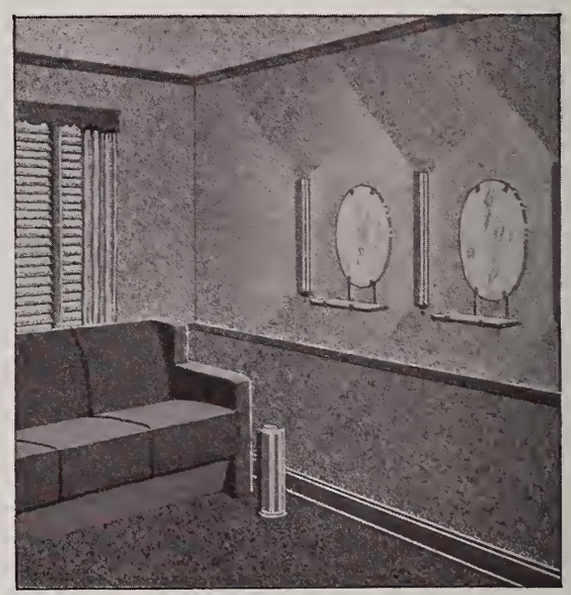


• A • DOWDER • ROOM

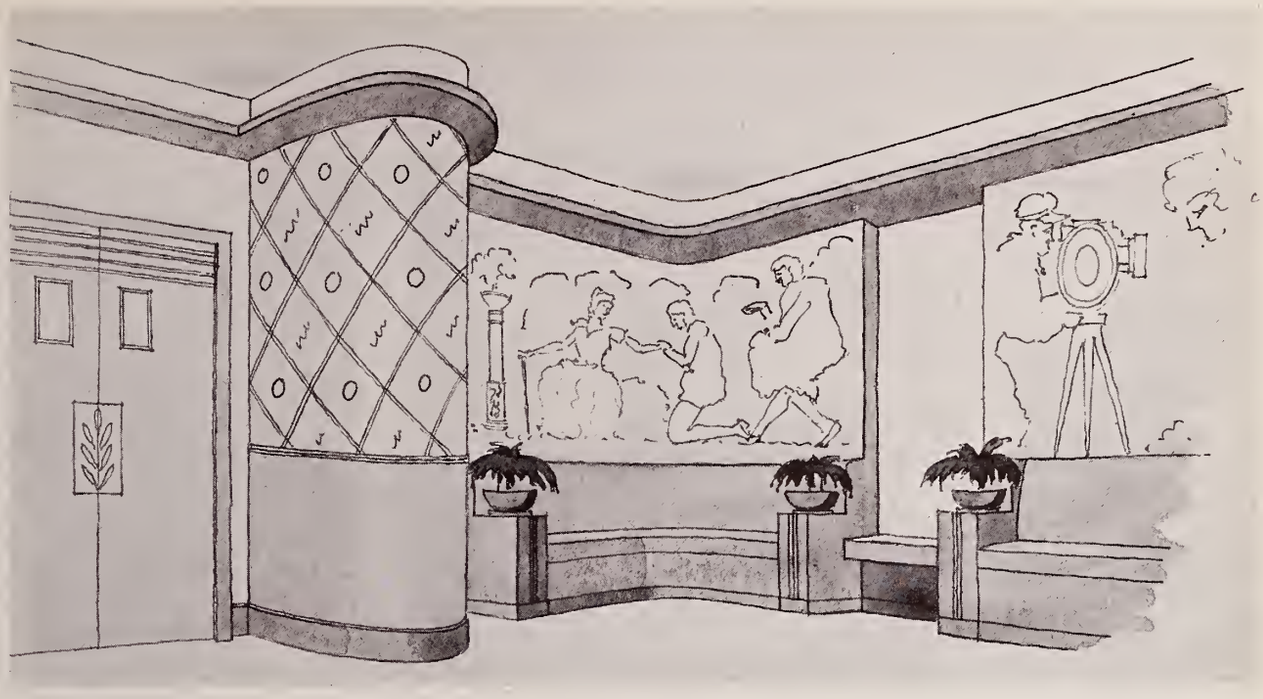
THE MAIN SOURCE OF ILLUMINATION FOR THE ROOM IS INDIRECT LIGHT PROVIDED BY A LINE OF FLUORESCENT LAMPS IN THE LIGHT COVE ABOVE THE VANITY TABLES. IN ADDITION THE SAME SOURCE GIVES DIRECT LIGHT UPON THE VANITY TABLES THROUGH GLASS PANELS IN THE BOTTOM OF THE COVE. SHADED LAMPS AT THE ENDS OF THE BUILT-IN SETTEES LEND AN INTIMATE FEELING. FRAMED PICTURES OF POPULAR STARS MAKE APPROPRIATE DECORATIONS. PLANTS IN ORDINARY FLOWER POTS MAY BE PLACED INSIDE THE LIGHT COVE, AS SHOWN. ※

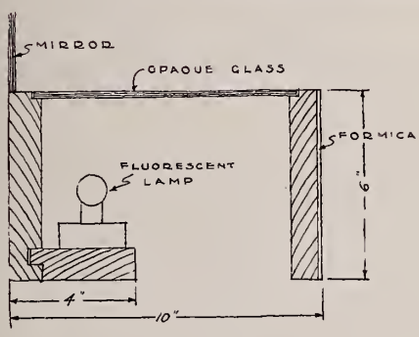


DETAIL OF LIGHT COVE



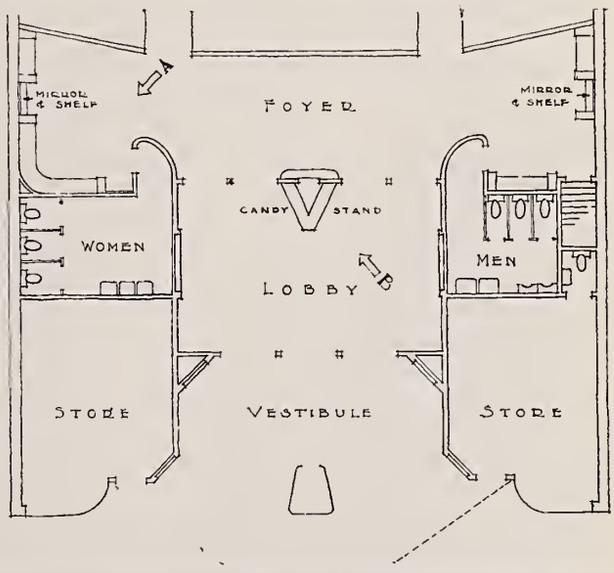
IN A SMALL POWDER ROOM THE USE OF COMBINATION MIRRORS & SHELVES ELIMINATES VANITY TABLES & BENCHES & THEREBY RELIEVES THE SPACE PROBLEM. THE MIRRORS HERE SHOULD BE CENTERED ABOUT 5-0" ABOVE THE FLOOR, FOR USE WHILE STANDING. ※ THIS IS ALSO A GOOD PLACE TO USE TRICKS LIKE THE FAKE WINDOW SHOWN IN ORDER TO GIVE AN ILLUSION OF SPACE. (SEE MARCH 1941 ISSUE OF BETTER THEATRES.) ※ ※



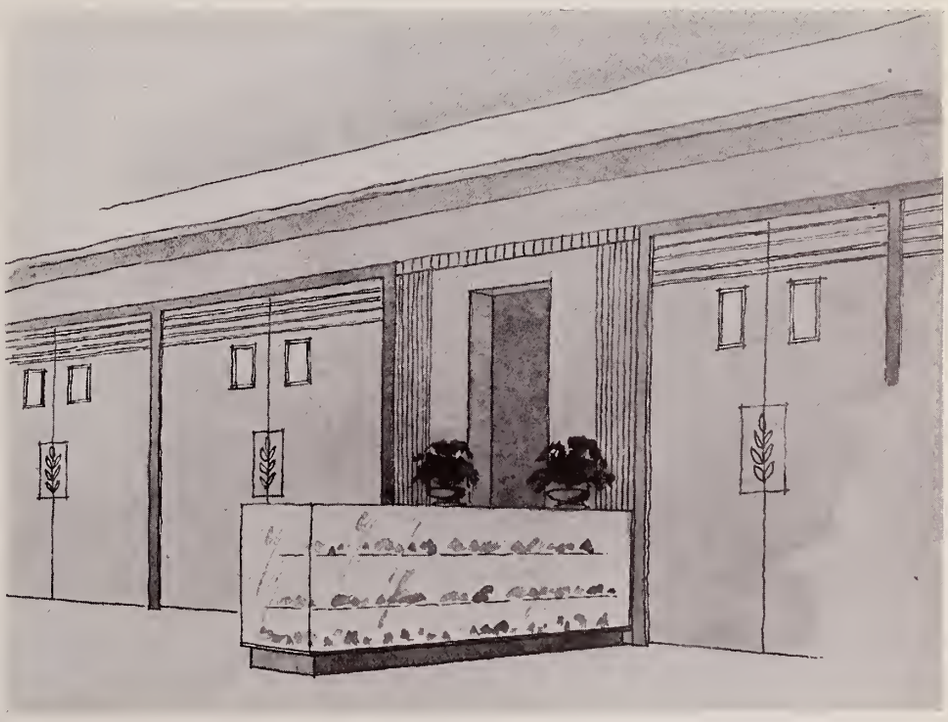


DETAIL of GLASS SHELF UNDER MIRROR

FOYER-STANDEE-LOUNGE SCHEME



■ The scheme offered here represents an effort to make the most efficient use of plot area to provide maximum number of seats without sacrifice of commodious traffic space and attractive lounge facilities. The arrangement also incorporates placement of confectionery vending equipment at the approach to the foyer-standee, so as to "catch" both ingoing and outgoing patrons. The foyer-standee itself is designed to provide lounge space having an adequate "feeling" of privacy without resorting to separate rooms, which would require more space and "cramp" the standee. Mirrors, having a purse-and-package shelf (which is placed low enough to prevent its being mistaken for a seat), are therefore placed on both sides of the foyer-standee, incorporated into the seating nooks as decorative features, yet providing some cosmetic facilities (about as much as most women require). The design lends itself to many variations in treatment; however, the following decorative specifications indicate the style intended: Ceiling, plaster painted pale blue; built-out cornice light cove of Maca-wood, with cove plaster painted off-white; lounge nook formed by rounded pylons just inside doors from lobby having black Formica base, coral Formica wainscot, and upper surface covered with pale blue figured Wall-Tex (which is applied like wallpaper); built-in seats covered with coral simulated leather; murals above seats painted on plaster or canvas, or (for more brilliant effect) done in colored glass mosaic. Incidentally, Flexglass would also attractively finish the rounded pylon above the wainscot.



of many things To make the Theatre Beautiful

SHOWPLACE LUXURY of the OSWEGO THEATRE, Oswego, N. Y.

John & Drew Eberson, Architects



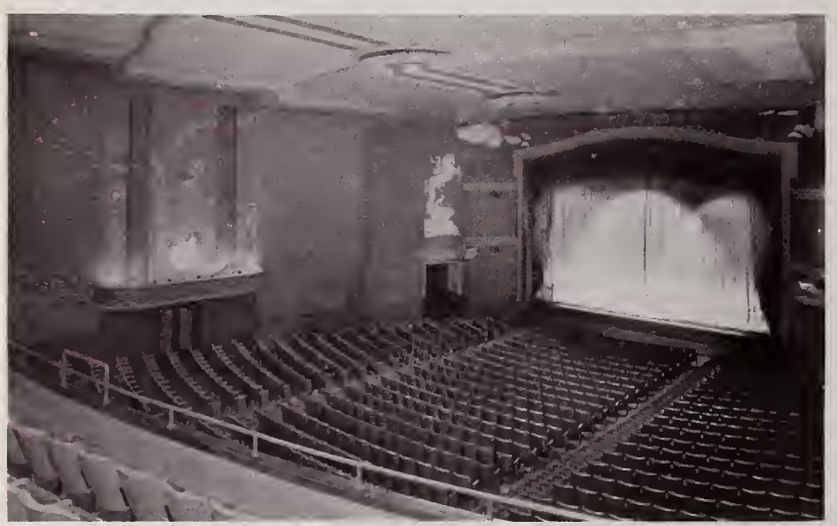
Following the style of colorful elegance readily to be identified with the creative manner of the architects, the Schine circuit's new theatre in Oswego, N. Y., is a veritable exhibit of modern materials and devices with which to provide a luxurious and interesting environment for the theatregoer. Entrance is by cheery bright-toned Formica doors into a lobby (not pictured) having similarly designed pilasters, then by Formica doors to foyer.





Occupying space beneath the balcony, the sloping ceiling is ornamented in a stenciled sunburst effect, while Anemostat air diffusers are supported by decorative plaques. Walls are of damask over rock wool, and this treatment is also followed in lounge area off this foyer (see cosmetic room at upper right), since lounges are left open to general view. Shown at left is the men's, at right the women's lounge at either end of the mezzanine foyer, the picture of which (below, right) shows how wall treatment, ceiling and cove lighting effect integration of the lounge space with the foyer itself. Main carpeted areas are laid with a Mohawk Velvet (in 4/4 width) of vivid pattern in a relatively large scale; carpeting in the cosmetic rooms, however, is in two-tone fabrics in smaller scale, while the men's lounge space has rubber flooring with decorative striping forming center lane to toilet room.





Covered in cotton-rayon damask in an allover pattern, the side walls of the auditorium of the Oswego theatre are punctuated at center with a modern-figure decorative panel painted in Stroblite luminiscent lacquers to form "black light" ornamentation during projection (ultraviolet light sources are concealed in a projecting band at bottom of panel). Relief-painted "Pegasus" figures ornament the front wall at each side of the arch.



FLUORESCENT SPLASH PANEL



One of the most interesting developments in the field of "black light" decoration is Fluorescent Formica, with which designs can be executed in Formica, having the resistant and decorative qualities of that plastic material, with inlays chemically treated in manufacture so as to be fluorescent under ultraviolet light. Fluorescent Formica forms the splash panel of the drinking fountain in the Oswego theatre pictured at left. There are two such fountains in the Oswego—one in the main floor foyer, and another in the mezzanine foyer. The ultraviolet light unit is placed in a decorative fixture just over the panel, reflecting the radiation over it.



FLOOR CHARM

Strengthening the atmospheric treatment of the Beach theatre in Miami (above) is an open floral pattern in Alexander Smith Crestwood Velvet. Below Smith broadlooms are used in homey lounge area of the Telenews, Cleveland, laid variantly to distinguish the rooms.



Above, in the Main Street Playhouse in Kew Gardens, Long Island, a Karagheusian Wilton provides dominant decoration in a cursive pattern.





"BLACK LIGHT" MURALS PAINTED ON VELOUR

Development of distinctive methods of applying "black light" to the decoration of theatre auditoriums continues with the increasing use of this unique newcomer to the arts of interior treatment. These striking examples of "black light" decoration were painted on velour. Designed by Oscar Glas of the Belgian Art Studios, New York, the murals flank the proscenium opening of the Essex theatre in Port Henry, N. Y. The method employing Conti-Glo fluorescent lacquer-enamels on white velour, gives a definite third-dimensional effect. White or pastel velours are most easily worked and give the lacquers maximum brightness. The fluorescent lacquers are sprayed or brushed directly onto white velours; but if a darker fabric is used, best results are obtained by coating the luminescent areas first with white tempera color, or plain lacquer before using fluorescent paints.

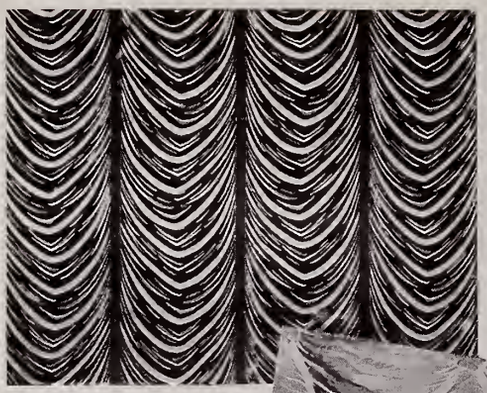




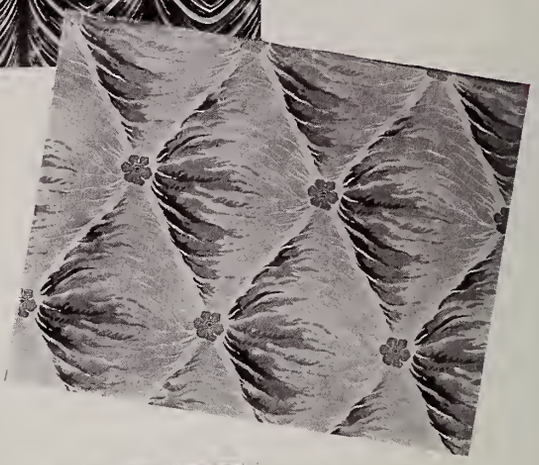
MIRRORS TO ENLIVEN AND ENLARGE

Making in themselves decorative features which are easily maintained, mirrors multiply available light, and multiply room cubage. The impressiveness of a mirror panel reaching from baseboard to ceiling in the foyer, is well illustrated by the above view of the Dennis theatre in Pittsburgh. It has 12 mirror sections by Pittsburgh Plate Glass Company.

NEW WALL AND DRAPE FABRICS



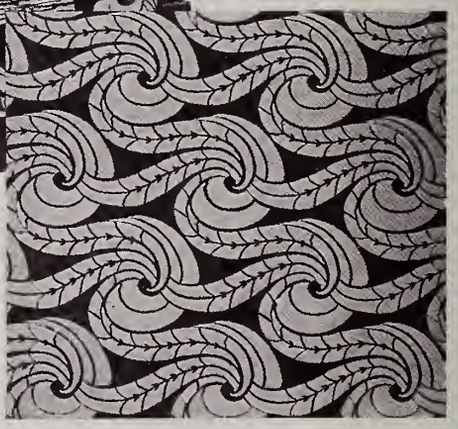
For finishing of auditorium walls, laid over non-decorative acoustical materials, as well as for foyer, lounge and stage drapes, cotton-and-rayon damasks provide a variety of interesting patterns plus durability at relatively low cost.



Above is another new Maharam damask with a drape or festoon effect woven in. This design may be had in blue and gold, red and gold, or rust and gold, or in special colorings woven to order.



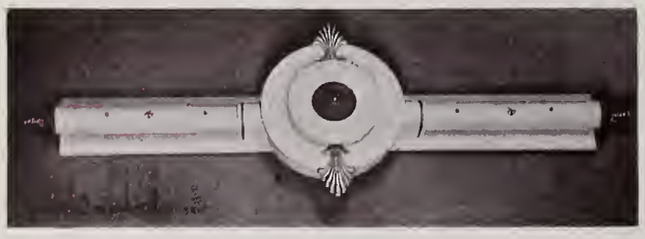
Pictured above is the latest creation of the Maharam Fabric Corporation, a damask woven to give a tufted effect. Stock fabrics are available in copper, in blue and gold, and red and gold.



Immediately above is a damask of cotton and spun rayon recently developed especially for theatres by Dazian's, New York, providing a graceful, flowing pattern adapted to most interior styles. Reversible color combinations suggested to bring out the full values of the pattern are pearl, royal blue, coral, green, lemon, beige, light blue, rust or claret against an oyster-white ground. . . . The fabric illustrated to the left of this one is another new addition to the Dazian line—a satin damask designed for any theatre application, wall coverings as well as front stage curtains and doorway drapes. It is available in combinations of red and gold, rust and gold, orange and gold, and blue and silver.

ORNAMENTAL LUMINAIRES







Ornamental light sources, frequently the sole or chief means of illuminating theatres, also supplement architectural lighting. Indicating stock fixtures available in modern treatments are these recent creations of the McFadden Lighting Company. At left is a 3-lamp luminaire in white metal finish with polished castings and crystal rosettes. That below is of fluted metal trimmed with crystal and having a center piece with etched glass bezel designed for efficient light emission. At right is an 8-lamp luminaire of fluted metal.

Snappy— LOBBY PILASTERS & DOORS IN SCHINE'S OSWEGO THEATER



BRIGHT COLORS DON'T FADE

EASY TO CLEAN

INTRICATELY inlaid pilasters of Formica in the lobby are a distinctive feature of this theater designed by John and Drew Eberson. The Formica provides a means of introducing some bright theatrical colors where they will do the most good.

In hundreds of the better modern theaters all over the country Formica doors offer a warm, bright welcome to the public. Nothing is handsomer; nothing can be more practical, for these colorful doors are smooth and easy to clean by the simplest methods. No laborious polishing is necessary. The colors are stable and do not fade. They do not chip or crack, and they wear like metal. After years of use they look as they did when they were first installed.

If you have a theater to build or modernize get the facts about Formica. Literature with color charts on request.

FORMICA

THE FORMICA INSULATION COMPANY
4654 Spring Grove Avenue **Cincinnati, Ohio**

FOR BUILDING PURPOSES

Materials Point the Way

Reviewing some of the older, reporting some of the newer product for finishing the theatre interior

THE METHODS of modern industry, harnessing the scientist and designer into a pretty well co-ordinated production team, have been adding to our stock of building, finishing and decorating materials with such rapidity and ingenuity that in relatively just a few years the architect and interior decorator have become faced with the problem, not so much of *what* to do, as what *not* to do—that is to say, they are somewhat hard-pressed to keep abreast of developments so as to be able to make the most advantageous selection from among the newer products that have been pouring into the designer's bag of tricks.

Not so many years ago what one did about the theatre interior, which is the concern of this review, was a matter largely of plaster and paint, perhaps some wood mouldings, plus a few drapes and chandeliers. Today not only have older materials been given radically new uses—for example, glass and metals—but entirely new materials have been wrought out of both nature and the synthetics of the industrial laboratory. Just as words that are sought to express an idea, themselves suggest ideas, so have finishing and decorative products available today suggested new design devices even as they have brought more effective or more economical renderings of the old.

Glass, for example, provides a new treatment for pilasters, bases, framing panels for doors, etc., in the modern structural forms; at the same time, architectural glass suggests luminous insets in doors to lounges, perhaps with sandblasted figures identifying the lounge, or luminous aisle-head markers on the standee rail; fluted translucent glass and glass blocks suggest foyer windows; Flexglass, which consists in tiny bits of white or colored mirror glass on a flexible fabric backing, lends interest to wall areas which otherwise might form dull barriers, and it is as applicable to rounded surfaces as it is to flat; and glass mosaic on glass panels can form a colorful mural brilliant and fascinating enough to provide, together with the carpeting, almost the sole decorative interest of a foyer or a lounge.

FLEXGLASS

Flexglass is an ingenious material of a thousand uses for decorative finishing. Besides being admirably adapted to pilasters and comparable elements, it has been suggested for mirrored ceilings, borders for display frames, rounded sides of archways, especially those forming recesses into which fountains or candy vending machines are set. It has been effectively used to finish off the fascia of built-in candy counters, as suggested in refreshment booth schemes elsewhere in this issue (*page* 24). Another interesting use of Flexglass is at corners of rooms which have been rounded to eliminate the barren effect of square corners. Wherever shaped surfaces are active elements in the room design, Flexglass

SAVE YOUR EXPENSIVE CARPETS

during bad weather and heavy traffic!

Many theatres find Sisalcrest rugs and runners suitable for year 'round service. Others, with expensive wool carpeting, use these colorful, attractive sisal runners in foyer and aisles during bad weather and heavy traffic periods. They not only save wool carpeting, but at the same time provide a rich and refreshing decorative change.

Sisalcrest is an all-sisal rug woven from the finest stock dyed Java Sisal. The clear sparkling colors are colorfast and the rug is easily washed. The subtle pattern is woven through and through the rug, providing perfect reversibility and double wear.

Sisalcrest is available in any length desired and in widths from 27 inches to 12 feet. It can be rolled out in a few moments when needed, then rolled up and set out of the way between periods of use. It lies flat, is cushiony under foot, highly attractive, looks expensive—but the cost is moderate.

Write for catalog showing Sisalcrest in actual colors.



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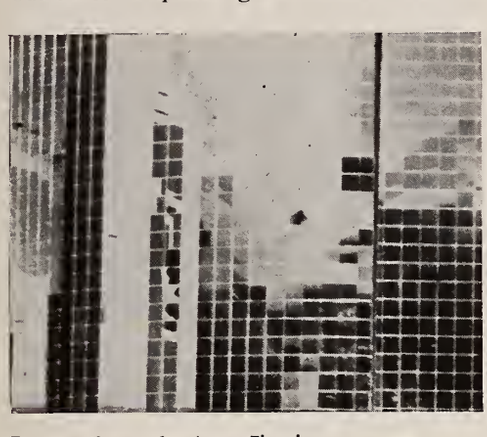
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has an application, providing sparkle, color, a mirror-like finish.

Flexglass consists in tiny squares of glass about a sixteenth of an inch thick, mounted on flexible fabric, thus forming a continuous sheet of sparkling facets which can be



Two sections of mirror Flexglass, one on a flat, the other on a curved surface.

shaped on the job to a surface with an inside or outside curvature of as little as 5-inch radius. There are four types—opaque, flat mirror, rolled pattern mirror, and metallic.

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While considering the growing and altogether modern glass family, one should not ignore the special efficacy of mirrors. The modern mirror, unframed unless it is



A mirror panel framed in walnut supplies the principal decorative feature (except for carpeting) in the RKO Trent Theatre, Trenton, N. J.

itself a panel associated with general woodwork or other overall finishing, presents an easy and relatively inexpensive way of pointing up a wall, or of covering a goodly portion of it in a decorative manner. The mirror panel, reaching from base to ceiling cornice, is impressive, never becomes

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Flexglass is manufactured and marketed jointly by The Mengel Co., Louisville, Ky., and United States Plywood Corp.



One of the Lustragold Mirror Flexglass panels (applied on curved plaster surface), ten feet wide by twenty feet high, Lobby, Royal Theatre, Detroit, Mich., Charles N. Agree, Arch.

Flexglass

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monotonous as a decorative device, increases the apparent room size, adds to the illumination by reflecting available light, offers no maintenance problem, and can serve milady, as well as her gentleman, just as well in the foyer as in a lounge to help get the hat or the necktie straight.

PLASTIC AND NATURAL VENEERS

Another great family of finishing materials is that of the ever-expanding plastic and natural veneers. Foremost among the laminated resin group is Formica, which covers a full range of colors from pastel to deep shades, and includes both special patterns and wood-grains. It too is highly recommended by its durability, feel and look of quality, and ease of maintenance. Additionally, for the finishing of entrance and lobby doors, it has the advantage of sealing the door structure perfectly against temperature changes and moisture.

For doors, pilasters, bases, wainscots, display case borders, splash panels, and many other comparable applications, Formica gives a colorful, hard finish. It can be laid in various colors to form any kind of pattern, with the design marked out in metal mouldings, if desired. It offers also other enduring, interesting design possibilities by means of inlaid metals. Yet another decorative application of Formica is offered in the fluorescent type of this material; this permits pictorial or abstract figurations by means of fluorescent inlays, which glow under "black light." This material has been most effectively used in theatres already, particularly for drinking fountain splash panels.

Among other hard finishing materials easily applied in veneers and providing an extensive range of colors, patterns and wood-grain effects there are a number of products well suited to theatres in both appearance and price. Marlite, and its associated types, is one of these. It comes in sheets of various sizes to accommodate the particular space and design problem at hand, in many colors, and in gloss and dull finishes. It can be applied with good effect in continuous sheets, or in pattern effects with metal mouldings at the joints. In addition to the solid colors, Marlite is available in genuine wood veneers, prefinished in the factory for appearance and wear. Both types can be obtained in panels for bending as well as flat application. The same line of materials of which Marlite is a member includes genuine wood-panels marketed under the name Carstenite. This veneer is a raw panel with the same backing as Marlite, but requires finishing after installation in the general manner of any woodwork (and it is accordingly priced lower than Marlite).



Theatre walls finished in Marlite—a marble pattern for the dado, genuine wood veneer (with Marlite finish) forming alternate panels of walnut and light Avodire.

Farlite is another veneer available in solid colors, wood-grains and pattern or texture effects, as for example linens and marbles. Farlite, and its associated Farloex, is a laminated hot-pressed sheet material of the synthetic resinoid group, and are available in both dull and glossy

The pliable wood veneers such as Flex-



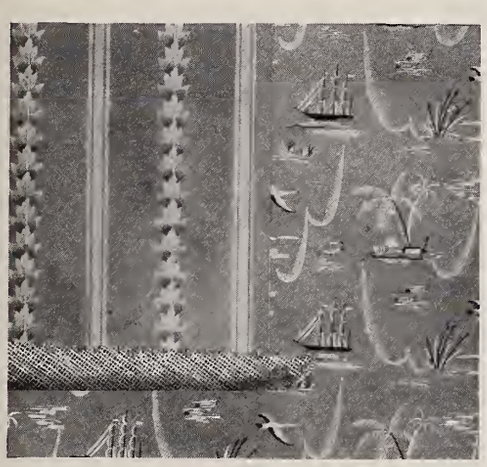
Sketch of a theatre foyer indicating the application of Sisalcrest carpet strips over regular carpeting to protect it during bad weather, yet retaining a neat, decorative appearance.

wood should of course be mentioned in connection with such materials. Their use already has been wide, and so there is no need to go into their characteristics here; indeed, they have really been dealt with in above discussion of veneers, since with respect to wood-grain finishing, their appearance and application are essentially similar to the other materials referred to.

All of these veneers, it should be added, are readily applicable to existing walls, whether plastered or not, hence are admirable materials for rapid and relatively inexpensive interior remodeling; moreover, most are conveniently available locally.

WALL COVERINGS

Of non-structural wall finishing materials, there are of course a large number adapted to theatres—the finer papers, such as Tekko and Salubra; simulated leather, damasks, wall linoleum, velours, etc. All of these have been frequently discussed and applied. An interesting covering not generally known in its suitability to theatres is



Two of scores of patterns available in Wall-Tex (see also Charles C. Burton's "Suggestions" on page 15).

Wall-Tex. This is a wall canvas, having a strong fabric base which is coated in solid colors and patterns. It has the decorative effect of fine wall paper, yet is cleaned by merely wiping down with a thinly soaped water, and this can be done as often as need be without impairing in any way the surface or pattern.

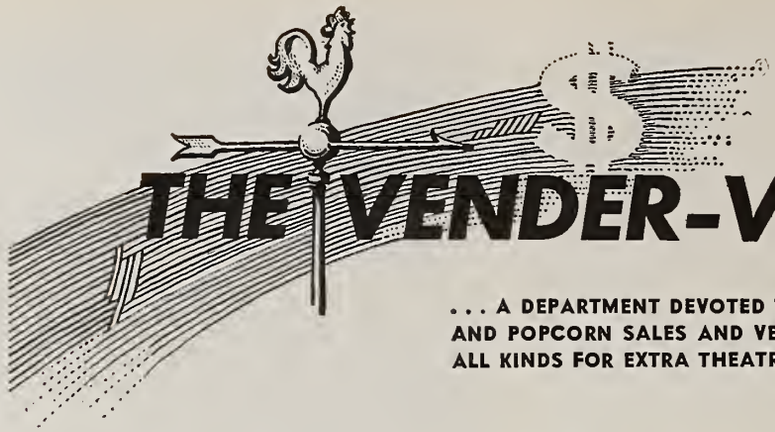
An additional advantage of Wall-Tex is that the fabric holds plaster firmly. It thus checks cracking of plaster and offers effective means of redecorating walls already cracked.

DECORATIVE CARPET PROTECTION

It is recognized good practice to lay mat runners over carpeting in the traffic lanes during bad weather. This can be done without detracting from the appearance of the theatre by laying strips of decorative matting. One of the most durable of these, Sisalcrest, is also highly decorative, and comes in a number of colors and patterns. This fibre fabric lies flat on the carpet, can be rolled up for storage, and is cleaned with clear water and a brush with injury to neither the fabric itself nor its pattern.



WITH the sale of candy and popcorn and other refreshments an established service in the motion picture theatre, provisions for such sales equipment are properly integrated with the floor plan and interior architectural treatment. In the sketches below are offered a number of original studies of—



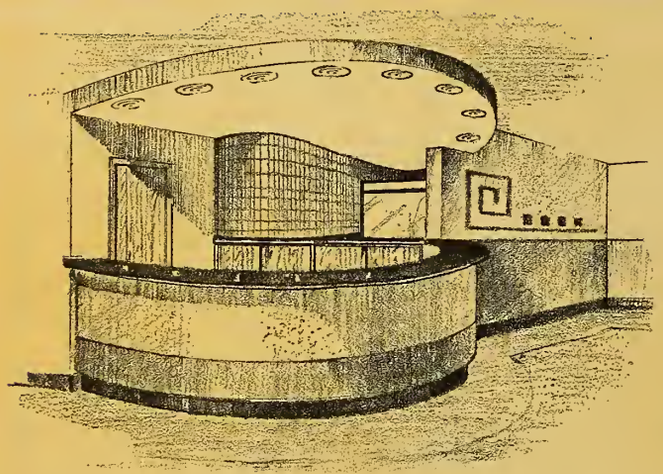
THE VENDER-VANE

. . . A DEPARTMENT DEVOTED TO CANDY AND POPCORN SALES AND VENDING OF ALL KINDS FOR EXTRA THEATRE INCOME

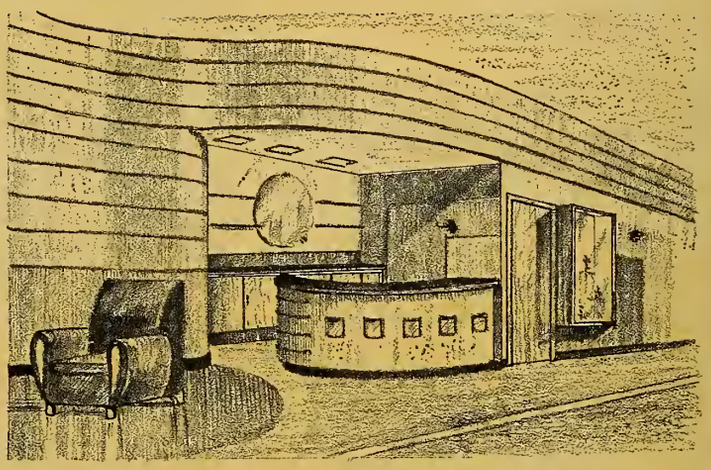
■ ■ ■

REFRESHMENT BOOTHS

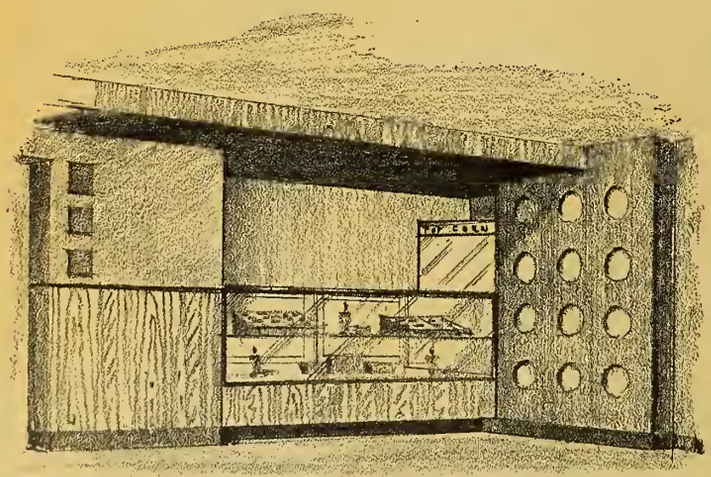
BY THE DESIGN DEPARTMENT OF THE F & Y BUILDING SERVICE, COLUMBUS, O.



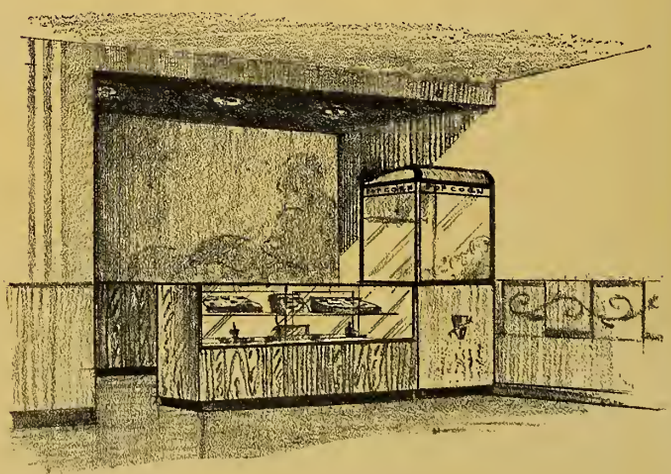
■ Occupying space at a turn or broadening of the foyer, the refreshment station above calls for a built-in display and dispensing counter beneath a furred out ceiling of similar contour rimmed with louvered box lights. There is space for a popcorn machine inside. Colored or mirror Flexglass is suggested for rear rounded feature; Flexglass, leatherette, or hard veneer for counter facing.



The above alcove arrangement is well adapted to floor plans having relatively deep traffic area to the auditorium, with this foyer area including lounge facilities. The alcove is illuminated with box lights. To provide brilliant white illumination, daylight fluorescent lamps could be used, with flush covers of Louverglas (louvered plastic), the Louverglas pink to "naturalize" the light.



A single recess built-in effect, well adapted to placement just inside entrance doors from outer lobby, is that above, with which a stock candy case of good size could be used, while popcorn machine would be located behind it.



Another simple scheme for placement of stock candy case and popcorn machine so as to form "partition" as well as display and dispensing medium. Suggested for the back wall is an attractive mural, or a mirror panel.

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"I have just installed my tenth machine of your manufacture. I am sold on the equipment 100% and anticipate installing five or ten more."
Community Theatres, Phoenix.

CALIFORNIA

"You have the best proposition in America today for the exhibitor. In the first 21 days we sold $508.00 worth of popcorn."
Roxy Theatre, Sacramento.

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"The business from my popcorn machine here was so great that I became intrigued with its possibilities in Hawaii and have put in fifteen machines there as you know."
W. F. Kienitz, Libby.

ILLINOIS

"Our average gross yearly from your equipment has been $3,200 in the last four years."
Capital Theatre, Rockford.

MISSOURI

"The new machine pops out $15.00 more popcorn per hundred pounds of corn. Savings have paid for the machine and we have more customers."
W. H. Kaley,
Lindbergh Theatre, Kansas City.

TEXAS

"Your new machine has increased my popcorn business 60% over the former equipment. It's swell."
Palace and Ritz Theatres, Littlefield.

TENNESSEE

"The first 13 months our sales were $1,382.25. We are well satisfied."
Cumberland Amusement Company, Tullahoma.

MICHIGAN

"The new Manley Lifetime Model is all a person could ask for. I am very proud of the equipment."
Cozy Theatre, Decatur.

WASHINGTON

"Any piece of equipment that a theatre owner can buy that will pay its monthly payments and net an average of from $90.00 to $100.00 a month in addition is not a bad investment."
Bandbox Theatre, Spokane.

IDAHO

The first month we did over $300.00. I recommend your equipment to any theatre man wanting more money."
Rex Theatre, Orofino.

KANSAS

"Your equipment sells double the popcorn I sold with former equipment. We make more money from the popcorn machine than is required to pay the rent."
Klock Theatre, Neodesha.

LOUISIANA

"With the installation of our new machine of your manufacture we have increased our popcorn and candy sales 33⅓% and have an additional profit of $70.00 per month."
New Opera House, Morgan City.

INDIANA

"After installing your equipment total popcorn and candy sales increased 100%. Sixty-five per cent of our concession sales is popcorn."
Rivoli Theatre, Indianapolis.

PENNSYLVANIA

"Your equipment has increased our business about $50.00 per month over the —— machine which we were operating."
Arcadia Theatre, Wellsboro.

ARKANSAS

"The soundness of handling this business properly is attested by our net profit of $1,325.00 in less than a year."
Community Theatre, Pine Bluff.

WISCONSIN

"After buying one of your principal competitive machines I saw yours and immediately bought one even though I had used the former machine only four days."
Nicollet and DePere Theatres, West DePere.

NEW MEXICO

"I have had your equipment for sixteen months. It has not only paid for itself, but paid the theatre rent and the salary of the doorman. I estimate I have lost $10,000 by not having your machine in my theatre operations previous to this one."
Coronado Theatre, Albuquerque.

MINNESOTA

"Our machine of your make takes in about $125.00 per month, and in eighteen months the machine paid for itself six times after deducting costs of all supplies."
Oriole Theatre, Glen Cove.

NEW YORK

"We hit a top last Sunday with $40.00 for the day, and ended up the week with more than $100.00"
Lyric Theatre, Endicott.

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"The returns from your equipment have been astounding. I consider I have lost at least $1,000 a year by not owning one sooner."
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Super-Electric POPCORN Machine

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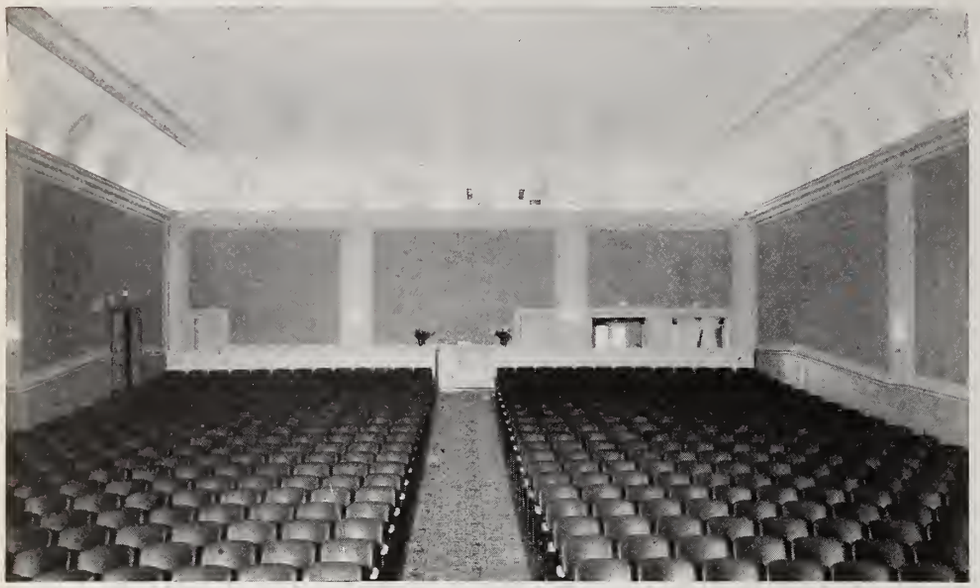
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Potwin on Sound Control

C. C. POTWIN, Consultant in Acoustics
Fellow, Acoustical Society of America

FRONT SIDE-WALLS

THE FRONT side wall surfaces of a theatre often prove to be a source of objectionable sound reflections, if they are large plain areas of hard material, or if they are shaped in such a way that they concentrate the reflected sound into certain sections of the seating area.

Concavely curved front walls have been observed in a number of very recent designs. One might gain the false impression that there should be no troublesome reflections from these areas, inasmuch as they do not appear to lie *directly* in the path of sound from the horns. Nevertheless, when modern wide-angle horns are used the higher frequencies of sound, particularly, *do reach these curved front surfaces.*

Focusing of Sound

This sound is very frequently *focused across the seating area* to opposite sections, and the time lag is sufficient to create the effect of an echo. In a number of cases it has been necessary to cover these areas *with large amounts of sound absorbing material* in order that the effect of the concentrated reflections might be reduced.

Large flat surfaces running diagonally from the stage opening to the main side walls are, of course, not as serious as curved surfaces at these points, for the reason that they do not focus the sound. However, *these flat surfaces can produce objectionable discrete reflections, or "slaps,"* if they are designed as plain areas without irregular break-up or acoustical treatment.

Materials Distribution

When sound absorbing materials are needed in a theatre, naturally it is very effective to distribute them as widely as possible and in irregular areas over the surfaces. It is not desirable, however, to concentrate too much of this treatment at the front of the auditorium.

For an example of the effect of excessive acoustical treatment at the front, attention is directed to some of the older legitimate theatres, where a heavy draping material has been installed at the side sof the screen and often extended well out toward the main side walls. Although this has been done either for reasons of appearance or to reduce light reflections, it is not uncommon to find that the excessive amount of high frequency absorption introduced by this draping at the front *produces a "tubby" effect* in the quality of sound and *detracts markedly from its true life and naturalness.*

STRAWS SHOW WHICH WAY

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DECORATIVE VALUE OF AUDITORIUM SEATING

IT IS OF REAL practical importance to realize how much the chairs in the motion picture theatre auditorium can be the nucleus of the decorative scheme, even to the extent of creating a major part of the physical decorations. The decorative value of the chairs is doubly significant because of the nearness of the chairs to the person ("feel") and sight of the patrons. Auditorium light levels proper today are such that every part of the chair is seen close at hand by the patron, and therefore detailed decorative values are present here, in contrast to the need for large simple masses in the treatment of the walls and ceiling of the motion picture theatre auditorium.

Much money has been wasted on auditoriums in meaningless wall and ceiling decorations, decorations which even prove to be distracting to the viewer during the screen performance; while much less attention, as a rule, has been given to getting the most out of the seating *decoratively*.

It is an established rule in modern architectural design that decoration must not be overdone, and in the case of modern interior architecture, the necessary furnishings are ordinarily more than adequate to carry the burden of the decorative requirements. When the chairs are given the decorative value that they easily can have, it will be found that lavish wall and ceiling decoration becomes superfluous waste of money and also tend to produce an "overdone" feeling. It seems that it would be highly profitable to pay a little more for the chairs to allow for a better quality of the finish materials used thereon. Better wearing qualities and decorative finishes become important.

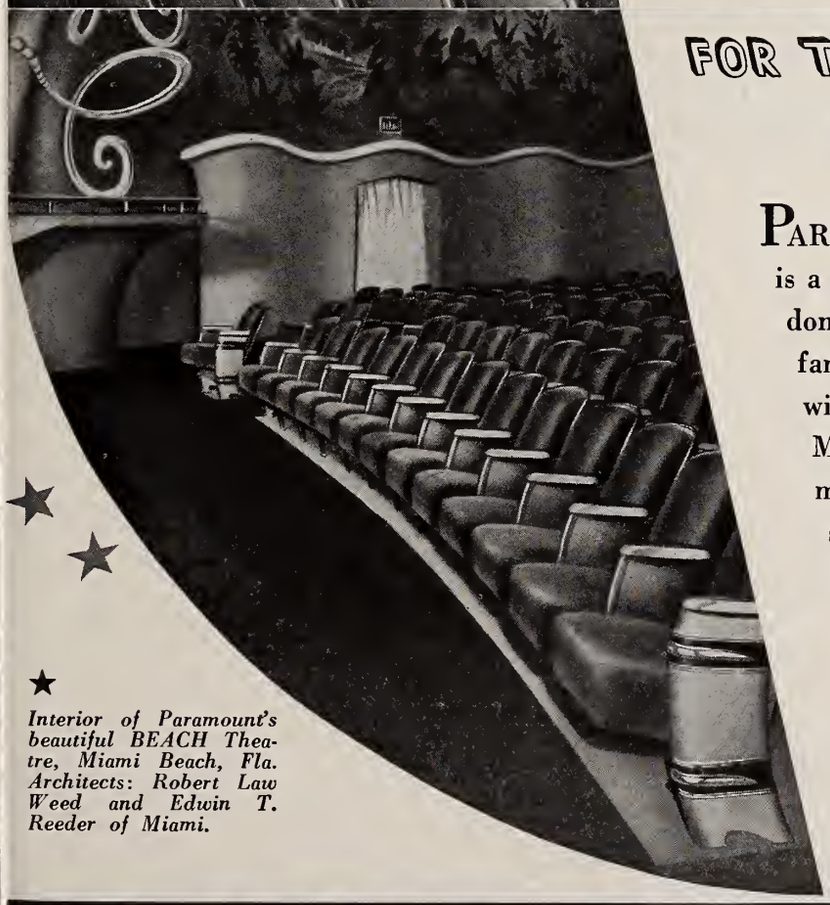
Influence of Illumination

Recent tendencies in motion picture auditorium lighting show that more light is being concentrated on the seating plane, with a diminishing amount of light being recommended for the remaining interior surfaces. One of the reasons for this is that light cast upon the chairs themselves is tolerable and most desirable for making it easier to locate a seat. With this extra attention called to the chairs, it becomes an important requirement to give extra attention to the need for attractiveness in the chairs themselves.

The chair and carpet surfaces in the

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¶ In order that questions may be dealt with effectively, they should be specific, and all conditions bearing upon them should be clearly given. Often a rough sketch is helpful. It is of course understood that this service is in no way intended to supplant that of licensed architects and Better Theatres cannot supply working plans, design sketches, etc.

¶ Although Better Theatres' Service Department has leading specialists regularly available for consultation when and as an inquiry may advise this, all inquiries are answered by this department and should be addressed to it, as follows:

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ROCKEFELLER CENTER, NEW YORK, N. Y





auditorium are necessarily fixed as the main surfaces upon which richness in color may be used, whereas the remaining interior surfaces should be finished in neutral coloring. The woven texture of the seat coverings and carpets absorb screen light reflections much more effectively than the hard interior surfaces.

It is significant also that the desirable richly textured fabrics used as chair coverings and the carpeting function advantageously in establishing a proper acoustical balance in the design of the auditorium.

Chair Color Scheme

The design of the auditorium chair lends itself to a two-tone color scheme—the rear of the chair back and the end standards in one color, and the front of the chair back in another color. The seat cushion color can be either of the aforementioned to effect an interesting color scheme.

It is not desirable, in my opinion, to break up the chair color scheme to any greater number of colors than indicated above because a further breakup of color would tend to diminish the desirable "solid" appearance of the chair. Either contrasting color, or different *intensities* of one color may be appropriately used.

Decorative effects are obtained in mohair fabrics by the different type of twists and machine cuts worked into the woven yarn. These comparatively new finishes provide practical wearing surfaces in addition to the beautiful appearance they create. Such mohair fabric is used most effectively on the chair back. The decorative value of the texture makes it unnecessary to resort to more than one color for the fabric itself.

Chair and Assembly Pattern

The rear faces of the chairbacks—the portion of the chair which faces the seated patron—is now in most instances made of metal. The trend now points to this surface being formed so that the surface is ribbed or grooved or otherwise shaped to add a needed decorative touch and make for a practical wearing surface. The end standards of the chairs are cast in a similar manner. Florid decorations are replaced by the more modern streamlined texture-like decorations. These groovings are painted in two tones. The final coat of paint is wiped off the highlights, but left in the depths of the grooves to lend accent to the texture. The arm blocks look best when finished in a natural wood grain, preferably in the bleached light finish since they then act as guides to individual chairs owing to extra light reflection. Additionally, auditorium seating of today's design contribute importantly to the overall decorative effect of the auditorium through the mass lines of the assembly, together with the aisles. Thus in reseating, the exhibitor is not merely providing modern standards of chair comfortableness for his patrons, but he can, if he plans and selects his seating wisely, give the auditorium new decorative values as well.

A LINE O' LAW OR TWO

Damages Based on Structural Defects

By **RUDOLPH ALLEN**
Member New York Bar



IN October, 1936, there occurred in one of the leading motion picture theatres in New York City, a most unusual and unique situation. While the performance was in full swing, two women patrons attempted to obtain seats in the mezzanine. They were jostled by the crowd and precipitated over the railing into the main floor, where they fell upon two other patrons. All four persons sustained serious injuries and brought action against the owner for negligence, based upon the theory that the balustrade in the mezzanine, erected as a protection for the public, was faultily constructed, endangering the lives of the patrons, and that therefore, the owner should have anticipated the possibility of such an accident.

Now this particular theatre had been in operation for 23 years, had been constructed by a well-known architect in accordance with plans approved by the city building department, and was similar in structure to other theatres of its class. This theatre had been in constant use and had never in all its history had any accidents of this kind.

The plaintiffs were successful in their action before the jury. They all obtained substantial verdicts. An appeal was taken to an intermediate court, and there the verdicts were sustained. The case was then brought to the Court of Appeals (*Di Salvo vs. Marks-Strand Theatre Corporation,* 281 *N. Y.* 333) and this tribunal, by a divided court, reversed the decision of the intermediate court and of the verdict of the jury, rendering a decision in favor of the theatre owner.

The opinion granting the reversal was rendered by Judge Crane, with two judges concurring. The two other judges voted to affirm the judgment of the lower court.

It can be readily seen that the problem was a difficult one even for the high court. The Court of Appeals based its decision upon the case of *Loftus vs. The Union Ferry Company,* 84 N. Y. 455, which is the leading case on the subject. In this case, a child fell through a guard rail on a ferry as it was drawing into the pier. The child was drowned. The act was brought against the ferry company, based on faulty construction, in that the guard rail did not fill the entire space between the ferry and the pier when the boat docked. There was evidence that millions of persons had traveled on this boat without the occurrance of any accident. The Court, in rendering its decision, presented this illuminating thought:

> **"But the rule does not impose upon the defendant the duty of so providing for the safety of passengers that they shall encounter no possible danger, and meet with no casualty in the use of the appliance provided by it."**

In the case before us, the court, in finding that the accident was one of those unfortunate occurrences for which the law provides no remedy, stated the law to be as follows:

> **"No structure is ever so made that it may not be made safer, but as a general rule when an appliance or machine or structure not obviously dangerous has been in daily use for years, and has uniformly proved adequate, safe and convenient, its use may be continued without the imputation of culpable imprudence or carelessness."**

In numerous cases in New York State recovery has been sought for accidents happening out of the construction work claimed to be defective in plan. The happening of the accident does not and cannot of itself be evidence of faulty construction. Of course, a condition may be so bad that its danger is readily apparent. In order to hold the theatre owner liable, it must be established that the accident must have been reasonably anticipated in the light of human experience.

All the cases emphasize that where no previous accidents have happened, negligence cannot be charged against the owner. It is the old story of "dog bites man." Since every dog is entitled to one bite, every theatre owner is allowed one accident before liability can be attached to him.

While Better Theatres cannot perform the service of legal counsel, inquiries from readers are invited and will be answered as full as permissible.



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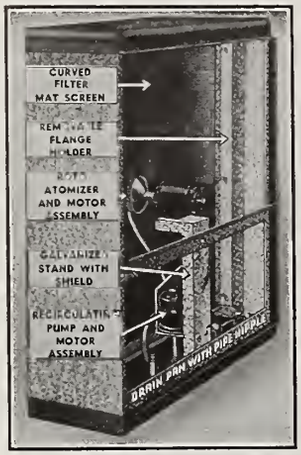
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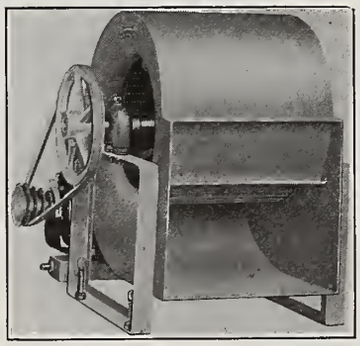
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■ ■ ■

The Possibility of Low-Cost Theatre Cooling with Ice

• Perhaps your theatre and local situation are adapted to ice-actuated air-conditioning. Explained here are the potential advantages and how to realize them

By CARL F. BOESTER



CARL F. BOESTER

EXHIBITORS WHO have had the most direct experience with air-conditioning are usually those operating small groups of theatres, usually consisting of from five to twenty theatres, either in the same city or spread out over an area including a number of small country towns. Such operators have usually had experience with air supply systems in many of their various forms, from simple cooling by the utilization of fans handling large quatities of air, on up to the most complicated refrigeration installations. Many have had experience with the utilization of ice as a source of refrigeration, to provide reduction in temperature, and to condense out of the air the excess moisture (which some people call, erroneously, high humidity). As a matter of fact the very earliest attempts at the application of refrigeration was with the utilization of ice for cooling; but like the first attempts at anything, ice as such proved to have the need for some research in its application and utilization in air-conditioning.

Unfortunately for ice, the industry that manufactures and distributes it was little interested in its application to air-conditioning, and for that matter, it is still, on the whole, not very much more interested than it was; however, there are an increasing number of companies manufacturing ice that realize its potentialities in the field of air-conditioning. All of this has been made possible primarily as a result of the belief of a few air-conditioning engineers that it is an ideal medium of refrigeration for some theatres; and of the further experience, in the actual operation of theatre systems.

Enough properly designed theatre ice installations are now in existence to prove that in many ways this is a practical way, in some cases, of providing theatre cooling. The small circuit operator has not only mechanical refrigeration air-conditioning systems in his houses, but he also has air washers in some of them, and probably ice-actuated cooling in one or more others. If the ice system has been properly designed and installed, he probably has found it highly successful as a means of getting done the kind of job it was intended to do—and it is likely (though not certain) that he also has found it cheaper than systems doing a comparable job in his other theatres.

The question that will arise in many readers' minds is, "Well, I have had some experience with ice and it was indeed far from satisfactory, and I paid a lot."

A ton of ice, as ice, is far from cheap when you look at it from the viewpoint of the direct out-of-pocket expense. It does

seem costly, particularly when on a hot day the ice man literally dumps tons of ice into your bunker; but a true analysis calls for a review of the cost on the basis of a year's operation, which includes fixed charges on installed equipment, power, and all the other items that should be reflected in honest bookkeeping. It has been found that ice can provide low-cost air-conditioning in some theatres—or maybe we should say *lower*-cost air-conditioning, for full and complete air-conditioning in the minds of many theatre men never is low in cost (they may call air-conditioning a necessary evil, yet it *does* and will continue to pay dividends).

What Ice System Can Do

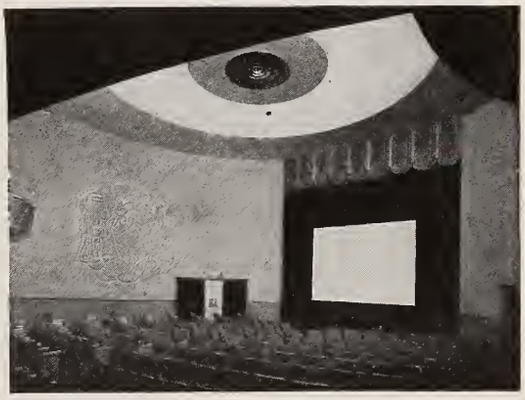
A properly designed ice-actuated summer cooling system, employing ice water as a refrigerant, will do everything that a completely mechanical or automatic refrigeration air-conditioning system will do for the theatre to which an ice system is adapted. For example, if the fin coils that are in the air stream are of the same size and of the same rated capacity, what difference does it make whether the water is kept at 40° by ice, or by a mechanical refrigeration system, or whether the surface of the coil is kept cold by a refrigerant (freon or any other) circulated at 40° temperature inside the coils. In either case, the same amount of heat is extracted, and the same amount of moisture is condensed out of the air, so that you can maintain as good a temperature and relative humidity condition with one as with the other.

Ice cooling has the advantage of being simple in that it cannot get out of order; moreover, as a rule, if your ice man is willing to give you good delivery service there is an unlimited supply of it for peak conditions. For example, your cooling system may be designed to maintain 70° to 80° inside (depending on the temperature you like), when the temperature is no more than 95° to 100° outside; then on those days when it is 110° or higher, outside, your system of course is short on capacity for complete comfort conditions. On such peak days, an ice-actuated system is given enough ice to reduce the temperature of the water circulated in the coil from 40° to, say, 34°, and this will materially increase the capacity of the system to handle such unusual conditions. The reduction of water temperature is accomplished simply by melting a little more ice which is well worth the investment on that hot day, for surely your customers gauge the quantity of the comfort maintained by how well it works on the hot days.

Ice also produces more refrigeration than is normally believed. For example, refrigeration as applied to air-conditioning is based on the equivalent of the melting of one ton of ice. This is the equivalent of the absorbing of 288 Btu's (heat units) from the interior of the theatre. This is also at the temperature of melting ice, which is at 32°. But it is certainly simple foolishness to throw away good 32° ice water, particularly a whole ton of it (by weight), or maybe several tons of it. If the air you require for ventilation is taken in from the outside at a temperature of 90° to 100°, it certainly has to be cooled down to the temperature which you are maintaining in the house. You have to take a certain amount of the air for ventilation, by law. If you can take this 32° ice water that is many times wasted down the sewer, and pump it through a separate coil placed in the fresh air stream, the fresh air will warm this ice water from 32° up to 65° or 70°. Now in refrigerating effect this is the equivalent of an additional quarter ton of ice or more, which you get actually for nothing.

You can help yourself still further by discharging the water from this coil through sprays that are located on the roof of the theatre. In this way the ice water further helps in that it is evaporated off the surface of the roof by the heat of the sun, and this heat thus required in evaporating this wasted ice water never





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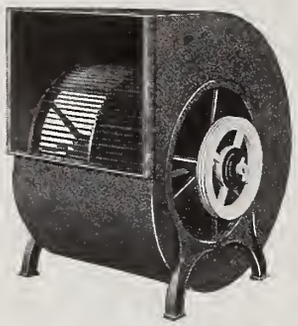
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reaches the inside of the theatre, therefore lowering your operating cost this much more. Many theatre air-conditioning systems that use ice do not provide this economizing feature, nor do they use the water in the fresh air stream, but waste it down the sewer rather than spray it on the roof. So if you would use a few simple practices like these you can begin to see how ice can contribute to low cost.

The first cost is relatively low. By using coils prefabricated in cabinet type conditioning units, in which ice water is circulated, these same units can provide complete winter air-conditioning—that is, instead of circulating *cold* water through the coils, you circulate hot water through them. This hot water can be secured from a heating boiler. The same pump can be used to circulate the water through the coils.

Arranging Ice Supply

Many ice men are becoming aware of the advantages of ice and are making such prices for it that you should be able to buy ice for $3 to $3.50 per ton delivered. This is what they call marginal ice; it is the ice produced by the equipment at their very lowest cost during periods other than when they have their greatest demands. There are other ways of getting ice, one of which would be to join in group purchasing of ice and make a deal with the ice man to furnish the ice for the cooling of a group of theatres at a particularly attractive price. If he happens to have large facilities for making and storing ice, he could make it over the winter months at a very low cost and have it available to you in summer, and since he would have a contract on a yearly basis he could put a relatively low price on such ice. He wouldn't have to be particular about filtering and treating the water, or about making the ice clear. White ice has just as much refrigerating effect as clear ice, and there is no need to incur the expense of making it clear for your purposes. Then in the larger communities there is available a definite amount of white ice that is made by accident and which can't be sold for ice cubes and similar purposes. This is always sold at a preferential price and such ice is ideal for theatre cooling purposes.

If there are sufficient needs for the ice, your local ice man might be justified in installing one of the tube ice machines which makes ice in small cylinders about an inch in diameter and from 2 to 3 inches long. This is ice produced in its very simplest and cheapest form and can make possible refrigeration for air-conditioning at a cost much lower than any other of which I know. This is really low-cost refrigeration, and if your ice man can earn a fair rate on his investment in such equipment, he can surely give you a very good price, particularly if one machine producing such ice on a 24-hour basis furnishes ice to all of the theatres in such a group.

Another cheap way of using ice for refrigeration is that employing the storage refrigeration principle, about which you have heard much in the last few years. By the simple installation of coils in an ice bunker, then running the equipment over a 24-hour period, the amount of refrigeration for cooling your theatre is made in the form of ice, which is subsequently made into ice water for the absorbing of heat for maintaining comfort conditions in the auditorium.

In next month's article we shall describe the design of a good ice bunker and have details concerning its construction. We will also give advice on the selection of conditioning units, which consists of filters, fin coils and a fan, and tell you what to look for in selection of such equipment. We shall also give you some pointers on its installation, and show a piping hookup, illustrating the connection between the ice bunker, the pump and the unit that does the actual conditioning; and we shall also describe the disposition of the excess water as a result of melting the ice, and show how it is utilized on the roof. You will readily see how simple and fool-proof this type of cooling system can be, in the event that your theatre and local conditions are adapted to it.

DEVELOPMENTS IN EQUIPMENT

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Descriptive reports of air-conditioning, ventilating and heating products and comment on their application

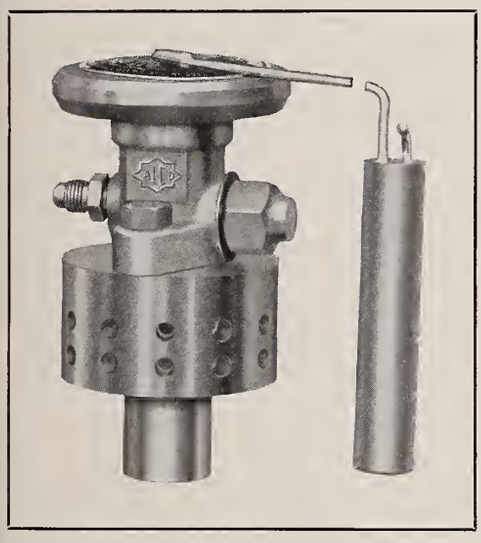
EXPANSION VALVES

THERMOSTATIC expansion valves are an important part of any refrigeration system that is used in air-conditioning, yet there is no device that is more frequently condemned as being a fault of the failure of the complete plant to provide adequate refrigeration for comfort purposes. Illustrated here is the multi-outlet type of expansion valve which goes a long way towards curing many of the inherent troubles. However, it might be here pointed out that more often than not the dfficulty with the expansion valves, and particularly when the source of trouble is located at the valve, is the *misapplication* of the valve.

The purpose of an expansion valve is to meter the liquid refrigerant to the heat-absorbing, or cooling, surface at a rate required to maintain certain temperature conditions. We all know that the refrigeration rate varies from partial load to full

load, and there must be some device for compensating for this variation, for if the cooling or evaporator surface is fed too much refrigerant, then its temperature is lowered and different conditions are created. It is the purpose of the expansion valve to prevent such occurrences.

The expansion valve feeds the refrigerant under response to the temperature and pressure conditions in the cooling coil, and the purpose of the multi-outlet expansion valve is to feed *equal* amounts of refrigerant to each of the many circuits comprising the complete coil. If one circuit is flooded or starved, as the case may



be, little good is accomplished because the evaporator coil cannot work at full efficiency.

Many refrigeration installations that have adequate coil capacity are developing far less capacity than they should, and this is because the various circuits of the coil are not getting good distribution of refrigerant. This is made possible by the installation of such a valve, which contributes to greater and more even capacity. This has been established many many times by the replacement of a conventional one-outlet valve with one of the new multi-outlet type valves.

This type of valve is particularly effective because the metering of the refrigerant to the various coil circuits is accomplished *before* the expansion occurs through the valve orifice. Other devices attempt to distribute a mixture of liquid refrigerant and refrigerant vapor or refrigerant gas, and it is difficult indeed to meter gases under various temperature conditions in equal quantities to the respective circuits. It is better to do your metering *first*, then allow your pressure to drop across valve orifice and the expansion to occur. This definitely assures equal amounts of refrigerant to all coil circuits, and thereby full utilization of such coil surface. If you are having difficulties, particularly as to the performance of your system, look into the utilization of such valves as a means of correcting the trouble.—*Carl F. Boester.*

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Long's Capitol..Palacious, Tex.

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Maumee.....Ft. Wayne, Ind.
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Olla.....Olla, La.
Penn.....Pittsburgh, Pa.
Colonial.....Coverdale, Pa.
Star.....Quincy, Ill.
Rialto....Oklahoma City, Okla.
Milan.....Milan, Tenn.

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IN presenting ways to isolate the projection room, I describe the optical glass method of port sound-proofing. This is sometimes objected to because the glass reduces light transmission. The loss is so slight, however, that others contend it is balanced by the simplicity of the method.

Sealing Projection Room Ports Against Fire and Noise

DURING THE showing of sound motion pictures in the theatre it is very important that all extraneous noises be entirely eliminated. Any noise, no matter how slight, that distracts the audience from enjoying the picture is objectionable, be it from the ventilating equipment, the projection room, or other sources. Now we all recognize that. But do we always provide for it? There is no question that in the projection room there is a certain amount of mechanical noise coming from the moving parts—from projectors, rewinders, motor-generators; and if permitted to reach the audience, such noise is very annoying to patrons.

At the present time, several practical methods are used in the projection room to help cut down these noises. One is to install a good grade of fire-proofed acoustic tile or plaster on the walls and ceiling; the other is to "stop-up" the port opening with glass, acoustic or transite board.

In the case of the projection port opening, sound-proofing is the toughest nut to crack. There is a difference of opinion as to what is the best and most practical method. There are two ways that the projection port opening can be sound-proofed, and either works well.

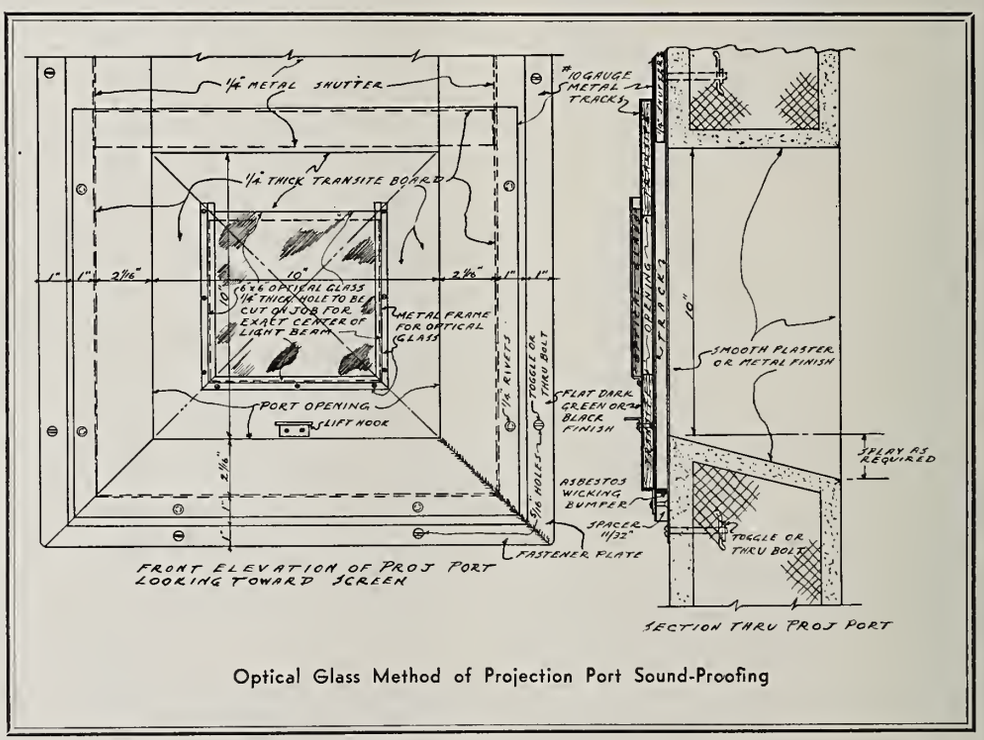
¶ Sound-Proofing by Using Optical Glass

One method is to install a metal track of about No. 10 gauge directly over the metal track used for the gravity-drop port fire shutter. This track for the sound-proofing should overlap the port opening 2 inches at the sides, and top and bottom. Into this track, which should have a clear space slightly over ¼-inch, a piece of ¼-inch transite board or similar material is inserted in place. The overall size of this board or baffle would be 14 inches square. In this transite a 5½" x 5½" opening is cut for the accommodation of a 6x6-inch genuine optical glass.

Extreme care should be taken that this opening in the transite board is cut *only after the projectors and screen are in their exact operating location.* To do this properly, first a light should be thrown on the screen, making sure that the projectors and screen are set exactly in proper position. Then the transite board should be inserted into the track, cutting off the light from the screen entirely. The projected light outline on this transite should be marked off by pencil or crayon, then after removing the transite from the track, one should mark off the 5½-inch-square an equal distance all around the line of the projected light area. After this 5½-inch-square opening is cut on the transite board, install a light-gauge metal frame on the two sides and the bottom of the opening, making sure that clear space is left for inserting in place the 6x6-inch optical glass, which is a little less than a ¼-inch thick. When this is done, the complete transite board, with 6x6-inch optical glass is inserted into the track, and the port opening is as sound- and air-proof as it is possible to make it.

With this arrangement the optical glass can be removed separately, or together with the transite board, by the use of a left hook on the transite. One good purpose this method serves is to stop completely cold conditioned air from rushing into the projection room and striking the lens of the projector and the face of the projectionist. Another advantage in having the optical glass *inside the projection room,* instead of inside the port opening, is that in case of breakage, the broken glass will fall inside the room instead of falling on patrons seated at the rear of the auditorium. Also, with the optical glass and transite *in front of the fire shutter apparatus,* there cannot be any interference with its proper closing in case of fire, or injury to the projectionist if it accidentally drops.

A question will naturally be asked as to the loss of light through the optical glass. Data obtained from reliable sources indicate that the loss of light from genuine optical glass is not quite 5%, regardless of whether the projected light beam strikes the glass at a right angle or at an oblique angle. Experience in the field discloses no difference noticeable to the eye in light intensity or definition on the screen when the optical glass is moved in and out of the projected light beam, either with or without the picture showing. However, the pro-



Optical Glass Method of Projection Port Sound-Proofing

jectionist will have to clean this optical glass from time to time. With it in a vertical position, however, less attention is required than if it is installed at an angle.

For sound-proofing the spot and lookout port openings, a good grade of polished plate glass can be used and installed in the same manner as the transite board in the projection ports or this plate glass can be installed at an oblique angle with a metal hood and hinged door at the top for use in removal of the glass. The main reason for installing the plate glass at an oblique angle, or slanted, in the lookout ports, is to prevent the incident light in the projection room from blinding the projectionist while he is viewing the screen.

¶ Sound-Proofing With Acoustic Baffles

Another method of sound-proofing the projection port openings is to use fireproof acoustic baffles inside of the openings in the wall. First, it is best to line the inside of the port openings with a substantial material to serve as a fastening base for these baffles, making sure that the bottom of the openings are splayed as required by the angle of projection. This lining in the ports can be of No. 16 gauge metal, making a rigid, permanent and fireproofed installation. The material for the baffles can be some mineral (fireproof) acoustic board or tile material.

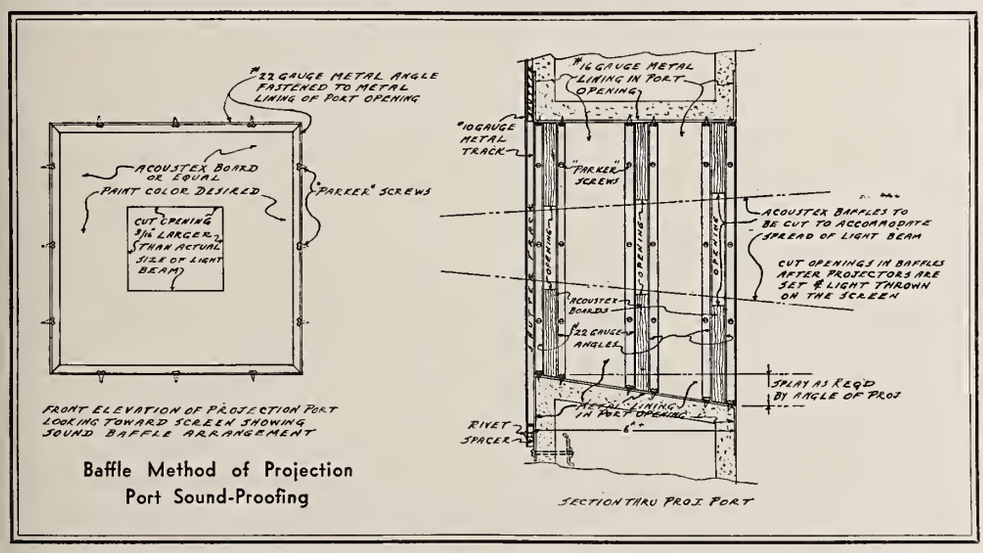
The number of baffles to be used will depend on the thickness of the projection room wall. For a 6-inch wall, the number of baffles used will be 3, spaced about 2½-inch on centers. Of course, the more baffles that can be installed the better will be the finished job, and if the thickness of the wall is more than 6 inches, the number of baffles will increase accordingly.

Before installing these baffles care must be taken that the projectors and screen are in the exact operating location so that the projected light beam can be marked off exactly at each baffle. As can be seen this method is more critical than with the use of optical glass 6x6 inches square, *as each opening in the baffles must be cut accurately according to the spread of the projected light beam as it goes through the port opening. Each opening in the baffles should be about* 3/16*-inch larger than the actual light area at that particular baffle to allow a little leeway for possible slight shifting of the light beam.* However, *too much* leeway in the openings cannot be allowed, as the sound-proofing qualities of the baffles will be reduced.

Each baffle should be held in place by metal angles made of No. 22 gauge, ½x½-inch stock, and these angles be fastened to the metal lining in the port opening with Parker screws. Before the installation of these baffles the exact location of each should be marked off on the lining, then the acoustex board be cut to the size required for each particular location. For marking off the opening to be cut for each baffle, light from the projectors should be thrown on the screen, then each baffle be placed by hand, alternately, to its intended permanent location, and the projected light area be outlined by pencil at that particular point. When the holes are cut in the baffles, the permanent installation should start at the baffle farthest from the inside of the room then worked inward.

With this baffle arrangement, 100% sound-proofing cannot be expected as a certain amount of air and sound will come through the openings; however, there will be a saving of the 5% of projected light (more or less) lost with optical glass.

In finishing the baffle boards, a flat black or green paint should be used on both sides in order to cut down light reflection. Another thing that it is well to do is to fill in the spaces between the baffle boards with some fireproof acoustic material, such as rock wool, if the efficiency of the sound-proofing must be improved.



Baffle Method of Projection Port Sound-Proofing

¶ The Fire Shutter and Master Trip

Equipment too often dealt with haphazardly is the fire shutter apparatus of the projection room port openings. More



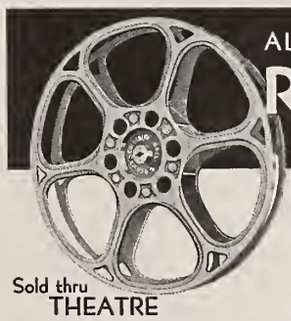
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CATALOG BUREAU—Page 50

thought than is ordinarily given must be given to the proper operating installation of fire shutter apparatus, since this equipment must be ready at all times to do its work instantaneously and positively.

The main purpose of the fire shutters over the port openings is of course to prevent smoke and flame flashes from being seen by the audience, so as not to cause a panic in case of fire in the projection room. Fire shutter apparatus therefore must be made of strong fire-resisting material and arranged so that it will work both automatically and manually for the sake of the lives of hundreds of people that would otherwise be imperiled.

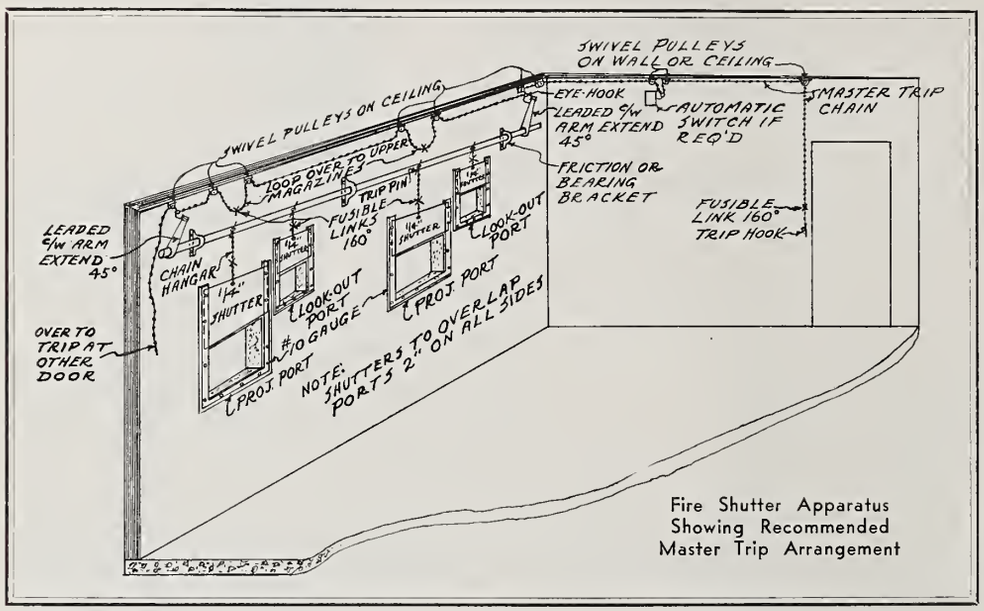
Every locality has its own inspection department enforcing city or state code regulations, while the National Board of Fire Underwriters recommends practices in fire shutter installations in order to reduce damage claims. Nevertheless, at the present time there are no universal standard regulations governing fire shutter and trip arrangement, and as a result no particular system can be said to be *compulsory*.

The National Board of Fire Underwriters suggests their recommendation for adoption by cities and towns as minimum requirements for safety. How well these regulations for fire prevention and protection in hazardous locations are followed determines, to an important degree, the insurance rates.

At the present time nearly all specified codes call for the fire shutters to overlap each edge of the port openings by 2 inches, and to be made of iron or steel ¼-inch in thickness, with each shutter arranged so as to slide vertically, without binding, in properly constructed grooves or tracks of No. 10 gauge steel or iron, and so as to fall, when released, by gravity, thus to seal the opening completely. The bottom spacer plate stops of the shutter track are supposed to have non-combustible material to help reduce the noise of impact as the shutter drops, and all fire shutter tracks are to be fastened rigidly to the wall by strong toggle or "through bolts," and where the port opening is quite large, requiring a heavy shutter, this shutter should be counterweighed so as not to tear itself loose from the wall by the force of impact when dropped.

Master Trip Plan

For the master trip arrangement of the fire shutters, a strong pipe of sufficient diameter to carry the load of all the shutters should be installed along the front wall of the projection room near the ceiling and directly over all the port openings. This pipe should have the required number of friction or ball-bearing wall brackets to carry the load properly and they should also be free inside from this pipe so to revolve.



Fire Shutter Apparatus Showing Recommended Master Trip Arrangement

Inserted in this shaft, or pipe, should be a smooth "trip" pin directly in line with the center of each port shutter, and over each pin a small ring, attached to a copper-coated sash chain on which the shutter is fastened, should be slipped on. Each chain hangar for use in holding the shutter normally in place, should have an approved fusible link inserted in the chain which will melt at a temperature of 71° Centigrade, 160° Fahrenheit. The use of a sash chain for holding the shutter open is recommended, due to its long life and durability, as against the use of a fine combustible cord, which deteriorates in time, is affected by temperature changes, and might even break when it has to support the weight of the heavy shutter equipment. The advantage of using the cord is that it will "let-go" more quickly in case of fire, but if the fusible links are placed properly in the chain they will, in all probability, fuse just as quickly. Another bad feature of using the cord, especially in the overhead master trip, is that there is a possibility of transmitting a flame *over the cord* to a section of unburned film which would otherwise escape the fire.

At the ends of the control pipe, or shaft, counterweighed arms about 18 inches long should be permanently "sweated" on. The use of hanging weights at the ends are not advisable as they can be accidentally "knocked-off," injuring a person, and they also can ruin the finish of the walls by "bumping" against them; moreover, they must be "rehung" every time the shutters are tripped.

Path of Master Trip Chain

The master trip chain, for tripping all shutters automatically, by the fusing of links, or mechanically by hand, should be arranged to run from a trip hook at one door—if there are two doors to the projection room—up to a swivel pulley near the ceiling, then over to a swivel pulley directly over the arm at one end of the control shaft, extending at about 45° from the wall, through an eye-hook in the arm; then over the ceiling to a swivel pulley directly over the back of the upper projector magazine; then down to and through a ring fastened at the catch of the magazine up and over to the other upper magazine; then over through the other arm at the end of the control pipe; and finally through a series of swivel pulleys to a trip hook at the other door.

If only one door is used for exit from the projection room, one end of the master trip chain can be tied-off permanently.

The trip chain should have fusible links at the trip hooks at the doors, and a fusible link near each ring at the upper magazines.

A good trick in conjunction with this trip arrangement is to use an automatic switch with a spring on the handle which is held in compression in the "off" position when the fire shutters are opened and trip chain tied-off. This automatic switch can be installed to control electrically the exhaust fan, emergency lights, etc., in the projector in case of a fire, when the trip chain is released and the handle "snaps" back into the "on" position.

NEXT ISSUE
SEATING NUMBER

SEATING LAYOUT FOR A TROUBLE-FREE INSTALLATION

In the June 28th issue, which will be the 1941 Seating Number of Better Theatres, John J. Sefing will describe correct procedure both before and during installation of auditorium chairs to assure a speedy and effective assembly.



RALPH W. BRYANT is the new manager of the Arcadia theatre in St. Charles, Ill. He succeeds GLEN LEKANDER, who has been transferred to the Naper theatre at Naperville, Ill. Both houses are operated by the Anderson circuit.

E. C. MENARD has sold the Menlo at Glenwood, Ark., to MR. and MRS. G. C. DOUGLASS.

WILLIAM COPELAND has sold his Allen theatre in Jefferson, Wis., to Frank Eckhardt, who operates three houses in Wisconsin Rapids, Wis.

C. A. BESSIER, who had operated the Cozy at Humboldt, Kans., died recently.

ARTHUR SMITH, mayor of Newton, Conn., and operator of the town's Edmond Town Hall, is again the only nominee for the office which he now holds.

THE LAKE, a new house in Fort William, Ont., has been opened by Famous Players Canadian Corporation.

The engagement of Miss Westine Nasser of San Francisco, to Charles Kearn of Los Angeles, has been announced. Miss Nasser is the daughter of William Nasser of Nasser Theatres.

Swirnoff-Marcus Amusement Company, operator of theatres in a number of Wisconsin cities, has relinquished its Badger in Reedsburg, to O. V. KELLY, operator of the theatre prior to its acquisition about a year ago by Swirnoff-Marcus.

ART PEW, operator of the State theatre, Columbus, Kans., has remodeled the upstairs portion of the building into an amusement hall suitable for dancing and meetings.

Warner Brothers will reseat their Stratford theatre in Chicago, with 2,400 new chairs by the Ideal Seating Company.

San Francisco Theatres, Inc., has taken over the Vogue in San Francisco from Blumenfeld Theatres. JOHN COLLINS continues as manager.

H. M. MEEKS, who managed the Rialto at Morrilton, Ark., has been named manager of the Malco's houses in Russellville, Ark. Mr. Meeks succeeds HENRY A. BROWNLEE.

The Starr in Galena, Kans., which has been operated for many years under a working agreement between the Fox Midwest circuit and S. M. WETMORE, builder and owner of the house, has been purchased by the Fox circuit.

In contemplation of increased business when a Negro housing development in Philadelphia, Pa., is completed within the next year, DAVID E. MILGRAM, head of the independent Affiliated Theatre Circuit, has announced a renovation program for the circuit's Lorraine and Strand theatres in the district. In addition, two other circuit houses in the city, the Star and Eagle theatres, are being remodeled.

The Towers theatre in Camden, N. J., operated by ABE ELLIS and which ordinarily closes for the summer season, will remain open this year to run four days a week because of the large number of people who are in Camden on defense work. Mr. Ellis and Martin B. Ellis and associates, who operate a number of independent theatres in the Philadelphia area, have acquired the Parkside in Camden, N. J. The house will be closed around May 26th for extensive renovation.

TOM VALOS has reopened the Wheaton in Wheaton, Ill., after the house had been darkened for remodeling. Mr. Valos also operates the Fargo theatre in Geneva, Ill.

JOE FAZIO has been made assistant manager of the Victoria theatre in San Francisco.

L. B. WARREN, operator of the new Westen theatre in Oklahoma City, Okla., recently purchased 600 Heywood-Wakefield seats and new carpet for that house. Mr. Warren also owns and operates the Ritz in Yukon, Okla.

■ ■ ■

LOUIS REINHEIMER has sold his DuPage theatre in Lombard, Ill., to a new company known as the Lombard Theatre Corporation.

MICHAEL LENIONE, operator of the Lincoln at Kenosha, Wis., has opened the remodeled Hollywood in Kenosha. The house, formerly called the Butterfly, has been completed reequipped.

DEWEY GATES is remodeling his house in Horton, Kans.

The Comerford Amusement Company has filed plans to remodel the Sterling theatre in Wilkes-Barre, Pa. The work will be done by the Penn York Utilities Company. The old frame portion in front of the present building will be razed and a new brick structure erected. In the front structure space will be provided for a manager's office, projection room and air conditioning plant.

DONN BORRER, until several months ago manager of the Delavan theatre in Delavan, Wis., and recently manager of the Lake Geneva at Lake Geneva, Wis., has been returned as manager of the former house. Mr. Borrer succeeds GLEN MCNAMARA. Both theatres are operated by Standard Theatres Company.

G. W. OWENS of Seymour, Mo., will shortly open a new house to seat 400. The house is constructed of colored native stones.

With its change to a straight picture policy for the summer, the Oriental in Chicago, is undergoing physical improvement. Wagner transparency frames are already in use on the marquee, and Brenkert projectors, RCA sound equipment, and RCA-Hurley plastic screen are being installed.

HENRY SMELTZER has been made manager of the Noe theatre in San Francisco, with HERBERT BRANDT as the new assistant manager.

I. M. ZIMMERMAN has announced plans for complete renovation of the Roxy in Nesquehoning, Pa. Work will include new marquee, new display frames, and new lobby lighting. The interior also will be redecorated.

The Daly City theatre in Daly City, Calif., is now operated by HENRY COMBES.

KENT HARTUNG, Portland, Ore., exhibitor, has purchased the Roseway and Rockaway theatres at Wheeler, Ore., from W. E. ROBINSON. The Roseway has undergone extensive modernization, and the

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new owner will soon let out contracts to remodel the Rockaway.

Gus Constan's Times in Danville, Ill., Fred Anderson's Esquire at Plainfield, Ill., and the Grove in Galesburg, Ill., owned by W. Allen, have received new Simplex projectors.

The Metropolitan in San Francisco, a Samuel H. Levin house, is being remodeled and will be reopened under the name of Metro, with Ben Stevenson as manager.

Control of the 1,500-seat Kramer theatre in Detroit, has reverted to Herman Kramer, realty owner and son of the former operator, through cancellation of the lease to Cohn & Shevin, circuit owners, by Federal District Judge Edward J. Moinet.

Altec Service Corporation has appointed W. R. Kennedy service inspector for the Eastern Shore territory, with headquarters in Salisbury, Md. *Calvin E. Mervine* has been appointed service inspector in the Pottsville territory.

Virgil Barringer, owner and operator of the Broadway theatre at Geary, Okla., recently purchased and installed new Heywood-Wakefield chairs.

The new Carolina theatre has been opened at Hendersonville, N. C., with Harry E. Buchanan as manager. The house replaces the former Carolina, which was destroyed by fire in 1940, and is owned by Capt. Elison A. Smyth, well known in the textile industry. The house is owned and operated by North Carolina Theatres, Inc., of Charlotte.

Harry Cowan, Columbus, Ohio, merchant, purchased at a sheriff's sale for $19,-025, the 500-seat Ideal theatre in Columbus, together with two adjacent parking lots. The sale was a result of a partition suit fled by Mrs. Helen Bossert, sister of George and Anthony Rappold, who built the theatre and opened it in 1939.

The Alexander in San Francisco is to be remodeled and enlarged with an addition of 400 seats.

Mrs. Earl Barrett, owner and operator of the Ritz in Madill, Okla., is completely remodeling her house.

J. C. H. Wink, co-owner and operator of the Manning-Wink circuit, died recently at the Emory hospital in Atlanta. He was 54 years old.

Expenditure of $25,000 to redecorate the Embassy in San Francisco has been announced by Dan McLean.

Standard Enterprises, Inc., has purchased the equipment of the Sierra theatre in Sacramento from the Blumenfeld Theatre Circuit, San Francisco, and plans to remodel the house at an estimated cost of $30,000.

William C. DeVry is the new president of the DeVry Corporation, Chicago, elected to succeed his father, Herman A. DeVry, founder of the company who died recently. Another son, Edward B. DeVry, has been named secretary and treasurer, and also president of the educational subsidiary, DeForest Training, Inc. The new president of the DeVry company is 32 years old, and prior to his new position was in charge of the selling forces. He has been sales manager of Herman A. DeVry, Inc., parent firm and the present DeVry Corporation, since 1932. He is credited with the development of many new sound and projection equipment markets, having been responsible for the company's development of new types of 16-mm. sound projectors. Edward DeVry has served the company since 1928, when he became secretary. He has also been active in industrial film production.

Adolph Johnson, operator of the Strand in Sound View, Conn., and Albert Poulton will operate the 448-seat Colony in the same town.

Vic Walker has taken over the Roxie theatre at Huntington Beach, Calif., from J. Frank Burke and Loyal King.

Dr. Henry Eastman Bennett, research advisor and director of publicity for the American Seating Company, Grand Rapids, Mich., died recently from a heart attack. He was 68 years old. It was because of his outstanding work in the study of posture and seating that the American Seating Company sought Dr. Bennett's services, and he became associated with the organization in 1923. Prior to his connection with American, he was a member of the faculty of the Florida State Normal College, and of William and Mary College. He was vacationing with Mrs. Bennett when death occurred.

Rudolph and Samuel Navari are building an 800-seat theatre in the Eastwood section of Pittsburgh. Michael J. DeAngelis is the architect.

Lawrence and Cyril Cohen, Los Angeles operators, have opened the Newsreel theatre in Sacramento.

H. T. Fayard, Jr., has opened his new Ritz in Bay St. Louis, Miss.

Simon Ehrlich, vice-president and treasurer of Saenger-Ehrlich Theatres of Shreveport, La., will construct a drive-in theatre there, said to be the first of its kind in the northern part of the state.

Albert Smith will install new RCA sound equipment and a cooling system in his Tower in Walnut Beach, Conn. The theatre, a summer house, will be opened about July 1 in conjunction with another Smith holding, the Colonial.

Modern projection

PROJECTION SOUND REPRODUCTION THE SCREEN

A Theatre System for Television

Describing the equipment and operating method used by RCA for large-screen performance

THE TELEVISION system installed in the New Yorker theatre in New York, for demonstration during a fortnight in May, of theatre television, comprised seven units of equipment and was operated by five theatre employes. It was planned for what is considered the "A" market for theatre television at present—namely, theatres of over 2,500 seats located within 20 miles of metropolitan centers.

Within a radius it has been found possible to transmit television by telephone wires—provided the line has no branches and is properly "corrected" at both ends. The program reaches the theatre over such lines from a source which may be either the actual point of pickup or a coaxial cable or radio receiver in touch with the point of pickup.

One of the main features of the opening demonstration was the Overlin-Soose middleweight championship fight the evening of May 9, at Madison Square Garden. First the fight was shot at the Garden by a mobile Television unit. Television cameras caught the light impulses and parabolic (long-range) microphones caught the sound. Together these light and sound impulses were conveyed by telephone wire to NBC in Radio City. From there they were relayed to the New Yorker over a balanced telephone wire, a special wire for carrying television and sound signals.

At the theatre the signals were unmixed, the light impulses being directed to the projector and the sound impulses to loudspeakers by means of two control consoles in the balcony. The sound system consists of 16 loudspeakers set up in different positions throughout the auditorium. The research staff devised the arrangement of the speakers so that the man at the control console could give direction, or "place" the source of, the sound. For instance, if the operator saw from the screen that the sound was coming from the right, he would bring the loudspeakers on the right into play.

The projector, which looks like a steel drum, is 34 inches in diameter and 34 inches long. Inside it is the kinescope, a big television tube built to handle 60,000 to 70,000 volts which are supplied by a high voltage transformer that stands near the projector. At the back of the barrel-shaped projector is a concave mirror 30 inches across. This reflector takes the televised images as they materialize on the face of the tube and casts them through a rectifying and magnifying lens to the screen, 60 feet away. When they reach the screen, the images are 15 by 20 feet.



View of the equipment as arranged in the balcony.



View toward the screen, showing equipment in balcony—control console center, projector at left.

In its present form the equipment requires sacrifice of 20-30 balcony seats, since the television projector must be located in the front balcony, although indications are that projection room installation will become practicable in the near future. The existing, front-balcony equipment is built low. Patrons in the third row of seats in a balcony of normal pitch can see over it without difficulty.

Four units are placed in the balcony, the projector assembly, an amplifier unit, a transformer-rectifier combination, and the "receiver" which takes the program from the telephone line.

Projector Assembly

The reason balcony installation must be used at present is as follows:

The projector assembly contains the cathode ray tube or kinescope in which the image is formed. The tube has a 7-inch screen looking backward to a 2½-foot parabolic reflector. From that mirror the image is reflected through a singe condenser lens 2½ feet in diameter, which projects the picture to the screen. Being a single lens

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it is uncorrected, of course; but fuzziness at the edges of the picture is avoided by the fact that the 7-inch screen in the kinescope is carefully curved to compensate for spherical aberration in the condenser. The constants of this optical system are designed for a throw of exactly 60 feet, and in that respect it is capable of only slight adjustment. Mounting the equipment in the projection room waits upon design of a new optical system capable of projection over a longer throw.

The unit containing this projection equipment also includes one of the television control amplifiers, the horizontal scanning amplifier.

Second Balcony Unit

Located in close proximity is the second balcony unit, the vertical scanning amplifier, in its own cabinet. Adjacent to both these units is the kinescope transformer, having an output of 70,000 volts and a rectifier which converts that output to d.c. for operation of the kinescope. The transformer and rectifier are one assembly and constitute the third unit of the equipment in the balcony.

The fourth balcony unit is the "receiver," which is merely a small amplifier that takes the signal from the telephone line and strengthens it before passing it on to the other equipment that is installed in the balcony.

These units, as said, occupy the space



An engineer inserting kinescope, large television tube on which picture is formed before being magnified and projected to screen, into the barrel-shaped projector.

of approximately 25 seats in the first two rows. They are wired to the telephone line, and also wired to a standard 120-volt a.c. supply.

The fifth additional unit installed in the New Yorker is the television screen, which is flown in front of the normal screen. It



Additional speaker equipment placed in boxes, with the same arrangement on either side of proscenium arch.

is unperforated, with a silvered rather than a white surface.

The sixth and seventh units are subdivided into several items. They comprise the equipment for television sound, and consist essentially in normal sound amplifiers and in speaker assemblies identical with those ordinarily used in theatres. Since the television screen is unperforated the speakers are not located behind it. In the New Yorker, some speakers are mounted below the television screen; others are placed at either side of the stage and in the auditorium. Manual switching of these speakers was utilized to add panoramic or stereophonic sound effects to the television program.

The Sound System

The sound equipment was wired to a standard power line and to a separate telephone which carries the sound of the television program into the theatre.

Controls for operating the equipment were located at the television projector where the scanning and brightness of the picture can be governed in much the same way as with a home television receiver, and where the focus on the screen can be modified to some degree if necessary. In practice, these controls need little attention; the equipment is turned on and runs as long as the program continues coming over the wire.

Sound controls covering volume and the panoramic effect obtained by switching to different banks of speakers, were located backstage with the sound amplifiers.

In agreement with the theatrical unions, the New Yorker theatre utilized five employes: a projectionist, stationed in the balcony; a stage electrician, stage property man, stage carpenter, and union porter.

OTHER DISCUSSIONS OF INTEREST TO PROJECTIONISTS

From time to time John J. Sefing will deal with subjects related to projection and sound, especially installation and structural affairs, in his "Ways & Means." In this issue he discusses port sound-proofing and shutter arrangement.



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F. H. Richardson's COMMENT

Equivalent Focus and Other Lens Matters

RECENTLY a letter arrived from a projectionist who was preparing for, or had just taken an examination. He seemed stumped at some of the questions, the first of which was, 'Find the equivalent focus of a 7.5-inch biconvex, and a 7.5-inch meniscus lens. Now the term "equivalent focus" is used to designate just that — the equivalent focus of a compound lens having more than one optical element. It should never be used in conjuiction with a single lens, and if this question was to be so interpreted, it is then fair to say it is a trick question and intended to catch the examinee.



F. H. R.

Optical Tables and Data for the Use of Opticians, by S. P. Thompson of London, published by E. & F. N. Spon, Ltd., 57 Haymarket, London, expresses all that this projectionist (and any of you others) would need to know, in their reference on page 53. It reads:

"If two lenses are placed some distance apart, it is known that the combination is equivalent to a single lens differing in thickness and power from either of them. That is to say, so far as focal lengths, etc., are concerned, it is possible to find a single lens which shall have the same power as the combination. But the single 'equivalent' lens would possess defects of spherical and chromatic aberrations, the avoidance of which is one of the objects to be attained by combining lenses together.

J. A. Schenk of Bausch & Lomb, to whom I referred the examiner's questions, has replied with as follows with respect to the other problems set forth:

"Two Thin Lenses in Contact: In this case the resultant power is simply the sum of the two. Thus a lens of plus 3 diopter combined with one of plus 2.25 diopter, gives it equivalent to a single lens of plus 5.25 diopter. Or a lens of plus 6 diopter combined with one of minus 3.5 diopter, gives, as a result, a single lens of plus 2.5 diopter.

"Two Thin Lenses at a Distance Apart: The rule is that the equivalent lens will have a power equal to that which the two would have when close together, less an amount equal to the product got by multiplying together the powers of the two lenses and the distance between them expressed as decimals of a meter.

"Or, in symbols, the resultant power is $= P_1 + P_2 - P_1 P_2 w$; where P_1 and P_2 are the same powers of the two lenses, and w the width or distance between them. Example: Let the two lenses be $+ 3^D$ and $+ 5^D$; and let $w = 25$ mm. $+ .025$ meters. Then the power of the equivalent lens will be $= 3 + 5 - (15 \times .025 = 8 - .375 = 7.625$ diopters."

The latter part of the above quotation proceeds to tell how to arrive at the equivalent focal length of two thin lenses, both when held close together or when separated by some measurable distance. The formula becomes more involved in the case of motion picture condensing lenses, when the thickness of the lenses themselves must be taken into consideration. I scarcely believe the examinor intended the projectionist to enter into such lengthy discussion, therefore I feel the examiner asks individual questions concerning first, a 7.5-inch biconvex lens, and a 7.5-inch meniscus lens. Un-

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doubtedly he intended the applicant to answer that "equivalent focus" is a term associated with combination lenses similar to the projection lens, and in the case of the individual condenser lenses the focus may be measured by the simple expedient of imagining a distant light source against a convenient wall and measuring the distance the lens is held away from the wall when this image is sharpest. I feel this simple arrangement is ample for any practical demonstration of information necessary to a projectionist.

The second question has to do with chromatic aberration in an elliptical mirror. If the mirror is true ellipse and of first surface, such as a metal mirror, there would be no chromatic abberation at all; however, such a mirror made of glass, with the silver on the rear, may have slightly different planes of critical focus for the various wave-lengths of light, this being a function of the thickness of the glass involved. However, the difference is so minute that I believe again, for all practical purposes, it is negligible and the projectionist would be justified in saying no chromatic aberration is encountered with elliptical mirrors.

The third question has to do with the sixth edition of my Bluebook of projection, pointing out an inconsistency resulting from a typographical error. We all know that in one instance a lens with a plane on one side, and a concave surface on the other, would be referred to as a plano-concave lens; and another, the two sides of which would have concave surfaces, would be called a double concave or bi-concave lens, whereas that lens which combines both a concave and a convex surface, the concave having the longest radius of curvature, is referred to as a meniscus lens. Certainly there is no occasion for any other interpretations.

Suggesting Improvements In Projection Practice

FROM AN old-time correspondent comes a letter of interest, first because, instead of finding fault with his equipment, his manager and the theatre in which he works, he has only words of praise; also because he offers suggestions for the betterment of projection, and even though all may not agree with these suggestions, they represent constructive thinking about the business from which he gets his living. He writes:

"Greetings once again from 'The Land of the Sky' [Brevard, N. C.]. It has been many moons since I last wrote you, but I have never missed reading your articles in BETTER THEATRES with great interest. Many changes have occurred in our projection equipment since I last wrote you. Then we were using Powers 6B projectors, and De Forest sound, and I was having many a headache because of film scratch.

"About four years ago we installed complete new projection equipment consisting of Western Electric sound, Simplex E-7



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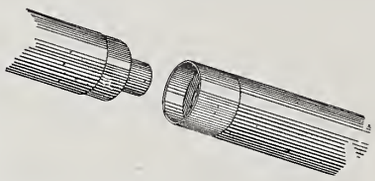
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projectors with large cast metal base, and low-intensity reflector arcs. The picture we get is so steady it almost seems cemented on the screen, and my trouble with scratched film is definitely a thing of the past.

"On June 26, 1939, we opened another theatre up here, we have tried hard to make it just as a theatre should be. In line with your teachings, the projection room is nearly on a level with the screen. The room itself is large, roomy and well ventilated, being 20 feet wide, 15 feet high and 10 feet deep. We have placed everything necessary to projection within easy reaching distance. The projectors are E-7s with the new "one kilowatt" Simplex high lamps, with Series 2 Bausch & Lomb lenses. Simplex sound is used and naturally we have the big heavy bases, too. Our rewinds are both automatic and hand, and in the new house we use 1/8-inch iron, supported with 3/4-inch pipe for frame and legs for the frames of the rewind table, which is 18 inches wide and 10 feet long.

"Some time ago you suggested that we projectionists send you ideas for changes and improvements. Here is my list:

First, the matter of change-over cues. There should be a difference in the shape of the motor start and the light change cue; for instance, a circle for motor start, and a star for light change cue. But the most important change needed is this: Instead of having cue marks in four succeeding frames, have them staggered. This can be accomplished by having a circle in the first frame, skip one frame, a circle in the third frame, skip two frames and place the third circle in No. 6 frame, etc. If this were done it would not be necessary to force the eyes to stay open in order not to miss the cue. Many times I have missed the motor cue, due to batting my eyes!

"Many are careless about the white circle which is supposed to be around each cue mark. This is very bad in technicolor prints for you rarely find these prints with all cues visible.

"The present manner of making cue marks—four in succession—is like trying to dodge a bullet coming at you, and I feel that the successive frame arrangement, also lack of definition, are the main reasons for scratching of cue marks by projectionists.

"Another annoyance is the lack of frame distinction. In fadeouts and dark scenes it is impossible to tell where frame lines are and consequently we find a good many misframes. In a very few prints we find small notches to show division, but the most are straight and opaque. I am sure every projectionist would welcome such a change.

"Another objection I have is the fade out on the end of a reel. M.G.M. is the only producer, in my opinion, that makes reel end fadeouts correctly. Others are too short, too long or are marked wrong. It seems the producers have forgotten the power and effect of the fadeout. It should be at least 8 feet long. D. W. Griffith was a smart man. He played a large part in raising the movies from a toy to a legiti-

mate business, and the invention of the fade-out and closeup were instrumental in this.

"Green prints are something that certainly need attention. Many prints are ruined on old or ill-designed machines because the emulsion is not hard or 'cured' enough, and when a lubricant is placed upon them it eventually spreads all over the print.

"I am nearly done, but there is still the matter of *Title Leaders* on some shorts—I mean the name of the subject (not the one the audience sees, but the one for projectionists only). All technicolor, one-reel shorts have no name on the leader. It is necessary to run 25 or 30 feet of film off onto the floor to find out the name.

"I read of so many managers that fail to supply adequate repairs to their propectionists for their equipment. I must be pretty lucky, for my employer asks once a month if there is *anything* I need—and I have darned near ideal equipment, too!

"More power to you, Dad, and may we have more and longer articles in BETTER THEATRES."

There, boys, is a letter that *is* a letter, and I was as glad to get it as I am sure you will be to read it.

Thanks for Remembering

IT IS my desire to express, from the bottom of my heart, thanks to the many persons who have written friendly and encouraging letters during the course of my illness, which has lasted for several months. When a fellow is ill a few words of kindness and encouragement go further than most doctor's prescriptions to pull him back along the road to health.

I have had many, many kind letters from many, many friends some of whom are far up along the ladder of success in many fields and literally hundreds of letters from brother projectionists which are so sincere and warm that I could not give up the fight if I wanted to. *Thanks To You All!*

While it is impossible to quote the many letters, I will publish one of the first to arrive and which I shall keep for the rest of my days. Not many words were used, but it warmed my heart to the bottom.

"To F. H. Richardson, #3 Tudor Lane,
Scarsdale, New York:

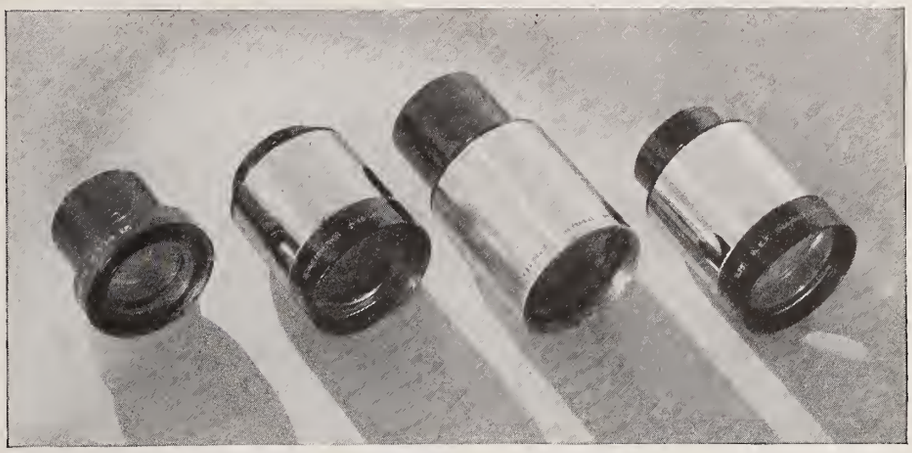
Dear Rich: The projectionists of the Loew's State Theatre, New York City, have not forgotten you and never will.

Signed by: Larry Jones, Wally Byrne, Nils Hoiness, Patsy Ciambrelli, Max Kessler, Thomas Burhans."

A Trip and Projection Highlights Along the Way

WELL, THE old man is not dead yet! There have been times in the past six months when I could hear the flapping of wings on one side of me and smell brimstone on the other, but so far I have been able to tell both sides they can go chase themselves. And just to discourage them from waiting around ready to

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Today's audiences have become more and more critical of picture quality. Whether the film is black and white or color, they expect crisp definition and brilliance that rivals the actual scene. That is why leading theaters equip their projectors with Bausch & Lomb Super Cinephor Projection lenses.

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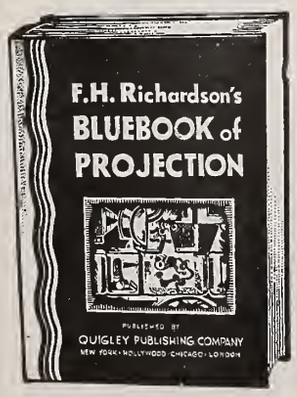
Added to this high speed is a further gain in light transmission due to the coated lenses. This Bausch & Lomb feature cuts to a minimum light losses due to reflection from air to glass surfaces. Thus a remarkable gain in light transmission and image brilliance is attained. By eliminating scattered internal reflections, greater detail and contrast are provided.

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pick me up, Friend Daughter and I decided a short vacation was in order. Piling our toothbrushes and soap into several suitcases we departed, via auto, for a visit with our good old-time friends, the Otto Nelsons, in Dayton, Ohio.

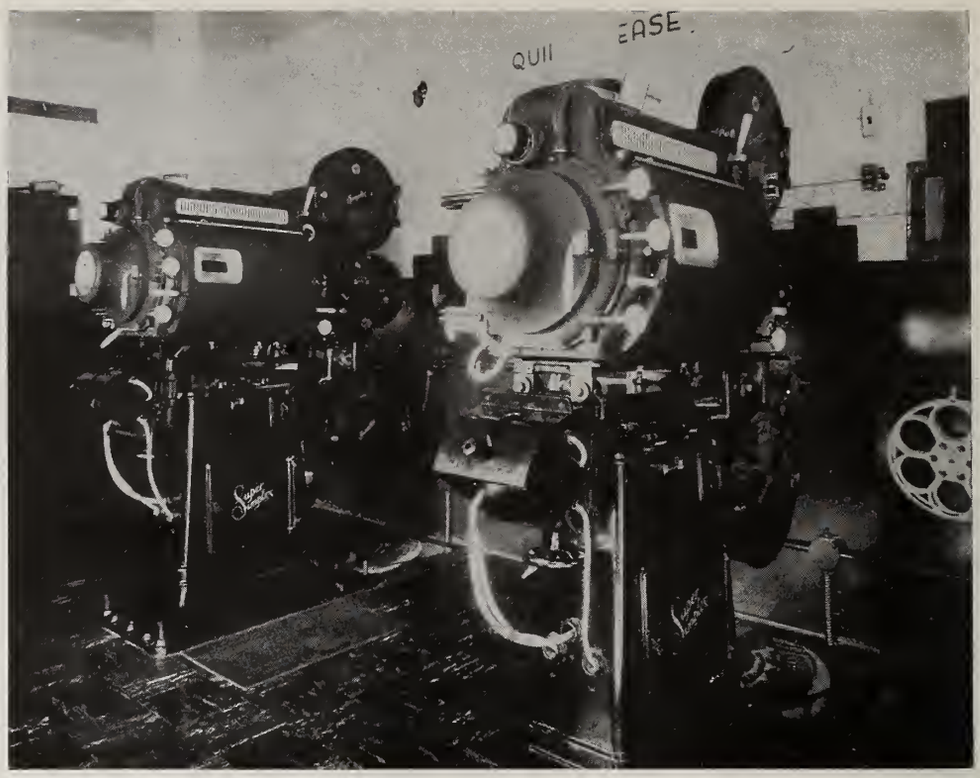
Otto Nelson, you will remember, dates from 'way back yonder in motion picture work. He became connected with the National Cash Register Company before the first cash registers were put on the market. One might say Otto started from scratch in the motion picture field, and this start was an accident.

It is an interesting story. J. H. Patterson, founder and former head of National Cash Register, spent a few months touring Europe. With him he had several cameras, but in shipping them back to Dayton, he lost trace of the best of the lot. All efors to locate it were of no avail, and eventually the steamship company settled for it.

Here's where the accident comes in. The lost camera was delivered to N.C.R. without record. It somehow reached the tool room in Dayton, where Nelson worked, and was tucked away under a bench. The tool department was moved three times and this crate, contents unknown, was moved with the department. Curiosity finally got the best of Nelson. He opened the crate and found the camera, which, since he had never even taken a snapshot in his life, he knew nothing about. Finally, however, he got it together just as Mr. Patterson happened along. Patterson naturally was pleased that it had been found, and since Nelson was fooling with it supposed he knew how to use it and told him to go take a picture of their main building.

The next hour was spent by Nelson in an attempt to find someone who could tell him how to take a picture. Finally a worker said, "All you have to do is to point the thing at what you want to take and push that bulb." This was done, and as luck would have it, the picture turned out to be the finest ever yet taken of the plant. From then on Otto was in charge of photography, which position led to supervisor of projection, which has played a very important part in the development of the N.C.R., in recreation, education of employes and in advertising. Last year, after 56 years of very faithful service, Mr. Nelson was retired when the company decided against retaining any one over a certain age—a fact which may cause J. A. Patterson to sleep uneasily in his last resting place. Incidentally, if any of you ever get a copy of the book which Otto plans to write now that he has the time, take my advice and read it. I have sat by the hour listening to his experiences and he had had some lalapaloosas.

We took two days going out, had a very pleasant visit and started home. I felt so spry I decided to make the whole trip in one day. Starting at 8:20 a.m. from Dayton, we arrived in Scarsdale, N. Y., at 12:20 a.m., a distance of 663 miles. We took the new Pennsylvania Turnpike, and



This is the projection room of the Will Rogers theatre in Charleston, Ill., sent in by Dale Armstrong, projectionist. The room is 14x20 feet, with a 9-foot ceiling. The concrete floor is covered with asphalt tile. The mechanisms are Simplex E-7, with 18-inch magazines, mounted on Super-Simplex bases. Lamps are Peerless Magnarcs, using 6½x8-mm. trim, drawing about 58 amperes, with 34-38 volts at the arc, supplied by a Hertner Transverter of 65-130 ampere capacity. The new Bausch and Lomb coated lenses, with spread of f 2, and focal length of 4.75 inches, are used with approximately 126-foot projection distance. The screen is 15½x21 feet, the projection angle 3°. Sound is "Mirrophonic," capable of 15-watt output, but this is being changed by adding another power amplifier to increase output to approximately 50 watts, undistorted. The men working in this theatre appreciate what they have, and do their best to keep it in shipshape order. Brother Armstrong says, "We are as cranky as old maids about the appearance and condition of our equipment. We have been ribbed many times because we wear boot moccasins on our shoes while working so as not to scratch the waxed floors, for with fifteen years of experience in projection we find that cleanliness and timely repairs make for better projection—and the best is what we strive for. We keep as reference books, which are always at hand, your second revision of the Sixth Edition of the *Bluebook, Radio Physics,* by Ghirardi, and Croft's *Library of Electricity.*"

I'm here to say it is about the best thing in roads I ever expect to see. Upon approaching a tunnel one sees signs posted which say, "Reduce speed to 50 miles per hour!" They have a highway speed limit, though; it's 70 miles per hour! Which all goes to show you guys who want to send me lillies, you'd getter raise 'em from seed!

More Requests for Projection Room Views

A NUMBER of the men have written in during the past few months asking for more pictures of projection rooms. The lastest is simply signed "From a humble apprentice." It says:

"Each month I receive my copy of BETTER THEATRES and immediately turn to your page so I can read letters with helpful suggestions from the 'boys.' I believe it was about two years ago that the brother projectionists were sending in pictures of their projection rooms. I found these snapshots to be very interesting and often wonder why the men stopped sending them in. Surely everyone in the field is interested in what the other fellow's workshop looks like, and many good ideas are obtained from them for use in their own rooms.

"Take, for instance, the picture of the Alabama theatre projection room in Houston, Texas. Brother Nelson gave us a fine idea by showing the under part of his work bench, which is on casters and used as a truck in which to haul film. I know nearly all projectionists read your column and all to whom I speak are interested in such pictures.

"I am only an apprentice but hope that some day I will be a real honest-to-gosh, top-notch projectionist. I am certainly willing to work hard and study to accomplish that end. If this comes to pass and I do become first-rate in my chosen profession, it will be due very largely to your teachings, for which I duly thank you."

Well, son, it seems to me you are traveling the right road and will reach your objective if you really continue to "study and work hard," for that is the one and only way I have ever found to get ahead in this world. Your words of gratitude are indeed appreciated.

And now, you guys, what about those snapshots. They're easy to take these days, and they're interesting to many of your fellow projectionists.

Building for American Industry and Defense

ONE EVENING in May, Edward and William Bausch led a group of 35 employes of the Bausch & Lomb Optical Company, being honored by the firm in recognition of more than 50 years of service. All are still on the job; one has been with the company 57 years. It seemed a good occasion on which to make note of the growth of B. & L., which has not only been closely associated with the development of motion picture technology,



The Bausch & Lomb plant in 1875.

but is now one of the great optical organizations of the world and an important cog in our national defense machinery.

John J. Bausch had been trained in optics but when he arrived in America, seeking a land of liberty after the German revolution of 1848, he had to get work as a wood turner. There wasn't anything doing in the optical line in the United States of 1849. Barring one unsuccessful venture in his regular vocation, he kept at



B. & L. plant today, covering 29 acres, employing 6,500

wood turning until 1853. Then, with $60 borrowed from Henry Lomb, who also had quit Germany, he opened an optical shop in a little store in downtown Rochester. . . . And now look at the picture of the Bausch & Lomb plant today. Incidentally, the interesting story of the growth of this establishment, which has done so much to give America at last a place in the optical sun, is told in a little illustrated booklet which, I believe, can be procured from the company, unless it is out of print.

Edward Bausch is active as chairman of the board at the age of 87.





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ROCKEFELLER CENTER, NEW YORK

CATALOG BUREAU

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Public Approval!

THE DALLAS MORNING NEWS
Dallas, Texas

New Equipment Installed at Palace Theater

With the opening of the Jack Benny-Fred Allen-Mary Martin picture, Love Thy Neighbor, Palace patrons will enjoy new sound and new screen improvements in the theatre.

Installation of new projection machines in the booth, a new sound system throughout the theatre and a new screen of latest design was completed this week, and these improvements will be brought into complete use for the first time Wednesday

Elmer Zrenner, technical engineer for Interstate Circuit, supervised the installation of the improved equipment after having made a trip to New York to select the units. National Theatre Supply Company installed the equipment.

The new Simplex E-7 projection machines in the booth enable the motion picture operator to perform his duty more efficiently. In addition, the images are more clearly defined on the screen, the light is steadier, all blur is eliminated and the light is "whiter" and more brilliant than has been possible in the past.

The sound system has been improved and amplified by the addition of new speakers, built especially for the acoustical problems of the Palace. Sound is clearer and is uniform throughout the house. Research developments also have made possible richer tone in the musical numbers, a point that will be clearly demonstrated in the several songs in Love Thy Neighbor.

100% Simplex REG. U.S. PAT. OFF GIVES 100% SATISFACTION

E-7

Simplex ★★★★ Sound

installed in the

PALACE THEATRE

Dallas, Texas

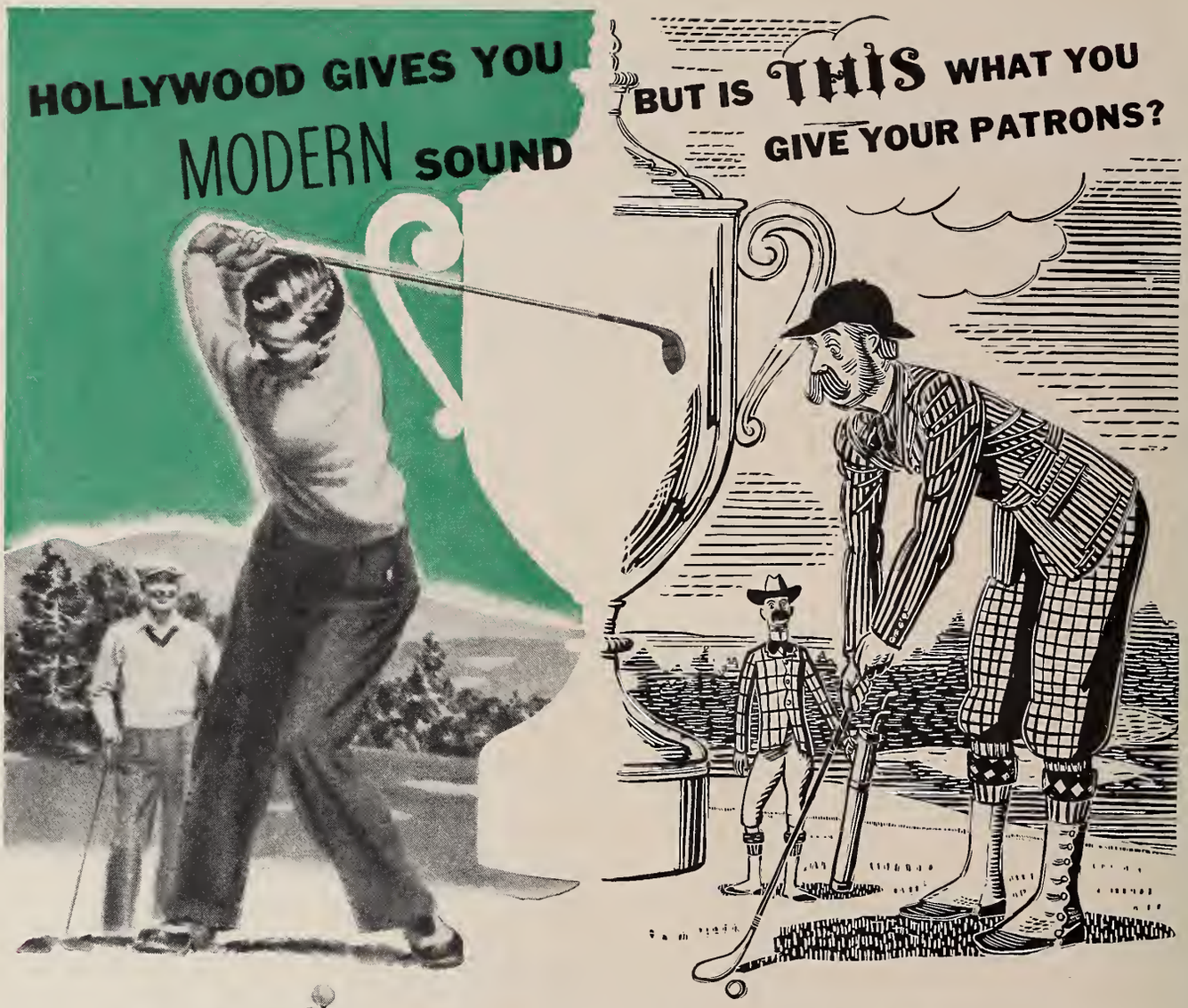
NEW Simplex SOUND and VISUAL PROJECTION EQUIPMENT *PLEASES PATRONS* and ENABLES PROJECTIONIST TO WORK MORE EFFICIENTLY

Simplex QUALITY WILL BE MAINTAINED UNDER ALL CONDITIONS

MANUFACTURED BY
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90 GOLD STREET, NEW YORK, N.Y.

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For Profits . . . Replace your old Sound System with

MODERN RCA PHOTOPHONE MAGIC VOICE OF THE SCREEN

IF YOUR box-office is in the "rough," take a tip from the *business* of golf. Streamline your sound equipment, just as the makers of golf clubs, balls and clothes have streamlined theirs. You will find it pays. For the modern movie-goer *knows* good sound, *wants* good sound. And with the RCA Photophone Magic Voice of the Screen you offer the *finest!*

And we mean finest! Remember—most Hollywood movie makers use RCA Photophone equipment for sound *recording*. So it is only natural that the RCA Photophone Magic Voice of the Screen for theatres is designed to best reproduce it. That's why over 6,000 theatres have chosen RCA Photophone Sound.

Designed and priced for large motion picture houses and small, the Magic Voice of the Screen is the profit potion you want for your box-office.

• • •

Trademarks "Victor," "Victrola," Reg. United States Patent Office by RCA Manufacturing Co., Inc.

Better sound means better box-office . . . RCA Tubes mean better sound.



THEATRE EQUIPMENT

Complete Sound Systems . . . Screens . . . Theatre Record Players . . . Projectors . . . Sound Reinforcing Equipment . . . Inter-Communication Systems . . . Hearing Aids . . . Service and Maintenance. See your RCA Photophone Representatives or affiliated theatre supply dealers. Photophone Division, RCA Manufacturing Company, Inc., Camden, N. J. In Canada, RCA Victor Company, Ltd., Montreal • A Service of the Radio Corporation of America.

MOTION PICTURE HERALD

MOTION PICTURE PROD. &
DIST. OF AMERICA,
28 W. 44TH ST.,
NEW YORK,
N. Y.

REVIEWS:

In the Navy
Adventure in Washington
Million Dollar Baby
Caught in the Draft
Naval Academy
Men of the Timberland
Repent at Leisure
Time Out for Rhythm
The Big Boss
Desert Bandit
Voice in the Night
The Bride Wore Crutches

THIS WEEK—Product Digest, Living Catalogue of the Industry

NEXT WEEK—The Release Chart

DECREE

YALE law experts question merit of Decree prescriptions of practises and say both blocks-of-five and advance screenings may have to be abandoned.

AAA editorially in its journal calls Decree "greatest inter-trade undertaking in our time."

ALLIED States Association warns Distributors not to scare Exhibitors away from Arbitration; sees little benefit from Decree so far.

SLUMP

WANING box office response brings exhibitor emergency sessions to consider conditions and remedies, with public mind preoccupied by war.

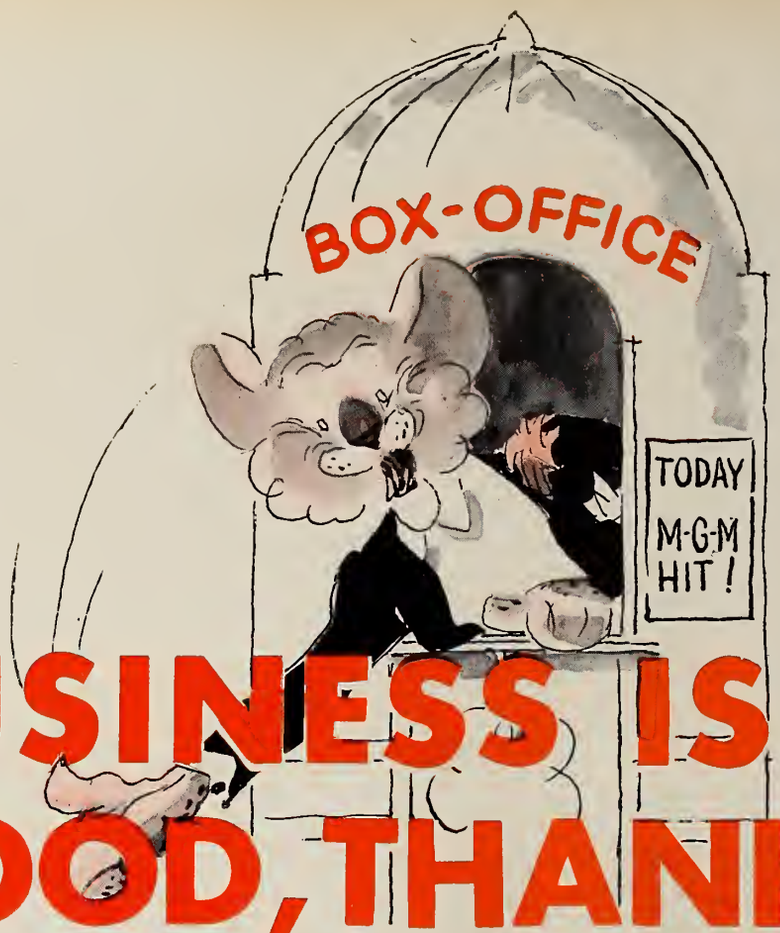
—in

Better Theatres

INTERIOR TREATMENT AND MATERIALS
PROJECTION ROOM ISOLATION

VOL. 143, NO. 9 In Two Sections—Section One MAY 31, 1941

Entered as second-class matter, January 12, 1931, at the Post Office, at New York City, U. S. A. under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York. Subscription prices $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyright 1941 by Quigley Publishing Company*



"BUSINESS IS VERY GOOD, THANK YOU!"



PREVIEW OF CLARK'S NEW PICTURE!

Raves! Just raves! Fox Theatre, Pomona, rocks audience with comedy and thrills of Clark Gable, Rosalind Russell in "Unholy Partners" (*title to be changed*).



"ZIEGFELD GIRL" SETS RECORD FOR HOLD-OVERS!

Three weeks at N. Y., Chicago, Frisco, Detroit, Buffalo, Oakland, Seattle, Denver, Worcester, Louisville. Two weeks in dozens of other spots!



"LOVE CRAZY" IS OFF TO A FAST START!

As predicted, just what the public craves today, the funniest film ever made and William Powell, Myrna Loy were never better!



JOAN'S 3rd WEEK AT CAPITOL, N. Y.

"A Woman's Face" starring Joan Crawford and Melvyn Douglas, packs big Capitol 3rd week! Held over 2nd week Pittsburgh, Detroit, Denver, Cleveland, Worcester, 'Frisco and more!



WOW! MARX COMEDY IS A HONEY!

At Huntington Park, Calif., preview audience rolled in the aisles at first showing of "The Big Store," big new Marx Bros. musical comedy with Tony Martin, gorgeous gals, and song hits!



WAIT TILL YOU SEE "BILLY THE KID"!

Screen it and see for yourself Robert Taylor in the biggest outdoor Technicolor sensation since "Northwest Passage."

THE FIRST PICTURE TO LAY BARE A WOMAN'S MIND!



Shining Victory"

—what every woman needs

n JAMES
TEPHENSON
nember him in 'The Letter'?
ERALDINE
ITZGERALD
best since 'Wuthering Heights'!

Written by
A. J. CRONIN
the brilliant author of "The Citadel"
With DONALD CRISP
BARBARA O'NEIL
Directed by
IRVING RAPPER
Screen Play by Howard Koch and Anne Froelick • Music by Max Steiner
A Warner Bros.-First National Picture

THE EXPLOITATION SPECIAL
FOR JUNE...FROM WARNERS!

See it! Book it! Play it! NOW!

THE BIG NEWS OF THIS WEEK WAS:



The first release of Warners'

MILLION DOLLAR BABY



in St. Louis, Roche
Indianapolis and L
—where it is m
causing a sen
thank y

e first preview of Warners'

OUT OF THE FOG



recognized already by those who saw it as the industry's next big money-maker! It's yours—and it's a pleasure —on June 14th!

IDA LUPINO
JOHN GARFIELD
in
'OUT OF THE FOG'
with
THOMAS MITCHELL
EDDIE ALBERT
GEORGE TOBIAS
Directed by ANATOLE LITVAK
Screen Play by Robert Rossen, Jerry Wold and Richard Macauley
From the Play 'The Gentle People' by Irwin Shaw

The next June Pride from
WARNERS
is called
"UNDERGROUND".
Watch for the exciting
news about it next week...

PRISCILLA LANE • JEFFREY LYNN
RONALD REAGAN
in
'MILLION DOLLAR BABY'
with
MAY ROBSON • LEE PATRICK
Directed by CURTIS BERNHARDT
en Play by Casey Robinson, Richard Macauley
erry Wold • From a Story by Leonard Spigelgass

BLOOD AND SAND IN TECHNICOLOR!

...HOLDOVER SMASH AT THE ROXY!



...HOLIDAY SMASH FOR THE NATION!

They love it

"Torrid romance... will have the men of America screaming to trade places with Power!"
—George Fisher, over Mutual network

"...Such a bouquet of clinches as hasn't been seen in years!"
—N.Y. Herald Tribune

"It's the talk of the town...the ultra-scorching love scenes between Tyrone Power and Rita Hayworth in 'Blood and Sand'!" *—Jimmie Fidler*

"Ty Power, they say, is another Rudy Valentino!" *—Walter Winchell*

"Tempestuous romance... a boxoffice hit!" *—N.Y. Post*

20th CENTURY FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 143, No. 9 May 31, 1941

AMBITION *and* FURY

TRAGEDY walks with William Fox. It is tragedy for him and tragedy, too, for all of us of this adventurous world of the motion picture. He has come to a debacle of sullied ambitions in the epilogue of a career of high attainment, great name, great power—all won by real ability, rare daring, amazing courage and endless labour. Now it has come to nothing, to far less than nothing. His laurels are ashes and he is left with empty, futile regrets. The industry to which he gave so much, from which he took so much, has a burning scar on its tradition.

A little boy from the village of Tulchva in Hungary, nurtured in the moiling penury of New York's lower East Side, worked and fought his way to a living, to success, to dominance in a self-made empire of the motion picture. He held a dictatorial mastery of many men and many millions, ruled over perhaps as much as half a billion dollars. He came in time into dire controversy, avalanches of defeat and loss; ultimately admitted, declared himself bankrupt.

But dollar bankruptcy, no matter what its terms were, was not the real failure of William Fox.

That real failure was declared on the recent day when he answered "guilty" to an indictment for the bribery of a Federal judge.

The path of courage and energy and ambition came to its sordid end, it seems, that dark hour when a handful of thousand-dollar bills, folded into a newspaper, was passed in a Philadelphia areaway.

Moral bankruptcy had arrived.

His cup overflows with bitter tea.

FOR many the year of his relentless, driving, demanding career he cried persecution. None in all the warring world of the screen was so much in the courts, so insistent with charges of invasion of his rights, his property.

In the end, divested of his powers, he caused the writing of a book to damn contemporaries of the motion picture and his every contact with the world of finance. All men were scoundrels, larcenous foes engaged in conspiracy to rob William Fox. That is what he told Upton Sinclair, author, and that was what Mr. Sinclair wrote, in 1933.

When William Fox entered that plea of guilty, was it in repentance or expediency? Is he proving his persecution by doing it himself? He is dramatically equal to that, too.

It is even possible, if one were to seek to explore the processes of another man's mind, that William Fox, so egocentric, so convinced that anything less than rule of his world was for him martyrdom, would seek the only justice he could know—his own will—hence justice, even if he had to buy it.

One who lived and worked with less fury could not have climbed to such a peak from which to plunge so precipitously. The power which gives great speed makes big wrecks.

In a century and a half of the American judiciary, just two indictments for corruption of the Federal bench and the buying of judgments have come to the cold light of exposure. William Fox has now stood in court to say that he is responsible for one of them. He did that for himself, for the industry which gave him success, for America—for him the land of opportunity and fortune.

He did not need to do it. He did do it. Now everyone is sorry; none has profited. Society has from it all only losses to share.

△ △ △

THE FITZGIBBONS

THE succession of Mr. J. J. Fitzgibbons to the presidency of Famous Players Canadian Corporation, Ltd., is important to all showmen as a signal recognition of merit and competency in showmanship.

Mr. Fitzgibbons, having been these several years in Canada as the operating lieutenant of Mr. N. L. Nathanson, is still to be remembered on this side of the border for his services in the old Publix theatre organization, functioning notably in New England and in Texas. That, in turn, reminds us that the rise of The Fitzgibbons in the north has been paralleled by the rise of The O'Donnell in the south, in that same Texas, in fact.

One excellent reason for this outgiving concerning Mr. Fitzgibbons is that, while putting in a word for him, we can also put in one for Motion Picture Herald. It is a most apparent part of the Fitzgibbons operation that he makes use of, and continuously causes his theatre managers to make use of, the service departments of the Herald, including Better Theatres, the book of the physical theatre and its housekeeping, and the Managers' Round Table section, pertaining to exploitation of the product.

Mr. A-Mike Vogel of that Round Table, looking over the editorial shoulder as this goes on paper, remarks, also, that the Fitzgibbons policy anent those exploitation pages, believing in giving as well as taking, encourages, most positively, contributions to those pages from his managers.

"It is amazing," observes Mr. Fitzgibbons, "that so many good managers can see and execute selling ideas for either a screen personality or a story, yet fail to realize the importance of publicity for themselves. When a manager fails to take advantage given to him [access to the Managers' Round Table pages, for instance—the Editor] he dissipates an asset of inestimable value to himself."

△ △ △

MR. WILFRED FUNK, publisher, got curious last autumn about why people buy books. He had ten thousand questionnaire postcards tucked into three books as they went into distribution, asking. The returns now reported say that 57 percent bought because of reviews, 23 percent by reason of word of mouth and 20 percent through advertising. Mr. Funk's survey did not and could not, however, discover how many of the reviews, or how much of the "word of mouth" took origin in advertising. "They Say" is an oracle of uncertain inspirations.

—Terry Ramsaye.

This Week in the News

High Price for Talent

AGENTS have profited more than any other Hollywood group from the new order of operations imposed upon production by the consent decree, Walter Wanger, independent producer, said Monday in Hollywood. Efforts of companies signatory to the decree to secure services of a maximum number of personalities so as to have the utmost resources available for making up the blocks-of-five required by the decree have resulted, according to Mr. Wanger, in a scarcity of talent which has enabled agents to sell "almost anyone" at high prices.

Consequently few personalities are available to independent producers, said Mr. Wanger, and these few at virtually prohibitive figures. One result of the "scramble for talent," he predicted, will be to make the product "more mechanical than ever" on account of studio concentration upon building up a supply of blocks at sacrifice of quality.

Silverstone Resigns

STOCKHOLDERS of United Artists have accepted the resignation of Murray Silverstone, general manager in charge of world-wide operations, Mary Pickford, U. A. co-owner-producer, announced on Wednesday in Hollywood. Mr. Silverstone will form his own unit to produce features for United Artists release. A meeting of the United Artists partners approved Mr. Silverstone's request that he be released from his present contract as soon as a successor was appointed.

Mr. Silverstone revealed that Miss Pickford was interested in, and would be identified with the new Silverstone producing company. Mr. Silverstone entered the motion picture industry from the staff of the New York district attorney in 1918. His United Artists association began as sales representative and later manager in South America, Australasia and London. He was appointed chairman of the executive committee in April 1938 and later became chief of world-wide operations.

Golf with Showmanship

PROFESSIONAL golf lessons at regular theatre prices were a new departure offered recently at the Warner Sanford, in Irvington, N. J., where in exchange for resultant publicity, a local "pro" cooperated in lessons from the stage to explain the various strokes and proper grips. According to Tony Williams, district manager, much attention to the lessons was had from among the golfers in that sector who were informed of the proceedings through a vigorous promotional campaign, which increased grosses appreciably at little expense.

How the Warnermen went about it and with what, is detailed among other reports from the field in this week's Managers' Round Table, which starts on page 59.

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Sues Nazi Films

UFA, German films distributor in this country, will be prevented from distributing the now famous Nazi chronicle of victories on the Western Front, "Sieg im Westen," if the Non-Sectarian Anti-Nazi League, of New York, has its way. The League this week applied to the New York Supreme Court, Albany, for an order of mandamus, directing Frank P. Graves, the state's Commissioner of Education, to restrain dispensing, and even exhibition, of the film, until a license as a feature is obtained.

The League asserts the film is not a newsreel; therefore it needs to bear a license from the state's Board of Regents. The League further asserts success of its case will establish that such films are not newsreels; merely propaganda. It had protested, previously, to the State Department and to the Department of Justice, alleging German "newsreel" compilations are efforts to interfere with this nation's internal affairs.

"Sieg im Westen" is currently at the 96th Street Theatre, in New York's German district. It has also played in several other cities.

16 mm. Chaplins

THE FAMOUS Lone Star-Mutual two reel Chaplin comedies of 1917, subject of more copyright controversy and more contract issues than any other pictures in history, were involved in court action again this week when on Wednesday in Los Angeles Federal court, Festival Films, Inc., holders of some 35 mm. rights, sued Edward Cohen, operating Movie Parade Theatre, for violation of copyright by the exhibition of 16 mm. versions of the pictures at issue.

Festival Films, represented by Herbert Silverberg, is a subsidiary of Commonwealth Pictures Corporation, which is a subsidiary of Guaranteed Pictures Corporation, which claims possession of all rights on the Chaplin pictures by a succession of transactions going back to the Lone Star Corporation which made the pictures.

The Lone Star Corporation, headed by John R. Freuler, made that first spectacular star contract by which Charles Chaplin was paid $670,000 for what was to have been a year's work. Mr. Chaplin, delaying for inspiration, spent eighteen months on the job. In the days of that contract there was neither 16 mm. nor television and the Chaplin contract took no cognizance of such media. Meanwhile all rights, of any nature, belonged to Lone Star, and under that contract, every version of every picture wherever or whenever exhibited required Mr. Chaplin's approval.

Fireside Chat Cost 30%

CIRCUIT leaders in New York receiving wired reports from their theatres in the field, Wednesday morning, following President Roosevelt's emergency radio talk, counted an average of 30 per cent drop in attendance. Scores of theatres throughout the country circumvented the conflicting theatre and radio time, by plugging in the broadcast on loud speakers in theatre lobbies, widely publicizing that fact in advance.

Not since President Roosevelt's first fireside chat to the nation on March 4, 1933, did the country stay by its loud speakers as it did for Tuesday night's message from the White House.

More than 500 radio stations, both independent and chain, broadcast the speech and a large number rebroadcast it at a later time. Short wave stations carried the talk with translations around the world.

Stephen Early, presidential secretary, Wednesday, estimated 69,650,000 persons in the United States heard the President's message, an all time high, he said.

Zukor the Realtor

SCENICALLY minded Adolph Zukor, whose first motion picture enterprise was the Engadine Corporation, named for a famously beautiful valley of his homeland, has turned again to the land and landscape. Now with Federal Housing Administration alliances, he is converting his 700 acre estate at New City, in Rockland County, New York, west of the Hudson, into a realty development devoted to smaller homes. It will be called Rockingham Park. It has been estimated that Mr. Zukor has over the years spent something more than three million dollars on the development of his estate. A great deal of it was for moving some brooks and pushing the hills around. His foreman, one Murphy, used to inquire every morning what changes of the landscape were in order for the day. That was when Mr. Zukor was commuting between Haverstraw and New York by speed boat. In those days his guest house at New York City was a motion picture institution, and on his courses many a pinochle player learned about golf.

CBS Unloading

PENDING disposal by Columbia Broadcasting System of its interests in concert talent management will return the concert field to independent management, away from the influence of broadcasters, for the first time since radio took over the concert field for the exploitation of its talent.

Anticipating further Federal Communications Commission anti-monopoly orders—such as those which recently ordered the National Broadcasting Company to sell its Blue network, and which criticized the activities of the chain broadcasters in music, lecture, and record fields—the Columbia Broadcasting System board of directors met in New York at mid-week to consider selling its Artists Bureau, with a vast array of talent, to the Music Corporation of America. The board was also to vote on sale of its Columbia Concerts Corporation to that corporation's minority stockholders.

Reported, but unconfirmed price, at mid-week, was $500,000, for the contracts of talent now held by the CBS Artists Bureau. It was said final decision would be made by the CBS stockholders.

The "artists"—including actors, lecturers, and band leaders—were to be shifted from one agency to another, in the deal, as baseball players are shifted. Whatever their objections might be, or those of the American Federation of Radio Artists, it was pointed out that the contracts of these personalities are assignable.

MCA thus far, has booked bands; the acquisition of the new talent places it among the country's foremost booking agencies.

Columbia Concerts Corporation comprises the largest concert management firms, who represent great stars of the music world: Yehudi Menuhin, Lily Pons and Richard Crooks, Lawrence Tibbett, Rose Bampton, among a score.

Officials of the Federal Communications Commission are scheduled to appear before the Senate Interstate Commerce Committee June 2nd to discuss the desirability of an investigation of the network-operation regulations issued by the commission last April 3rd.

Churchill Wins

CONFIRMED by a letter, the Publicity Directors Committee of Hollywood in session with the "correspondents group," have agreed to "an effort to preview pictures in Hollywood for the press, in advance of other showings elsewhere." This, on May 24, was the outcome, for the while, of the issues raised by the Hollywood reviewers and correspondents for the national and international press, under the leadership of Douglas Churchill of the New York *Times*, sometimes known as "The Churchill of the West" to avoid confusion with the overseas situation.

It is somewhat unofficially said that the aim is to give the West Coast reviewers two weeks lead over previews and openings.

The matter of adequate differentiation between the interests and functions of the lay press and of the trade press and the priority interest of the motion picture exhibitor was yet to receive attention and action. MOTION PICTURE HERALD has editorially stated the position of the showmen, the exhibitors, who do not want to be told about pictures by their customers before the retailers have heard about them.

Paramount's Answer

PARAMOUNT Newsreel, in its last release depicting strike scenes at the Navy's shipyard in San Francisco, answered the criticisms of the *Daily Worker* and *PM*, newspapers in New York, that its news coverage of labor upsets in connection with defense production activity was biased, that Paramount News was purposely cutting labor scenes from its footage.

The Paramount release, which originally was filmed for 400 feet, was slashed to 50 feet by Navy censors, and in an introductory note to the film, the Paramount editors explained the reason for footage deletions, inserting at one point in the film a black lettered band stretching across the screen, informing the audience that shots were "Censored by the United States Navy."

Alperson at KAO

CHARLES W. KOERNER, general manager of RKO-Keith theatres, Wednesday, disclosed the appointment of Edward L. Alperson as general manager of the circuit's film buying and booking department. Max Fellerman's status continues as chief film buyer and booker.

Grierson Stays

REPORTS that the Canadian Government has been entertaining designs to abolish the National Film Board as a wartime "luxury," especially since there is another active office, the Canadian Government Motion Picture Bureau, seem to have been spiked by John Grierson's recent statement that he is remaining at his post.

Mr. Grierson came to Canada from England before the war, on the Canadian Government's invitation to re-vitalize the Canadian motion picture scene.

He has put an end to all speculation with his announcement: "I'm staying on."

Talent Tastes

TWO thirds of the film actors questioned in Hollywood by Dr. Leo Rosten's Motion Picture Research Project criticized the kind of stories in which they appeared.

The actors criticize "propaganda," "trifling plots," "too much gag humor," "too much talk and not enough action" and "too little care." They also think our films lack the subtlety of foreign films.

The actors were asked, specifically, what kind of stories Hollywood should produce, what they thought about the originality of stories they play in, how the stories should be treated, what they thought of the "star" system, and what part they thought boxoffice results played in judging film content. Only a small percentage criticized the star system.

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THIS WEEK IN PICTURES

AMERICANS ALL was the slogan given Skouras theatre managers to build on for a metropolitan exploitation campaign based on Pan-Americanism and the Good Neighbor Policy. At right is the flag display in the lobby of the Fox Hackensack which staged one of the more elaborate programs. Immediately below the lobby picture is one of the several displays—the products of Argentina. Below, Charles Skouras, circuit executive, explains the project proudly to Charles McCabe, president and publisher of the *Daily Mirror*. Story on page 52.



Pictures by Staff Photographer







HEAD of the national Office of Civilian Defense, New York's Mayor Fiorello LaGuardia, wears his new responsibilities during an evening off at the Palace to see RKO's and Orson Welles' "Citizen Kane."

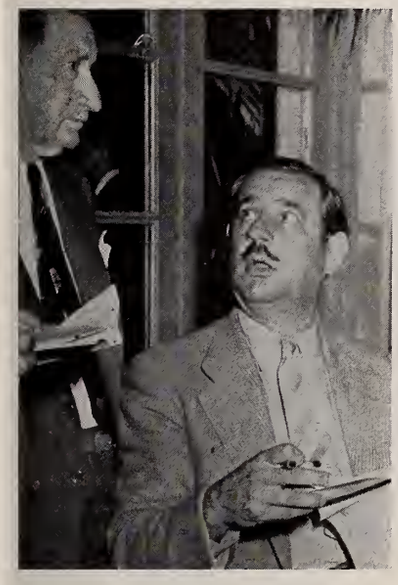


GUESTS AND HOST, left, at the banquet given by Tri-States Theatres for its theatre managers in Des Moines are Claude F. Lee, Paramount public relations chief; A. H. Blank, president of Tri-States Theatres, and Dr. Eddie Anderson, Iowa State football coach. Story on page 24.



FAREWELL. New York exhibitors and the Motion Picture Associates ate lunch last Friday with Charles Stern, newly appointed United Artists district manager for Chicago, just before his departure for his new post. Above are Ben Knobel, Louis Frisch and William Sussman, eastern division manager for 20th-Fox. Below, left, are Harry Hecht of the Hecht circuit and Lee Newbury, president of New Jersey Allied. The guest of honor greets a friend, below, right.

Pictures by Staff Photographer







By Staff Photographer

BACHELOR DINNER. The week before his wedding was made memorable for Sam Epstein of the 20th-Fox contract department at a dinner given him by his friends at the St. Moritz Hotel, New York. Above Herman Wobber, general sales manager, discourses on married life. Mr. Epstein is seated in the center, flanked by Joseph Lee, New York sales manager, who was master of ceremonies.

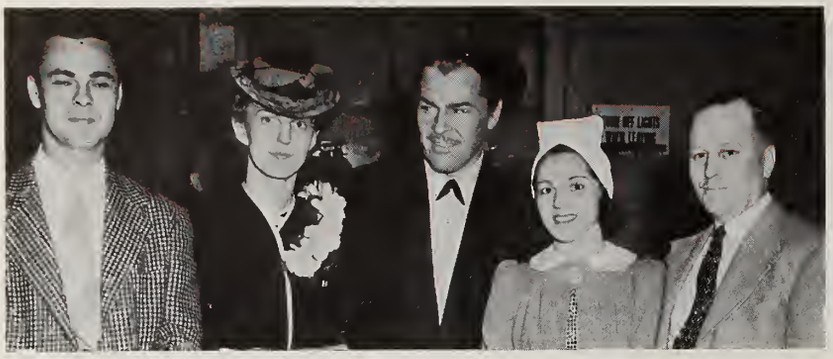
BRUCE F. ATKINSON, right, American projectionist in training with the Royal Canadian Air Force at Toronto. Member of a South Carolina exhibitor family, for the last five years he was at the Carolina in Lumberton, N. C.





ANNIVERSAY. Harry F. Shaw, New England division manager for the Loew-Poli Theatres, behind the flowers at right, was guest of honor on his seventh anniversary in New England at a Connecticut MPTO luncheon in New Haven. The guests above are: B. E. Hoffman, New England Warner Theatres; Lou Schaefer, Paramount, New Haven; Dr. Jacob Fishman, president of Connecticut Allied; Ted Jacocks, new president of the MPTO, and, standing, Herman M. Levy, secretary of that organization.







By Staff Photographer

JOHN JOSEPH, Universal advertising and publicity director, makes a visit to the home office in New York to confer on campaigns for new films.

ROBERT K. FULTON, theatre manager for the Tri-States circuit in Waterloo, Iowa, vacationing in Hollywood, visits Brian Donlevy on the set of "The Birth of the Blues" at Paramount. In the conventional order are Mr. Fulton, Mrs. Ray Berry, Mr. Donlevy, Mrs. Fulton and Mrs. Berry.



CONVENTION INTERLUDE, right. At the Arkansas Independent Theatre Owners' meeting in Little Rock, Ark., are R. X. Williams of Oxford, Miss., president of the Tri-State Theatre Owners Association, and W. A. Malin, newly elected president of the ITO.

SALES and production confer, below. Arthur Kelley, United Artists sales manager, looks over the possibilities for Edward Small's newest production, "International Lady," on the set. Left to right, Mr. Small, Mr. Kelley, George Brent, star, and Tim Whelan, director.





By Metropolitan

HARRY C. ARTHUR, right, Fanchon & Marco executive, chats with Judy Canova, star of Republic's "Puddin' Head", on the set in Hollywood.



REPUBLIC managers and franchise holders, above, are gathered in New York for product discussions. Seated: Morris Epstein, Sam Seletsky, James R. Grainger, president; Nat Lefton, Sam P. Gorrel, G. C. Schaefer. Standing, front row: S. Borus, Jack Bellman, Jake Flax, M. E. Morey, Lloyd Rust, Max Gillis, George Flax, G. H. Kirby, Walter Titus. Standing, back row: J. J. O'Connell, Sam Seplowin, Sidney Picker, S. A. Fineberg, Arthur Newman, A. L. Pindat, Al Gregg, John P. Curtin. Story on page 25.



LOU ROME, right, of the Rome circuit, Maryland, with Mrs. Rome and a party of friends visits Rosemary Lane on Columbia's "Time Out for Rhythm" set.

TIME OUT FOR GOLF

EXHIBITORS, distribution personnel and the trade personnel deserted New York last week for the annual *Film Daily* golf tournament at Great Neck, L. I. Playing guests are pictured here, before and after teeing off. Following are the winners:

Team Play: Winning Team: Ampa—Monroe Greenthal, Herb Fecke, Paul Lazarus, Jr., Herbert Berg. First Runner Up: Eastman Kodak—Richard Brady, Don Hyndeman, George Blair, Jack Cunliff. Second Runner Up: Warners—Joseph Hummil, Leonard Palumbo, Abe Kronenberg, Bob William. Third Runner Up: Trade Press—Paul Greenhalgh, Al Dwyer, Pearce Chauncey, James Cron.

Individual Play: Low Net, Paul Greenhalgh. Low Net, First Runner Up, Herbert Fecke. Low Net, Second Runner Up, Gordon W. Hedwig. Low Net, Third Runner Up, Paul N. Lazarus, Jr. Low Gross (Quigley Publications trophy), Harold Rinzler. Low Gross, First Runner Up, Bob Wolff. Low Gross, Second Runner Up, L. Palumbo. Low Gross, Third Runner Up, Gerald Barry. Low Gross, Fourth Runner Up, John Murphy. Low Net—Exhibitor, Irving Dashkin. Low Net—Exhibitor, Runner Up, Max A. Cohen. Low Gross—Exhibitor, E. L. Hyman. Low Gross—Exhibitor, Runner Up, George Skouras. Putting Contest, Winner, J. J. Alterman. Putting Contest, First Runner Up, Henry Brown. Putting Contest, Second Runner Up, C. H. Moses. Driving Contest, Winner, P. Santry. Driving Contest, First Runner Up, R. Keenan. Driving Contest, Second Runner Up, N. Nicholson. Birdies, Winner, E. M. Hartley. Birdies, Runner Up, R. William. Best Dressed Golfer, Hap Hadley. World's Worst Golfer, W. Schneider. Best Left-handed Golder, E. S. Gaylor, Jr.

(*Pictures by Cosmo-Sileo*)



Above. Max A. Cohen, Harry Buxbaum, Ed Rugoff.



Left. Dick Hyland, William Scully, William White, Jack Bowen, George Skouras.





Above. Walter Futter, Charles O'Reilly, Tom Ellsworth, Bob Wolff.

Right. Sam Rinzler waits on the first tee.



Right. Charles Moses, Moe Sanders, Morris Kutisker, Murray Schoen.

RCA GETS 'BIDS' FROM CIRCUITS FOR ITS WIDE-SCREEN TELEVISION

Formation of Coast-to-Coast Wired Network Seen Plan Behind Report of Request For 'Hundreds' of RCA Units

A bid from at least one of the largest motion picture circuits in the country for exclusive, nationwide rights to the Radio Corporation of America's new large-screen theatre television was reported in RCA quarters this week, barely a fortnight after RCA presented its large screen television pictures to the industry at a demonstration in the New Yorker theatre, New York. The film circuit was described as bidding for "several hundred" of the RCA units if it can have them exclusively for a coast-to-coast chain of television theatres. RCA has said theatre television sets would cost $30,000 apiece.

Fox West Coast-National theatres, headed by the Skourases, was mentioned in high RCA quarters as the author of an initial offer to buy or lease rights to the theatre television projector which reproduces either wired or broadcast pictures on a 15 by 20 foot screen.

Chase Interest Seen

Chase National Bank, of New York, owns a controlling interest in Fox West Coast.

It was recalled in television circles that the National theatres group had expressed interest in the possibility of wide screen television long before the first public demonstration at New York on May 9th, and are understood to have launched a study of television costs soon after the RCA equipment was demonstrated to the Federal Communications Commission at New York late in January.

More significance was added to the reports by the comment of George Skouras, head of Skouras Theatres in the east, after he had witnessed the New Yorker demonstration three weeks ago, when Mr. Skouras observed: "My opinion is that television has reached the stage of being box-office entertainment. The expense of the program is of no importance, if the product supply is available. Possible Government control, through the FCC, need not be alarming unless theatre television is used for something other than entertainment." (MOTION PICTURE HERALD, May 17th, page 15).

Sources of product, program types and the mechanics of a coast-to-coast television network at this time were not described, nor are they believed to have even been discussed at this early stage of the bidding. Presumably the circuit executives and bankers have surveyed product possibilities and are sufficiently confident of an early technical solution of the problem of long range television relay to be ready to make concrete offers for a "ground floor" position in the exploitation of television.

The Chase-National theatre interests are also closely associated with Twentieth Century-Fox Film Corporation, major producing unit for motion pictures. Observers note that the Fox studios, talent, and production experience could easily become a source of television product. In its promotion of the large screen television RCA has repeatedly emphasized the need for a product source outside of the equipment field and has repeatedly appealed to the motion picture industry, along with sports interests, to consider the formation of sources to supply theatre television receivers with topflight entertainment and sports pictures.

Executives at RCA were unwilling to discuss any bids or formally divulge the nature of any conversations with potential circuit customers. At Los Angeles, the National Theatres home office denied, through Andy Krappman, aide to Charles Skouras, that Fox West Coast was interested in RCA's televison on any basis at present. He advanced the claim that television is impractical for theatre use now because of production limitations. Mr. Krappman referred inquiries on any deal with RCA, to Spyros Skouras, "big boss" of National Theatres, who was not available.

Meanwhile other approaching film circuit television participations are promised via Paramount-Balaban and Katz Theatres, in Chicago, through Paramount's interest in Dumont Television, which B. and K. has been developing in Chicago.

Rialto to Use Scophony

The first American theatre to present large size television on its screen meanwhile appeared likely to be the Rialto theatre, "house of horrors," operated at Broadway and 42nd Street, New York, by Arthur Mayer. Last week Mr. Mayer and Scophony Television, Ltd., announced that the Rialto had signed a contract for the installation of a 6 by 8-foot receiver similar to the television apparatus installed and operated in the Odeon and Monsiegneur theatres, London, by Scophony before the war. Arthur Levey represented Scophony in the American deal.

Part of the equipment used in Britain has been shipped to this country and will form the nucleus of the installation at the Rialto. The apparatus will be altered to conform with standards agreed upon by the Television Standards Committee. Preliminary tests with home receivers at the Rialto, according to Scophony engineers, indicated that there should be no technical difficulty, or excessive electrical interference in the successful operation of the large size equipment. A regulation television antenna will be installed on the roof of the theatre to pick up programs directly from the air.

A teamsters' strike in New York delayed transportation of the Scophony equipment to the theatre. However, it was expected to be in operation within a week or ten days.

Mr. Mayer, who has operated the house with second rank features and first run horror pictures revealed that the theatre would pick up experimental programs telecast by NBC, CBS and other transmitters in New York until the fifteen hour a week minimum of operation recently approved by the FCC starts on July 1st.

What will happen with Rialto programs after commercial telecasting becomes permissible on a regular schedule after July 1st remains a question. Mr. Mayer has indicated that the Rialto will be willing to pay "reasonable" license fees for copyright material such as ASCAP or BMI music, or copyright royalties for dramatic vehicles or similar material.

Commercial Programs Free

Sponsors of commercial television programs, said to be anxious to give commercial messages widest possible circulation, will approve of theatres using their program, Mr. Mayer believes. Only for sustaining programs will theatres be asked to pay television fees, he predicted. Moreover, he indicated, there are legal assurances that the theatre or anyone else may pick up and exhibit regularly broadcast events. He said there had been no indication of antagonism from any of the three companies planning to start regular television programs in July. They are NBC, CBS and Dumont. The latter company, with theatre connections of its own through Paramount, the Balaban and Katz circuits, is said to have expressed encouraging interest in the Rialto's pioneering with public box office reaction to theatre television.

The question of theatre reproduction of programs telecast primarily for home reception raised a score of legal questions, however, which broadcasters, theatre operators, and lawyers were hesitant to approach. There was general agreement that they would remain a moot issue until a test case is brought by a broadcaster against a specific theatre charging invasion of property rights, or otherwise attacking the uncompensated use of telecast material.

A further complication appeared in whether television would rank with newsreels and news photographs

Precedents establishing the right to receive and use commercially programs or pictures broadcast at random over the air waves were few and none authoritative. Most lawyers held, however, that the sponsors of sports events, such as prize fights, baseball games or horse races would have a superior proprietary right over any televised picturization of the event, particularly if it were displayed commercially in competition with the event itself. It was observed, too, that the right of photographic privacy has been widely upheld in the courts.

Last year when NBC was engaged in an extensive program of experimental telecasting it received permission from Mike Jacobs, head of the 20th Century Sporting Club, to televise a fight at Yankee Stadium. A nearby theatre installed a television receiver in its lobby, and advertised that its patrons could see the fight for 25 cents. Mr. Jacobs protested violently but the theatre was not forced to halt the program or its advertising. Mr. Jacobs eventually refused to permit further telecasting of fights which he promoted.

THEATRE TO PRESENT RADIO PLAYS

Believed to be the first tie-up of its kind, the Keith's theatre, a Stanley-Warner house in Philadelphia, will sponsor a little theatre group for radio dramatizations. Starting Sunday, June 1st, a group of semi-professionals, directed by David Glenn, and to be known as the Keith's Theatre Players, will present a weekly series of radio dramatizations each Sunday, from 3 to 3:15 P.M., over WDAS, Philadelphia. Each broadcast will present a dramatized adaptation of the theatre's current attraction.

One broadcast period each month will be devoted to a motion picture contest. Three scenes from three outstanding pictures produced during the past decade will be dramatized and listeners asked to guess the picture titles. The first 25 correct answers will be awarded pairs of house passes. The programs will be produced by Dave Horowitz, assistant manager of the theatre, in association with Jack Goldman, manager of the theatre.

BLOCKS-OF-5, AND SCREENING MAY HAVE TO BE ABANDONED, SAYS YALE

Yale Law School, Analyzing Consent Decree Enforcement, Question Merit of Selling Practices Imposed by Document

Giving the industry, the United States Government and any other interested parties to the motion picture consent decree probably the most outspoken opinion to date of that new order imposed by the Department of Justice, authorities of Yale Law School declare the selling practices of the decree are "of questionable merit," that, "surely the possibility of abuse exists in the workings of the former practices," and, "it may be that the 'blocks-of-5' and 'trade showing' clauses will have to be abandoned, and new procedures devised in the light of future experience."

The Yale report was published this week by the American Arbitration Association, in its Journal, Vol 5, No. 2.

It is admitted, of course, that only a fair trial can determine "whether the artificial compromise developed as a curative will relieve or only aggravate the evils inherent in the distribution system."

"Does Not Go Far Enough"

Delving into an analysis of the enforcement of the decree as a part of its continuing study of the legal, legislative and economic aspects of American industry and Government, Yale Law School, in its *Yale Law Journal,* observes also that the decree's provisions against clearance, run and other forms of discrimination "are weak only in those instances where they do not go far enough and in the over simplification in denoting circuit buying power as the sole cause of favoritism.

"The decree is the product of negotiation and compromise by contesting parties, and therefore can hardly be expected to achieve a legislative standard of perfection," observes the Yale Law analysis, continuing: "It is broad in scope and highly experimental in certain of its details," stressing here that the merits or evils of the various must eventually prove themselves through experience in practice.

"It would be unfortunate to judge the success or failure of the decree as a unit," warns the report, "for the decree has been aimed at more than one channel of restraint. Moreover, in the establishment of the grievance machinery of disinterested arbitration (through the American Arbitration Association system), the decree has achieved a technical advance in anti-trust enforcement which may prove of greater value than any of the provisions more particularly related to motion pictures.

"From the standpoint of development of anti-trust law, perhaps the most significant single feature of the decree is the delegation of its primary enforcement to an independent arbitration tribunal under the aegis of the experienced American Arbitration Association. Power to invoke this remedy rests solely with exhibitor complaints not party to the original anti-trust action or in any way bound by the contents of the decree. By this procedure, the prohibitions of the typical anti-trust injunction which are usually difficult to enforce, have been converted into working devices for the protection of interests previously victimized by the various abusive practices. Without the inclusion of such a mechanism, efforts at relief short of complete divorcement could hardly have been effective in the face of a necessity of enforcing each violation by arduous and time-consuming contempt proceedings.

"It is questionable whether such arbitration could have been imposed upon losing defendants if the Government had won its suit. The Sherman Act gives the courts power to enjoin or otherwise prohibit illegal practices and it might be doubted if this could be extended to allow for organization and operation of arbitration machinery. But the use of the consent mechanism has apparently obviated these difficulties.

"Under the decree only the defendants who have consented to the arbitration procedure are obligated to arbitrate all claims brought against them. The right to initiate arbitration proceedings is unilateral and can be invoked only by aggrieved exhibitors; yet no such exhibitor is compelled to arbitrate any dispute which he elects to try directly in a legal proceeding under the anti-trust laws. If the exhibitor decides to arbitrate, however, he will be allowed to do so only if he agrees in advance to accept the award of the tribunal.

"Not only have the legal interests of the immediate parties to the arbitration been fully protected, but the rights of all other persons, directly or indirectly affected by any arbitration hearing, have been similarly secured. They have been granted the absolute privilege of intervening to become a party on agreeing to abide by the arbitrator's decision. Furthermore, the awards, where violations of the decree have been indicated, have been carefully drafted so as not to interfere with existing contract rights of any such outsiders. Both clearance and run awards have been made operative only in respect to subsequent contracts. No private enforcement of any nature is prescribed for violation of the prohibition against licensing pictures to circuit exhibitors for theatres located in more than one exchange district. On the other hand, where run discrimination has been shown, the award, 'divorcing' the 'guilty' theatre from its circuit for purposes of all future contracting, operates directly against the exhibitor recipient of the favoritism without seriously affecting the position of the defendant distributor.

"While arbitration, as a general method of enforcement seems highly advantageous in the present situation, a serious problem is raised by the time lags and risk of expense inherent in the organization of the particular arbitra-

(Continued on following page)

AAA Calls Decree "Greatest Single Inter-trade Undertaking"

The American Arbitration Association, which conducts the arbitration system for grievances under the motion picture consent decree, this week paid tribute to that document as "probably the greatest single undertaking in our time to build inter-trade relations.

"As the decree succeeds, other industries, in just as perilous a condition, will benefit. Equally important is the fact that the Decree lifts a huge economic burden from the Government and the motion picture industry. The Consent Decree is part of the new technique of defense, which so unites a people in their mutual trust, confidence and cooperation, that these war techniques will fail.

"Whether the experiment succeeds or not, it cannot fail to strengthen one of the American basic freedoms. That is the legal right to settle voluntarily our own disputes. The Arbitration Law enacted by Congress in 1925 gave this legal right to Americans. The Consent Decree strengthens immensely that right, for it is the Government itself and the court which affirmatively grant it specifically to one of the greatest of American industrial groups.

"The Decree, in effect, is a grant of authority to business not only to police itself, but to experiment with its own problems. Should this experiment succeed, it may well free business from many future restrictive regulations and restore much of its initiative and faith in developing and controlling itself.

"Here we had a leading American industry and our national government at odds. In a few months the industry has moved from a situation where millions of dollars were being spent to fight, to one where a half-million dollars are being spent to keep peace.

"The men who wrote this Decree, whether it succeeds or fails, wrote a historic document, for under it our Government and the motion picture industry have found a way of composing their differences and of going forward together. Instead of prosecuting, Government is cooperating; instead of dictating, Government is offering freedom; instead of drastic legislation, guiding principles are laid down. And business, on its side, has met the Government half way. Today you have friendship instead of enmity between the Government and this vast industrial group,—a friendship demonstrated by the enthusiasm with which the industry offered to the Government the entire facilities of the Motion Picture Arbitration Tribunals, which it is spending a half-million dollars annually to maintain, for free use by the National Defense Mediation Board or any other government agency having need for such facilities."

LAW JOURNAL ON DECREE

(*Continued from preceding page*)

tion scheme proposed in the decree. It is axiomatic that the possible awards must warrant the risk of loss or exhibitors will not resort to arbitration. The great gains achievable in any successful proceeding, and the improbability of securing sufficient or rapid relief through direct court action, insure against any paucity of clearance or run actions; but the same cannot be said of certain lesser rights 'guaranteed' by the decree. It is doubtful whether exhibitors can be expected to risk the burden of costs of arbitration where a distributor has illegally conditioned the licensing of pictures to theatres in one exchange district upon the simultaneous licensing of the pictures for theatres located in other exchange districts, since the distributor, if found guilty, must merely pay a nominal sum into the general arbitration fund, and the complaining exhibitor receives no direct relief. Similarly, the 'right' to cancel short subjects, offensive pictures, or additional blocks of features forced on the exhibitor as a condition to the lease of other desired features, is of doubtful value if the primary arbitraiton may extend well over a month before any opinion is announced. As no exhibitor can be expected to wait for a month prior to discovering what pictures he has available for playing, it would seem advisable to amend the arbitration rules to provide for expedited hearings of such 'forcing' cases. In other instances the award may have to be made more appealing to the exhibitors; or the Government be given power to invoke the arbitration machinery.

"While the arbitration machinery and rules are still in only skeleton form, and will have to be amended and expanded from time to time according to the provisions of Section 22(6), the most important technical problem remaining to be clarified is the ultimate enforcement of final arbitration awards. Presumably such enforcement would be through application to the court for a citation of contempt against the non-conforming party. But whether such an application against a consenting defendant must be brought by the Government as one of the parties to the decree, or by the exhibitor who made the original complaint, is yet to be decided.

Government Not Dissociated

"Although the Government has delegated the primary enforcement of the terms of the decree to complaining exhibitors, and postponed for the time being any further action leading towards divorcement, it has not dissociated itself entirely from the operation of the decree or the control of restraints in the industry. Instead, a permanent sub-division has been organized in the Anti-trust Division to supervise the workings of the decree and determine the necessity for future Government action. This group is aided by requirements in the decree that written notice be sent to the Division of all changes in theatre ownership or control by the consenting defendants, and by permission granted the Government to examine on demand the books and documents of the defendants relevant to the decree, including complete data on trade showings, licenses contracted, and records of all arbitration awards entered against the distributors and the steps taken to comply with them. Furthermore, the proceedings before the various arbitration boards will give the Government access to valuable information as to the situs of actual instances of restraint should the Division decide to inaugurate future suits. Thus a not inconsequential result of the decree will be the supplying of the Government with information about the mysteries of the industry otherwise rarely available. The knowledge of this by the defendants may itself exercise a prophylactic effect upon future abuse of power.

"The three defendants which did not consent to the decree are now somewhat ambiguously situated, as they prepare to defend against the continuing Government suit. Owning no theatres, the threat of divorcement means little to them should the Government win its case, and they therefore stand to lose much less than did the consenting defendants. They might even improve their competitive position if the larger producer-distributor organizations were deprived of their remunerative exhibition facilities. On the other hand, block booking is of great importance to both Universal and Columbia. Both of these companies could ill afford the added expense of several new selling 'seasons'; both might have to engage in extensive unprofitable financing to secure the additional working capital necessary if they were to accumulate five completed pictures prior to contracting for their exhibition. All three companies stand to gain sizable profits by operating on an annual contract basis, in the form of increased licensing by unaffiliated exhibitors desirous of securing an assured backlog of product and thus placing themselves in a better position to bargain for the various small blocks offered by the consenting producers. Consequently, it is understandable why the three unaffiliated defendants should have determined to remain aloof from the decree.

Government Obligated

"The Government, however, is not only faced with the dilemma of proceeding against the intransigent defendants or confessing the weakness of its original case, but has expressly obligated itself in the decree to secure selling restrictions on block booking and blind selling equivalent to those imposed upon the consenting parties. This may be difficult for the Government to achieve, for the remaining defendants appear to be in a good strategic position to meet any subsequent Government attack. They are unaffected by the integration problem and control too small a percentage of the business of the industry to substantiate any charge of monopoly. The amended complaint, however, charges defendants with conspiring with the large circuits to discriminate against the small independent exhibitors, and each separate defendant is charged with illegally restraining trade by entering into contracts imposing compulsory block booking and blind selling upon exhibitors. It is possible that the Government may secure the necessary evidence to show collusion between the defendants and the more powerful chains, and it is not inconceivable that the prosecution can persuade the Court to overrule *Federal Trade Commission v. Paramount Pictures*, and declare block booking and blind selling illegal *per se*.

"Even should the Government be successful in its subsequent trial of the 'little three,' it is of course not certain that it could induce the court to grant more than an injunction against the illegal practices. Should their right to block booking be finally denied, however, the defendants might well agree to accept arbitration. Certainly blocks of five pictures with arbitration would seem preferable to retail licensing by individual features."

New Detroit Newsreel House

A newsreel theatre is being built in Detroit to be operated by the Michigan Newsreel Company, of which Herbert Scheftel is president. The house will seat 500, and is being equipped with RCA Photophone sound and hard-of-hearing aids.

Edward Arnold Heads Charities

The permanent all-charities committee of the motion picture industry last week elected Edward Arnold chairman, succeeding Samuel Goldwyn, who resigned after a year in the post.

An executive committee empowered to act in behalf of the guilds in all industry charities' activities was appointed, consisting of the following: Mr. Arnold, for the Screen Actors Guild; King Vidor, for the Screen Directors Guild; Ralph Block, Screen Writers Guild, and Bert Allenberg, Artist Managers Guild. Mr. Goldwyn was named to represent the producers on the committee.

The executive committee voted to assist the United China Relief, as the first official act of the group.

Appeal Luncheon Set

Reports of contributions already received, and a review of the further steps necessary for the attainment of its quota will be the purpose of the luncheon meeting of the Amusement Division of the United Jewish Appeal, scheduled for June 3rd, Tuesday, at the Hotel Edison in New York.

The meeting, originally scheduled for Tuesday, May 27th, has been postponed because of conflict with the industry golf tournament.

David O. Selznick has accepted the chairmanship of the Hollywood United China Relief committee and reported that plans have been completed to reach the fund quota goal for the Hollywood area, James G. Blaine, national campaign committee chairman, announced in New York last week.

Mr. Selznick has served as a member of the national campaign committee of United China Relief since the launching, seven weeks ago, of its national campaign to raise $5,000,000 for relief work in that country. Other members of the national campaign committee are James G. Blaine, chairman; Eugene E. Barnett, vice-chairman; Pearl S. Buck, William C. Bullitt, Paul G. Hoffman, Thomas W. Lamont, Henry R. Luce, John D. Rockefeller, 3d, Col. Theodore Roosevelt, Jr., Robert Gordon Sproul, Charles F. Williams, Wendell L. Willkie.

Mr. Selznick launched the campaign in Hollywood during the week of May 18th to 25th, which was officially proclaimed by 14 governors and more than 200 mayors throughout the country.

In behalf of the campaign Shirley Temple and Claudette Colbert made special radio appearances over the Columbia network, Tuesday night. The Hall Johnson Choir was heard during the program which was presented from Hollywood immediately preceding President Roosevelt's "fireside chat." For the occasion Tyrone Power was master of ceremonies.

Steinbuch Resigns from Loew's

Everett Steinbuch, who recently returned from a ten-week leave of absence at Fort Lauderdale, Fla., has resigned from Loew's State theatre in Cleveland, Ohio, and is leaving the motion picture field to enter governmental work. He has been appointed a deputy collector in the Federal Bureau of Internal Revenue by Frank Gentsch, and will cover the Cleveland territory.

New Interstate Theatre

Interstate Circuit's 18th motion picture theatre for Houston Tex., was announced this week by Al Lever, Houston manager for the company. The latest house will seat 900 and will cost about $60,000.

STOP 'SCARING' EXHIBITORS FROM ARBITRATION, ALLIED WARNS MAJORS

New Statement Charges Lawyers and Technicalities Are Being Used to Frighten Complainants; Decree 'Faults' Analyzed

Discredit cast by distributors on the arbitration system as set up by the consent decree, may result in a more determined effort by the Government to curb the majors, predicts Allied States Association, in a special decree statement from headquarters in Washington.

Outlining benefits and faults in the practice of the decree, Allied criticizes "heads of major companies" who have frightened off exhibitors from filing arbitration cases, involving procedures with "batteries of high-power lawyers" and "ringing-in technicalities which cloud the simple issues at stake."

Based on an Allied survey made of independent exhibitors' experiences to date of decree practice, and a study of trade paper accounts of exhibitors' experience in non-Allied teritories, Allied reports a "rumor that a systematic effort is being made in some non-Allied territories, especially those in which the local exhibitor organizations are dominated by the affiliated circuits, to poison the minds of the exhibitors against the arbitration system and to persuade them not to file their claims."

Cites "Adjustments"

The bulletin says, "Consenting distributors are adjusting many grievances before claims are filed, particularly those relating to some run. However," it adds, "there have not been many adjustments of clearance grievances for the reason that numerous diverse interests are involved."

Criticizing the "inherent weaknesses" of specific sections in the consent decree, Allied blasted Section 8, on clearance, and Section X, on discrimination. "The dividing line between clearance and run is by no means clear. Exhibitors to be on the safe side have requested awards abolishing all clearance on the ground that, under the facts of the case, any clearance would be unreasonable. Such claims," charges Allied, "have met with technical motions, supported by lengthy briefs, on the ground that they really involve questions of run rather than of clearance and that therefore the arbitrator is without jurisdiction."

Allied charges that "chains are still acquiring theatres," and points out the ineffectiveness of Section XI to prevent the consenting defendants and their affiliated chains from expanding in the exhibition field during the three-year test period."

The bulletin declares, "The future of the decree hinges more on whether it curbs the expansion of the defendants in the exhibition field than on any other point. If the present policy of permitting the affiliated chains to run wild continues, the utter worthlessness of the decree will be demonstrated and the struggle will be renewed."

Allied claims it appears to be the policy of the consenting distributors to offer some run to all theatres applying therefor, including drive-ins. In one case it is claimed the terms offered were prohibitive; but in Section VI there is a remedy for this, since the terms must "not be calculated to defeat the purpose of this Section."

"To the extent that exhibitors with long-standing grievances have obtained relief by voluntary action of the distributors, the decree has been beneficial. Such adjustments negative the claim that the comparatively few cases filed proves that the exhibitors did not have many grievances.

"The weakness of these settlements is that they do not make a record on which to judge of effectiveness of the decree and are not enforceable. One exhibitor was wise enough to secure national protection for his settlement by having it entered as a consent award. That is a wise procedure.

"Another reason assigned for the slowness in filing claims is that the exhibitors are bewildered by the complicated provisions of the decree itself and the many technicalities that have been raised by the distributors in contested cases.

"Section X is a glaring example. It was branded by the General Counsel of Allied at the hearing before Judge Goddard as a cross between a highly complicated statute of limitations and a railroad time table. (Abram Myers is Allied's general counsel.)

Interpretation Varies

"Although Section XX indicates that Section X will not be in force until after August 31, nevertheless it is susceptible of the interpretation that controversies can be arbitrated under it now, but that the awards will not be effective until the new selling system comes into operation. This has caused great confusion and has led some exhibitors to believe that they can arbitrate discrimination cases now," Allied charges.

"Section X covers the most serious of all abuses. It is hedged about with so many conditions that it will be effective in only a limited number of cases. There should not be any doubt as to when an exhibitor can arbitrate under it. Certainly the time should not be delayed any longer than absolutely necessary. It is greatly to be hoped that the Appeal Board will soon have an opportunity to pass on this question.

"The relationship between Section VIII (clearance) and Section X (discrimination) has been thrown into hopeless confusion. Exhibitors to be on the safe side have requested awards abolishing all clearance on the ground that, under the facts of the case, any clearance would be unreasonable. Such claims have met with technical motions, supported by lengthy briefs, on the ground that they really involve questions of run rather than of clearance and that therefore the arbitrator is without jurisdiction.

"This is the worst kind of pettifogging, not calculated to promote confidence in the arbitration system but rather to mislead and confuse well-meaning lay arbitrators without learning in the law or experience in the motion picture business. The proper course in such cases would be to hold a hearing and for the arbitrator to make such award as he felt was just. It might be limited to reducing clearance, in which case the arbitrator would be within his unquestioned power. If he went beyond that, his action would be reviewed by the Appeal Board on the basis of a record.

"The absurdity of the tactics pursued by the distributors is made manifest when one considers that even in criminal procedure, the most technical branch of the law, one may be charged with a high offense (first degree murder) and convicted of a lesser one (manslaughter). Therefore, whatever the claim made, the arbitrators should not attempt to pass on narrow questions of jurisdiction but should enter just awards, which awards may conceivably be entirely within their competence to enter.

Weaknesses Cited

"No one has ever claimed that the decree afforded a remedy for all the ills of the industry. There are many grievances as to which it would be futile to file arbitration cases.

"Not only does not the decree touch upon numerous grievances against which the exhibitors have complained in the past, but its provisions are inadequate properly to remedy many of the grievances to which they expressly relate.

"These weaknesses have been pointed out by Allied on numerous occasions and need not be reperted here.

"However, it is fair to add—this being based on experience—that the General Counsel of Allied in reviewing cases submitted through the regional associations has been forced to advise against the filing of complaints in a number of otherwise meritorious cases because they did not fit into the narrow specifications of the decree. This is especially true of discriminations cases which should be remedied under Section X. These cases are ineligible for filing for such arbitrary and unsubstantial reasons as: (a) The theatre in question was not in existence on the day the decree was signed; (b) the exhibitor operates six instead of five theatres; (c) neither he nor a prior operator of the theatre made a demand in writing between the magic dates specified in the decree; and (d) he did not operate the theatre one year prior to the signing of the decree.

"Added to all this is the questionable effectiveness of the awards prescribed in certain classes of cases, more especially those under Sections V, VII, IX and X. A number of exhibitors are torn between invoking the milk-and-water remedies of the decree and instituting suits under the Anti-Trust Act for damages. The many pending and prospective lawsuits must be taken into account before concluding that the failure of the exhibitors to file more arbitrations means that there is no ground for complaint."

ANTI-BLOCKS BILL KILLED IN MICHIGAN

The Snow anti-blocks-of-five bill died in the Michigan Senate committee Friday, May 23rd, as the deadline for reporting bills expired. Senator Earle W. Munshaw, committee chairman, said the committee took no action. The bill previously had passed the House with a nullifying amendment. The only similar measure passed to date is in Minnesota, while an anti-blocks-of-five bill was killed in Georgia.

Stearn with Schine's

Harry D. Stearn is the new district manager for the Schine circuit in Rochester, having come from Newark, where he was associated with the Rapf and Ruden and Warner circuits.

Young Named Office Manager

Frank Young has been named office manager for the United Artists exchange in Chicago, succeeding Harry James, resigned.

'OUR'S THE ONLY INDUSTRY HELPING DEFENSE WITHOUT PROFIT': SCHAEFER

Head of Coordinating Committee Wires Harmon, Reporting on Progress at AMPA Luncheon; Free Short Subjects Listed

Members of the Associated Motion Picture Advertisers at their final luncheon session of the year at the Hotel Edison in New York on Wednesday heard Francis Harmon, coordinator for the Motion Picture Committee Cooperating for National Defense deliver an analysis of the industry's contributions to the national defense. Leaders of the industry's national coordinating committee and of the five sub-divisions representing various branches of motion picture enterprise joined the Advertisers in what Vincent Trotta, president, characterized as the most important session in the group's 25 years history.

Mr. Harmon, who is also eastern head of the Production Code Administration, discussed activities of Production, Distribution, Newsreels, Trade Press, and Theatres divisions.

"Child of Democracy"

"The motion picture industry of America is the child of democracy. It recognizes its obligation to the system of government which has nurtured it and enabled it to become the most influential form of mass entertainment the world has known. Recognizing its responsibility in this crisis it will play a thoroughly constructive, active role in making its own contribution," Mr. Harmon declared in his keynote.

Howard Dietz of MGM, head of the Treasury Department's Film Promotion Program in behalf of Defense Bond sales, introduced Mr. Harmon.

A telegram from George J. Schaefer, national president of the coordinating committee, read by Mr. Trotta at the luncheon further defined the unique contributions of the film business to national defense. He said:

"Dear Vincent: On the occasion of the luncheon tendered Francis Harmon, coordinator of the Motion Picture Industry's Committee for the National Defense, I think it is proper that we should emphasize, at this time, that ours is the only industry that has completely organized itself in all its branches and ramifications, to cooperate and make itself available to our national government in the present emergency. . .

"The Distributors, exhibitors, newsreels and production divisions have joined hands, with the purpose of bringing about the greatest possible results. The production division has produced, and is producing, important material for all branches of the service, and has done an outstanding job. Above all, ours is the only industry that has undertaken the work assigned to it without one cent of profit.

Mr. Harmon described the following films as now available for free exhibition in theatres throughout the United States, under the auspices of the all-industry committee.

"POWER FOR DEFENSE," produced by National Defense Advisory Commission; 984 feet; running time 10 minutes. The picture was one of the first distributed by the Motion Picture Defense Committee. It covers power resources of the Tennessee Valley and how they are being used to run factories making vital defense material. A documentary style is employed. 300 prints available.

"CALLING ALL WORKERS," sponsored by the Social Security Board, and produced by National Screen Service; 155 feet; running time two minutes. The film describes the need for trained workers in the defense program and urges all skilled and unskilled unemployed workers to register with the Federal Employment Agency. 2,000 prints available.

"AMERICA PREFERRED," produced by the Treasury Department, 372 feet; running time four minutes; released May 20th; the film is a patriotic appeal to the public to purchase defense bonds and savings stamps.

"WHERE DO WE GO?" produced by United Service Organizations for National Defense, Inc.; 150 feet; running time 90 seconds; for release June 1st. The picture is designed to publicize the nation-wide drive of the United Service Organization to raise money to establish 360 service clubs adjacent to camps, naval stations and defense industries throughout the United States and overseas bases. It illustrates the USO program of providing individual counsel to soldiers, sailors and marines on personal problems, religious services, social events and facilities and guidance for group recreation.

"ARMY RECRUITING TRAILERS," there are 12 of these one minute trailers to stimulate recruiting for three year enlistments in various branches of the Regular Army. They are released at weekly intervals. The titles, numbered consecutively are: No. 1, "Infantry"; No. 2, "Air Corps"; No. 3 "Flying Cadets"; No. 4, "Coast Artillery Corps"; No. 5, "Armored Force"; No. 6, "Flying Cadets"; No. 7, "Flying Cadets"; No. 8, "Field Artillery"; No. 9, "Foreign Service"; No. 10, "Signal Corps"; No. 11, "Medical Department"; No. 12, "Quartermaster Corps." Three hundred prints available of each title.

Treasury tags, varying from 26 to 65 feet, urging the public to buy defense bonds and saving stamps. Seven sets of 300 tags are available and will be attached to features going into general release this month.

Seven lists of 31 exchanges have been drawn up by the committee and each in rotation handles the distribution of one of the committee's subjects. Film Carriers, Inc., representing 26 trucking services deliver the films without charge to 85 per cent of the theatres exhibiting. The remaining 15 per cent of the cooperating theatres receive the pictures by mail without charge. The U. S. Army and the Social Security Agency have been instructed to supply postage for the project, Mr. Harmon revealed. W. A. Scully is chairman of the Distributors Division.

Three trailers prepared by the advisory commission to the Council of National Defense have also been received by the Motion Picture Committee and after approval by the Program Division headed by R. B. Wilby will be added to the distribution list. Other subjects are in preparation, Mr. Harmon added.

"Films in a Democracy"

Mr. Harmon told the AMPA gathering of 300, attended also by all of the committee chairmen of the M. P. Committee for Coordinating Defense, "Most of us who are connected with the industry take so much for granted that some times we are prone to forget how large a contribution the motion picture is making through its regular provision of current entertainment. Within the past week a study was completed titled Motion Pictures in a Democracy, based upon feature pictures and short subjects released in 1939, 1940, and 1941. You will be interested, I am sure, in learning that 68 entertainment films were listed which make a contribution to the knowledge of America's history and traditions; 43 films of a biographical nature tended to increase appreciation of the great builders of the nation; 77 films underscored the responsibilities resting upon the present generation for preserving American and world democracy; 45 pictures dealt with family life in a democracy; 13 showed the tragic effects of racial and religious prejudice; 12 underlined the importance of conserving our material resources; 10 pictures the benefits of better housing and improved recreational facilities; and 15 others dealt with local and national projects of importance.

"In 21 entertainment films released during the past two and one-half years, one or more problems involving labor relations were presented; 12 picturized social evils of one kind or another; 20 dramatized some angle of juvenile delinquency; 40 presented factors related to the control of crime.

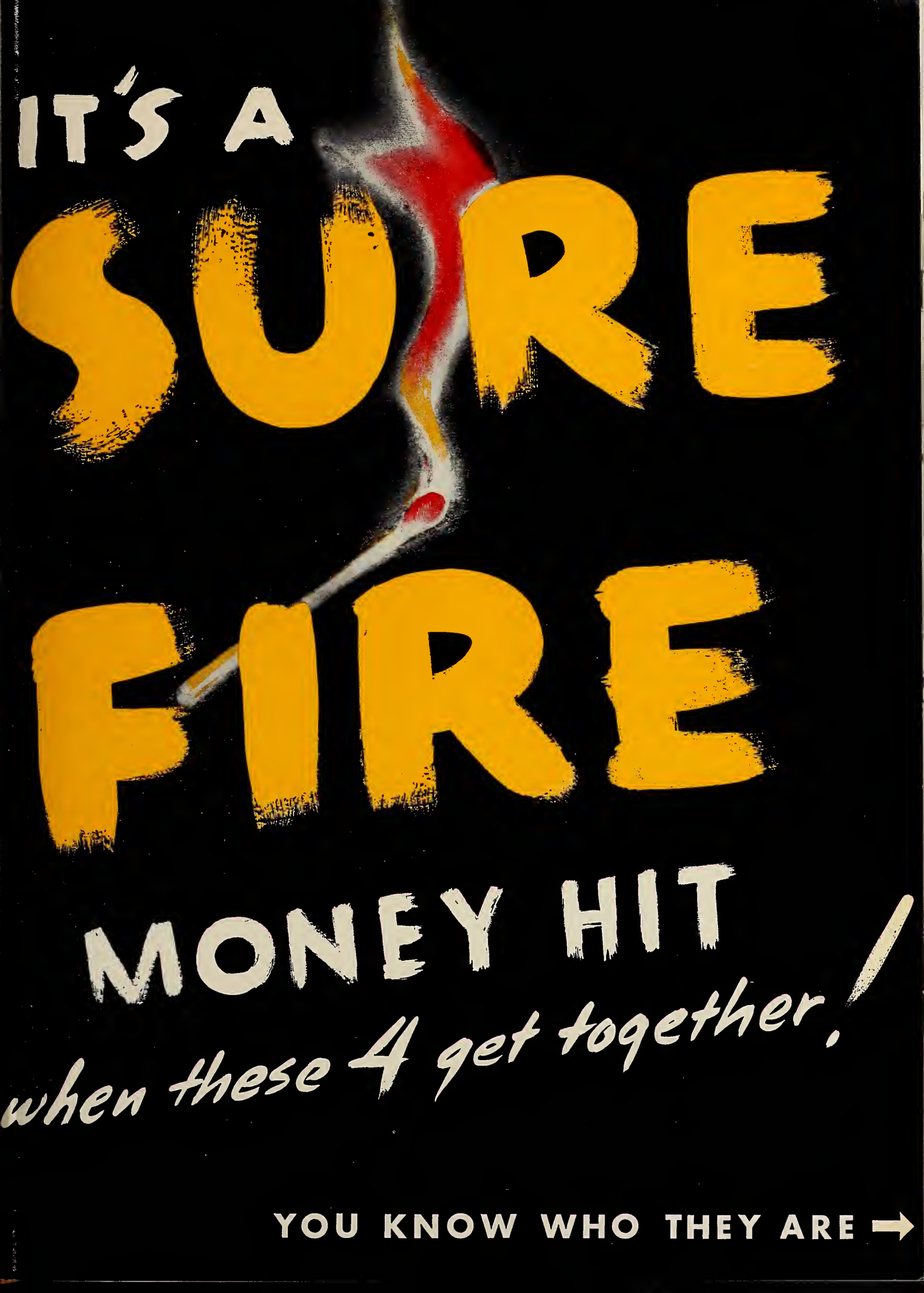
To date 10,000 theatres have signed pledges prepared by the Theatres Division headed by Joseph Bernhard, Mr. Harmon revealed, and will show all pictures distributed by the industry committee. At least 2,000 more houses are expected to sign in the near future.

Special attention was devoted in the address to the Newsreels Division, headed by E. B. Hatrick, for its coverage of national defense news in the army and industry and for its major contributions to the program of inter-American goodwill. In 1940 one-sixth of all news clips related to defense, Mr. Harmon pointed out, and at present over 25 of the weekly issue covers matters of vital interest to the national welfare. Newsreels were large contributors to the success with which the Selective Service Act was put into operation, according to Mr. Harmon, who said government officials were unanimous in their tribute to film cooperation in depicting the army training program.

The Production Division, located chiefly in Hollywood and headed by Y. Frank Freeman, was characterized by the coordinator as one of the most important units in the entire committee.

FREEMAN PLEDGES "EMERGENCY" AID

Chairman Y. Frank Freeman, of the Motion Picture Production Defense Committee, issued a statement Tuesday night in Hollywood following President Roosevelt's declaration of an unlimited national emergency, asserting "The Motion Picture Production Defense Committee, composed of representatives of the three great creative guilds, the Screen Actors Guild, Screen Writers Guild, as well as the Artists & Managers Guild, the Association of Motion Picture Producers and labor, crafts, and other fields of film endeavour, reiterates its united determination to do everything within its power and within the abilities of those who work in motion pictures in Hollywood to do its part in the present national emergency proclaimed by the President of the United States."


IT'S A
SURE
FIRE
MONEY HIT
when these 4 get together!
YOU KNOW WHO THEY ARE →

THE 4 STAR TEAM OF "HONEY



Fred MacMURRAY



Madelein CARROL

THE STARS

NOW GIVE YOU THE GREATE

Paramount's

"One Night

Paramount Pictures

ON IN BALI" and "VIRGINIA"



Edward H.
GRIFFITH
PRODUCER-DIRECTOR



Virginia
VAN UPP
WRITER

OF ALL THEIR GREAT HITS!



That's the kind of picture I go for...

And the pretty miss speaks for 70% of all motion picture audiences (that's the percentage of your woman customers, and this is Paramount's greatest woman's picture!)



in Lisbon"

SURE FIRE!

— BOX OFFICE

"The funniest and mayhap the spiciest comedy of the 1941 crop to date!"
—M. P. Daily

"First rate, top notch. Zip comedy situations, brilliant dialogue!" *—Film Daily*

"A tonic for spring and summer biz!"
—Variety

"Superlative entertainment!"
—Daily Variety

"Breezy, light comedy-romance aimed for laughs!" *—Hollywood Reporter*

"One of the best romantic comedies that has come to the screen in a long, long time!"
—E. J. Smithson, Fawcett Publications

"I'd go to the movies every night if I could see more pictures like 'One Night in Lisbon'!" *—Wolfe Kaufman, Newsweek*



Paramount Pictures

Paramount's

"ONE NIGHT IN LISBON"

starring FRED MacMURRAY ★ MADELEINE CARROLL

with Patricia Morison · Billie Burke · John Loder · Dame May Whitty · Edmund Gwenn · Reginald Denny · Billy Gilbert

A Paramount Picture · Produced and Directed by Edward H. Griffith · Screen Play by Virginia Van Upp · Based on a Play by John Van Druten

PRINTED IN U.S

FOUR NEW ARBITRATION CASES IN A WEEK ATTACK FILM CLEARANCE

Two in Cincinnati, One in New York Name 'Big Five'; Arbitrator Rules Testimony on Contracts Is Confidential

Four new cases were filed with local arbitration tribunals this week. In each instance clearance was involved and all of the "Big Five," Paramount, Warners, Loews, Inc., RKO, and Twentieth Century-Fox were named in the complaints. The first two cases were listed at Cincinnati by a Columbus, O., operator and are the second and third arbitrations for the Cincinnati tribunal. At New York the local board's thirteenth case was started by a Somerville, N. J., independent.

Philadelphia's sixth case filed Tuesday also attacked clearance.

F. W. Rowlands, operator of subsequent run houses at Columbus, O., filed the second complaint with the Cincinnati tribunal for his Main Theatre in East Columbus. He names all five consenting companies and the Neth circuit's Eastern theatre, three blocks from the Main. Mr. Rowlands asks that the 21-day clearance of the main be reduced to a maximum of seven days.

Second Complaint Filed

In a second complaint, Cincinnati No. 3, Mr. Rowlands also named the Neth circuit and all five consenting distributors and asked a reduction of Neth's Markham theatre's 21-day clearance over his Parsons theatre. Mr. Rowlands asks that a maximum of seven days clearance be set.

The thirteenth New York case was filed on May 23rd by Selig A. Posner, operator of the Playhouse at Raritan, N. J. He names all five consent decree signers and asks for a reduction of the 21-day clearance held over his house by the Cort theatre at Raritan.

Philadelphia case No. 6 was entered on Tuesday by Edward I. Singer, president of the Hill Theatre Corporation, against Warners, Paramount and RKO charging that the 7 to 14 day clearance of the Sedgewick theatre over the Hill was unfair and unreasonable. He said Paramount and Warner Brothers had consistently favored the Sedgewick with special 14-day clearances.

Two motions to dismiss complaints on the ground that they were on matters not subject to arbitration marked hearings in the field this week. Attorneys for distributors moved to have complaints ruled out by arbitrators at hearings in Los Angeles and Philadelphia. Hearings were also held at New York on Case No. 2; at Pittsburgh on Case No. 3; and at Portland, Oregon, on that tribunal's first case. The Portland hearing was limited to one day.

New York's second case, the Esquire theatre, Great Neck, L. I., versus the Skouras Great Neck Playhouse and Paramount, M-G-M, 20th Century-Fox, and RKO continued into its seventh day of hearings on Monday after a day of secret testimony on contractural relations between the complainant, distributors, and the theatres. The hearing was postponed until June 6th. George P. Spiegelberg, arbitrator, at the Monday session on the request of all parties ruled that the testimony on contract terms was confidential and closed the hearing to all but the affected parties. More witnesses were expected to follow the presentation of documentary evidence when the hearing reconvenes.

FIRE DEPARTMENT ASKS COOPERATION

The cooperation of all theatre operators in Philadelphia to maintain its high record of being first in the country in safety and fire prevention, fire marshal. In view of the fact that there have been a few fires recently in theatres in that city, despite the care being taken by exhibitors, he suggested additional precautions

Appointments of arbitrators announced this week by the AAA included judges for cases in Charlotte, N. C., Pittsburgh and Buffalo. At Charlotte Guy O. Bagwell will arbitrate the complaint of the Patricia theatre, operated in Aiken, S. C., by H. B. Ram seeking clearance from all five. Hearings will begin on June 10th.

The clearance case of the Biordi Brothers, operators of the Majestic, Elwood City, Pa. (Pittsburgh No. 3), seeking clearance from RKO, Fox and Warners will be arbitrated by Horace F. Baker. Hearings were postponed from May 29th to the period between June 3rd and June 15th.

Richard H. Templeton, former U. S. attorney at Buffalo will arbitrate Case No. 4 before that city's tribunal on June 4th. In the complaint N. M. Konczakowski, operator of the Marlowe theatre seeks clearance from all five. He names the Shea Niagara as an interested party.

Hearings in Los Angeles

Hearings were held on Monday on the first Los Angeles Case, Mission Playhouse, operated at San Gabriel by O. W. Lewis, versus "all Five" on clearance. Mr. Lewis asks that his 28-day wait after the Pasedena first-run theatres be reduced. The Alhambra Amusement Company, United West Coast Theatres Corp. and James J. Edwards of the Edwards circuit participated in the hearings as interested intervenors. Herbert Cameron, attorney, and counsel for the State Railroad Commission is arbitrator of the case.

Attorneys for the majors asked Mr. Cameron for a dismissal of the complaint on the grounds that it did not now come within the jurisdiction of Section VIII of the Consent Decree and the rules for the arbitration of clearance disputes.

On Tuesday Mr. Cameron dismissed 20th Century-Fox from the Mission Playhouse case, asserting that the distributor through its control in National Theatres, which operates Fox West Coast theatres, was interested in the operation of the rival theatres with whom Mr. Lewis seeks a clearance adjustment. Warner Brothers, as a producing unit, was also dismissed, leaving Vitagraph, Paramount, and Loew's. Hearings were continued until June 3rd.

Arguing that the availability of prints in a given area often governed the extent of clearance periods witnesses for the distributors testified on Monday that the Mission and many other theatres throughout the United States paid much less for film rental than the print cost because print use is staggered to allow numerous theatres to use the same film for exhibition, spreading the cost and making it proportionately less per theatre.

It is estimated that on the ordinary Class A picture at present between 300 and 400 prints are manufactured. Starting with a raw stock price of $.0085 per foot the cost of finished prints are variously estimated at between $.0105 and $.0130 per foot. Features are currently averaging between 8,000 and 12,000 feet.

The Philadelphia tribunal's fourth case was heard on Monday. After an all-day session, arbitrator Roland J. Christy, local attorney, held under advisement disposition of the clearance complaint, filed April 21st by Bryant Wiest, operator of the Hollywood theatre, Elizabethville, Pa., against MGM seeking the same availability as the Theatorium Theatre in Lykens, Pa., operated by R. J. Budd.

George P. Aarons, counsel for United MPTO, representing Mr. Budd, asked that the complaint be dismissed.

James E. Snyder, Elizabethville attorney representing Mr. Wiest, submitted testimony to the effect that Elizabethville is a better town than Lykens and that the Hollywood is a better house than the Theatorium.

The first hearing in the Pacific Northwest under the consent decree arbitration formula concluded at Portland last weekend before Joseph K. Carson, Jr., arbitrator, and he took the case, a some run complaint under advisement. P. R. Henderson operator of the Rialto theatre, Albany, Oregon had complained that MGM, RKO, 20th Century-Fox, and Warners refused to sell him pictures forcing him to play inferior and dated product. Mr. Henderson testified that the firms named had repeatedly refused to grant him "some run".

Louis M. Amacher, MGM branch manager at Portland testified that the Rialto application for a contract had been turned down by the Metro home office because of "unreasonable" stipulations. Pete Stewart, Branch manager for Vitagraph-First National at Portland, Warner distributor, told the hearing that his company had acted in "good faith" in contract discussions with Mr. Henderson but that they had failed to reach an agreement on prices. Mr. Stewart called Mr. Henderson's bid "unreasonable". Charles Powers manager for 20th Century-Fox and Mark Cory, of RKO also testified.

Mr. Carson, former Mayor of Portland, accepted briefs at the Friday hearing and announced that his decision would be made within thirty days.

New York's fifth case, the Central theatre, Pearl River, N. Y., against all five, on clearance was postponed at the initial hearing Tuesday until June 11th. Francis Adams Truslow, arbitrator, gave attorneys until June 5 to enter briefs.

New York No. 8, in which the Majestic theatre, Paterson, N. J., asks clearance from all five decree signers, will be heard June 9th. W. P. Cavanaugh is arbitrator.

At New Haven Frank H. Wiggin, arbitrator of the first case there postponed hearings on the clearance complaint of M. Cascioli, operator of the Forest, West Haven, from May 26th to June 3rd. The Big Five and Rivoli and West Haven theatres are defendants.

Cincinnati Case No. 1, the "some run" complaint of Willis Vance, Newport, Ky. independent was postponed this week by Judge Stanley Matthews, arbitrator from May 28th to June 5th.

Philadelphia's third case, the clearance complaint of Rose Hexter, operator of the Breeze Theatre, Philadelphia, was postponed for a second time because of an industry convention. Scheduled to be heard by arbitrator Calvin H. Rankin on Wednesday, it was postponed to July 9th because George P. Aarons, counsel for the exhibitor, has left for the coast to attend the MPTOA convention.

INTERSTATE, TRI-STATE IN 'COUNCILS OF WAR'

Hoblitzelle, in Texas; Branton, in Iowa, Call Managers to Discuss Trade Problems

How theatres may be organized more thoroughly to aid national defense is a problem now being studied by exhibitor leaders and the Government, Karl Hoblitzelle, head of the Interstate circuit, told approximately 250 managers and other officials of that circuit and the Texas Consolidated circuit, at the organization's biennial convention, which opened Monday in Galveston, Texas, and continued through Thursday. Mr. Hoblitzelle spoke Monday.

Other speakers on that day and days ensuing were: Robert J. O'Donnell, the circuit's general manager, who emphasized and lauded the participation by showmen in community service; A-Mike Vogel, chairman of MOTION PICTURE HERALD'S Managers' Round Table, who decried the neglect of showmanship, pointing out that it is showmanship that must extricate film industry from its troubles; John R. Moroney, general counsel to the chains, who noted that each individual's effort, had an effect in the circuits' operations; Raymond Willie and William O'Donnell, in charge of theatre operations, who remarked the success of various ideas to increase patronage; Jack Chalman and Charles Meeker, who discussed advertising; Richard Stout, of the legal staff, who outlined effects of the consent decree.

"Missing" Customers Discussed

In addition to the Hoblitzelle talk, the O'Donnell, Chalman, Meeks, and Willie addresses were heard Monday, on which day also the Gallup poll, which found 32,000,000 persons not regular theatre customers, was the subject of a managers' forum in the afternoon.

Mr. Hoblitzelle told the managers, "The theatre is the medium through which the aims and ambitions of the national Government can be brought most forcibly to the public. Building the morale of our own people is important and we are going to measure up to the task ahead."

Mr. Stout's talk was delivered on Tuesday. Mr. O'Donnell also described the consent decree's applications to Interstate and Texas Consolidated operations. On that day, also, there were discussions of advertising, neighborhood theatre service, Army camp activities, and booking problems.

Mr. Vogel was the guest speaker Thursday. He remarked that exhibition had arrived at an occasion "when at long last, there is unanimous agreement that showmanship, neglected and rebuffed, is to be called upon to do the job where industry has weakened.

"For years," he continued, "voices in the wilderness have proclaimed that, despite advances in production, technology and story values, there could be no final definition of an entire job well done—unless the same attention, if not more, was paid to how the picture was to be sold at the boxoffice."

The Managers' Round Table chieftain advocated "exploitation on every picture, big or small." The lack of it, he asserted, "over the years has had important bearing upon our present woes."

Mr. Vogel suggested one reason grosses were declining might be that the customer was too familiar with the mechanics of today's theatre promotion and he suggested this was because of too much routine in execution, too much sameness, too many budgetary restrictions.

Mr. Vogel paid tribute to the theatre manager as a "key" in successful films. He defined one as "the fellow who has an undying belief in the motion picture as the world's greatest entertainment, and who enthusiastically accepts his part in keeping it so; who eats, breathes, and sleeps motion pictures, who accepts the theatre as his only love."

Among guests from distribution companies and other circuits were Leonard Goldenson, head of Paramount theatre operations, and Harry Gold, vice-president and Eastern general sales manager of United Artists.

It was the circuit's third convention in Galveston.

Tri-States Meets At Des Moines

G. Ralph Branton, general manager of the Tri-States circuit at Des Moines, Iowa, presided at a two-day meeting of Tri-States officials and theatre managers held at Hotel Fort Des Moines in that city May 19-20. The meeting was called a "Council of War" to combat an unusual slump in box office receipts the past month. Other problems discussed were the theatre policies for the coming season, particularly in regard to operations under the consent decree.

It was emphasized that extra work must be done to sell the public on the thought that motion pictures are the best and most economical entertainment available for all classes.

The public position of the managers was stressed and Mr. Branton urged them to take part in civic affairs in the towns in which they are placed and to try to become a leading factor in the affairs of the community.

In order to encourage the managers to greater effort a new 10-week drive that is to start May 29th was announced by Mr. Branton. A $100 prize is to be given every week to the manager who makes the greatest gross increase over the average weekly gross in 1940 and a check is to be mailed each Monday to the winner. A grand prize is to be given the theatre manager who has accomplished the most over the 10-week period. A. H. Blank and G. Ralph Branton are to be the judges.

Claude F. Lee, Paramount public relations man, attended the meeting and was the chief speaker at the evening banquet, at which Mr. Blank and Mr. Branton presided. Out-of-town guests were: Manny Brown, Paramount district manager of Denver; M. A. Levy, Twentieth Century-Fox district manager, Minneapolis; R. C. LiBeau, Kansas City, Paramount district manager; James Winn, Warner Kansas City district manager.

Mr. Lee advised the managers that they must create the impression that their theatres live in the community, not on it, in order to make a success of their business. He said the motion picture industry had failed miserably to do the job of public relations necessary to protect our business against the attacks of anti-movie agitators, moralists and other groups interested in the destruction of our industry.

"Industry executives who accept leadership must conduct themselves and their personal affairs in a manner which will reflect credit on the industry," he said. "Competitors in this business must wash their troubles across a conference table—not in the public press."

"We have been so busy with the mechanics of producing, selling and exhibiting pictures that we haven't stopped to make friends along the way," he continued.

"In the past, circuit heads have been prone to rate managers at what they could promote for nothing to gain immediate results without stopping to count the final cost in terms of public friendship. Happily the trend is now the other way and industry executives are recognizing that the theatre must take its proper place in the community. No longer can we resort to unethical methods of advertising, indecent flesh shows and salacious types of advertising.

"The industry's chief source of public relations must be the theatre managers themselves. It is a fallacy and pretense to believe otherwise."

Court Urges Showdown On Sunday Show Issue

Suspended sentences stand on the Forrest county, Mississippi, court docket following disposal this week of nine cases involving alleged violation of the Mississippi state law prohibiting the showing of pictures on Sundays. County Judge William Haralson in suspending sentences and fines he recently imposed on three defendants on nine counts, said "it has been agreed that local motion picture show operators will not attempt again to show pictures on Sundays until the subject has been submitted to the state Legislature at its next session."

Judge Haralson declared himself in favor of a local option statute in the state which would permit communities that want Sunday movies to have them by referendum approval.

Robert Sigler, Ben Bullock and Lewis Hammack, all connected with operation of the Royal theatre on Sabbaths, were each fined $25 on appeal from the city police court. In addition, six other counts against managers of Saenger theatres in Hattiesburg were passed to the files.

Three Receive MGM Awards

Metro-Goldwyn-Mayer has awarded Honor Roll Buttons to Alex Sayles of the Palace theatre in Albany, N. Y., and L. B. Sponsler and Woody Hilsbeck, of the Liberty in Fort Scott, Kansas, for their exploitation campaigns of "Andy Hardy's Private Secretary" and "Land of Liberty," respectively.

Marcella Napp Joins Morris

Marcella Napp., formerly in charge of casting and talent negotiations for Metro-Goldwyn-Mayer, has joined the William Morris Agency in charge of the development of new film talent.

Hackel Joins Monogram

A. W. Hackel of Supreme Pictures Corp. will make two pictures for Monogram release next season, it has been announced in Hollywood. The pictures scheduled are "Murder by Appointment" and "The Man with Many Faces."

John Hanna Joins P. R. C.

John P. Hanna, for nine years connected with Metro-Goldwyn-Mayer in the sales and auditing department, has joined the Cleveland exchange of Producers Releasing Corporation as salesman in northern Ohio.

Phonofilm Executive Dies

Clifford F. Evans, who was associated with Howard Christie in Phonofilms, Inc., coin-operated automatic projector company, died in Hollywood on Monday, May 26th. He was 41 years old.

STEPPED UP PRODUCTION FOR DECREE SALES STILL THE PLANNING KEYNOTE

Studios Announce Plans for Month; Republic Lists '41-'42 Program at Regional Meeting; 20th-Fox To Convene in July

Stepped up production, anticipatory to the consent decree's methods of selling films in blocks of five beginning September 1st,—continues the keynote of new product developments.

Warners reported a record 6,000 persons to be employed next month on some 15 films; Columbia likewise reports 11 films under way at present, and an increased number of short subjects set for the new season, numbering 144; Republic made its awaited product announcement, at a regional sales meeting in New York Tuesday, and after a similar regional in Chicago late last week; a new producing company entered the lists, in New York, last week, the Liberty National Pictures Corporation, sponsored by M. H. Hoffman; and Twentieth Century-Fox executives were to confer again at the studios, on new product and the decree, before the annual sales convention, and John Joseph, Universal's publicity and advertising director, made his appearance in New York, for conferences on new product and its York, for conferences on new product.

Paramount at present has no plans for a sales convention, executives say, but the selection of the first two blocks-of-five will be made at an executive meeting in June.

Twentieth Century-Fox Meets in July

Twentieth Century-Fox will hold its annual sales convention at the Waldorf-Astoria Hotel, New York on July 9, 10 and 11, according to an announcement made Tuesday by Herman Wobber, general sales manager.

Approximately 350 district managers, branch managers, salesmen and bookers of the company's 37 branch offices in the U. S. and Canada will attend.

The last Twentieth Century-Fox Convention to be held in New York was in 1934. Since then the convention cities have been Hollywood, Chicago and Kansas City.

Columbia will have a 1941-42 program schedule of 144 subjects, of which 104 will be single reel comedies, the company revealed on Monday, in New York. A further breakdown discloses that 30 will be two-reel comedies, four serials, six "International Forums." There thus will be ten more two-reel comedies than in the current season.

Jack Holt will star in the serials, titles of which are: "Holt of the Secret Service," "Captain Midnight," "Pirate Gold," and "Perils of the Royal Mounted."

The two-reel productions will be made up of eight "Three Stooges" comedies; 18 All-Star comedies; and four "Glove Slingers." The single-reel subjects will consist of: 16 Color Rhapsodies; eight Columbia Phantasies cartoons; eight Columbia Fables cartoons; 12 Columbia Panoramics, a new series; six "This Changing World," also a new series; 12 "World of Sports," narrated by Bill Stern; eight Cinescopes; 10 Screen Snapshots; eight Columbia Tours; six Columbia "Quiz" reels, and 10 Community Sings.

The company, with 11 features this week before the camera has found it necessary to lease stage space at five additional studios.

"BETTER SHORTS NOW"—ROUSH

"Slipshod production, cheap talent, and 'sausage factory' methods" almost ruined the short subjects field several years ago but the "progressive optimism" of those now in this branch of the industry is saving and aiding it. This is what the annual conference of the 4-Star Clubs and Young Reviewers of the National Board of Review were told Saturday, in New York City, by Leslie Roush, Paramount short subject director. He added that his company's short budget had been stepped up 40 per cent, and the best possible talent employed in every production phase.

Sigmund Neufeld, supervisor of westerns for Producers Releasing Corporation, has purchased nine stories by Johnston McCulley, author of "The Mark of Zorro." Their titles are: "One Way Trail," "Romance of Roaring Valley," "High and Mighty," "Frontier Frameup," "Cowboy Afoot," "Cowboys Never Walk," "Caliente Kid," "Whelp of the Fox," "Saga of Smoky Farm."

Western stars to appear in these are Buster Crabbe, George Houston, and Tom Tyler. These are in the following series: "Billy The Kid," "Lone Rider," and "Frontier Marshal."

Arthur Greenblatt, the company's general sales manager, has been on the Coast, during his national tour of exchanges. He discussed the new program, with George Batchellor and Mr. Neufeld, the company's producers.

Republic's 1941-42 Program

The Republic production schedule for the first quarter of the 1941-42 program includes eight features: "A Lady for a Night," "Mountain Moonlight," "Hurricane Smith," "Navy Blue Eyes," "Argentine Holiday," "Pardon My Stripes," "The Devil Pays Off" and "Gobs in Blue." There will be seven westerns: Gene Autry and Smiley Burnette in "Sierra Sue"; Roy Rogers and George "Gabby" Hayes in "Jesse James at Bay" and "South of Santa Fe"; The Three Mesquiteers in "Empty Saddles" and "Gauchos of Eldorado"; and Don Red Barry in "Death Valley Outlaws" and "The Apache Kid." There also will be a 12 episode serial: "King of the Texas Rangers" with Slingin' Sammy Baugh.

The second of Republic's regional sales meetings was held at the Drake Hotel, Chicago, Thursday and Friday, May 22nd and 23rd, having been preceded by a similar meet at the studios in Hollywood the first part of last week.

James R. Grainger, who presided, was host at a luncheon the first day to several prominent theatre executives. Herbert J. Yates said that radio names would continue to be spotted in forthcoming film productions from the Republic studios.

Among those present at the meeting were: L. V. Seicsnaydre, New Orleans; William N. Snelson, Memphis; Harold Laird, Tampa; Roscoe Gann, Atlanta; J. H. Dalton, Charlotte; A. C. Bromberg, Atlanta; Nat Steinberg, St. Louis; J. Frackman, Milwaukee; W. Marriott, Indianapolis; Will Baker, Chicago; Sol Davis, Oklahoma City; F. R. Moran, Des Moines; Carl Reese, Omaha; Gilbert Nathelson, Minneapolis, and Bob Withers, Kansas City, all branch managers or franchise holders of the company.

Though announcement of new product was expected, Mr. Grainger decided to withhold this information until the New York regional sales meeting, scheduled Tuesday. At that meeting, again with Mr. Grainger presiding, the new product was announced, as follows:

Liberty National Pictures Corporation, formed by M. H. Hoffman last week and announced in New York, will make 26 films for the 1941-42 season, he said. Under franchises, from 12 to 18 additional features will be made by independent producers, and he added it would not limit its producers to low-budget pictures. Hollywood headquarters temporarily are at 9124 Sunset Boulevard. New York offices are in the RKO Building, Rockefeller Center. A sales manager will be appointed shortly, Mr. Hoffman said.

In announcing his company to the trade, Mr. Hoffman remarked that he and the financial interests backing him made a "thorough survey" and found that "whereas there may be enough costly productions to fill the requirements of a limited number of Class 'A' theatres, the great majority of independent theatres . . . as well as some circuits, definitely have not enough so-called 'bread and butter' pictures" and that "it also seems quite definite that the double bill is here to stay."

Universal's Last Regional

Universal held the third and last of its regional meetings for branch operations and accounts executives last week at the Ambassador Hotel, Los Angeles.

Attending from New York were branch operations manager F. T. Murray and contract playdate manager J. J. Jordan.

On hand from the exchanges were: Thomas McMahon of Denver; Charles McBride of San Francisco; Nicholas Lamantia of New Orleans; E. H. Smith of Salt Lake City; H. F. Anderson of Portland; A. M. Kallen of Seattle, Edward Cooke and Harold Whitman of Los Angeles.

Matthew J. Fox, the company's vice-president and assistant to Nate Blumberg, president, is expected to leave the studio next Monday for a summer season in the East.

All payroll records at the Warners studios will be broken during June, the company has disclosed. More than 6,000 persons at that time will be working on a record summer schedule. Fifteen features will be in work by the middle of the month. These are:

"They Died With Their Boots On," "One Foot in Heaven," "Background to Danger," "Hot Nocturne," "All Through the Night," "Kings Row," "Knight of Malta," "Rhapsody in Blue," "Shadows of Their Wings," "Yankee Doodle Dandy," "The Gay Sisters," "Carnival in Rio," "The Constant Nymp," "Captain Horatio Hornblower," "The Man From the FBI," and "The Man They Couldn't Kill."

It is added the short subjects department will exceed its previous production record with 84 one- and two-reel subjects scheduled for the new season.

The company has added eight writers recently, this making 50 now employed on the lots. Twenty-three are on term contract; 18 on week-to-week basis.

There are 33 stories being worked on.

COURTS, LEGISLATURES ACT ON CHANCE GAMES

Massachusetts Rejects a Bill to Ban Giveaways; "Askit Basket" Wins in Nebraska

The Massachusetts legislature, reversing its previous stand on chance games, last week rejected by a vote of 78 to 58, a bill which would have banned these games. The original vote to prohibit games was by a margin almost as large, 76 to 63. The Senate voted 19 to 18 to permit the passage of the bill prohibiting the games but this will have no effect now since the measure would be killed in the House when returned there.

The first giveaway idea to win before a court in Lincoln, Neb., was an "Askit Basket" idea at the Nebraska theatre, which was brought into court by County Attorney Max G. Towle on the grounds that it was a lottery violation. Judge E. B. Chappell, of the district court, after deliberation, decided it was not a violation. "Askit Basket" is a quiz program, with the payment in prizes for the correct answers made in groceries. Judge Chappell said Nebraska defined a lottery as that which has chance prize and consideration. He claimed "Askit Basket" was without the chance feature because every patron had a chance to participate and win in direct ratio to his intelligence and ability.

Every other giveaway which has faced a court in the Lincoln area had been found to be a lottery.

The Omaha Motion Picture Exhibitors Association has asked the Nebraska supreme court for a rehearing on a recent decision holding that Prosperity Clubs violated an injunction banning Bank Night.

War on in Cleveland

On April 23rd, the Cleveland Police Department put into effect the order for the cessation of all Bingo games in that city. Previously, Thomas Clothey, assistant safety director, issued orders to Police Chief George Matowitz to notify Bingo operators at churches, clubs and all other places to remove all paraphernalia and shut down. It was estimated that more than 50 places were affected by the order.

A few days later chance games offered by some theatres in Cleveland became the target of investigation by the Safety and Law Department. The investigation was launched after representatives of 15 veterans and fraternal groups went to city hall to protest the ban outlawing Bingo, and complained that theatres were allowed to operate identical games without interference from police.

Mr. Clothy said the police department would be ordered to list all motion picture theatres offering prizes and a description of games played with view to having the Law Department determine whether the games were legal.

On May 13th chance games were discontinued at the Northio Palace in Hamilton, Ohio, where a country store was conducted, with donations of groceries and foodstuffs to patrons. The Rialto, a sister house, however, will continue the operation of the games.

Although the number of city-licensed chance games reached an all-time high in Cincinnati during March, receipts were comparatively low, Police Chief Eugene T. Weatherly reported to City Manager C. O. Sherrill, from whose office playing permits are issued. The report shows 282 parties, with a total attendance of 294,971. Gross was $205,096.47; prizes, $49,726.39, leaving a net of $155,370.08 to the sponsoring organizations. The average net cost per player was 52.7 cents.

Comparatively, the February figures were 259 parities; attendance, 279,358; gross, $206,505.68; prizes, $49,803.80, and net, $156,701.68. Average net cost per player was 52.5 cents.

A Calloway County grand jury at Murray, Ky., recently returned an indictment against the Columbia Amusement Company of Murray and Paducah, Ky., charging them with the unlawful operation of a lottery and a gift enterprise, in connection with the operation of Bank Night at a Murray Theatre.

The action was the first in the state since Assistant Attorney General Jesse K. Lewis of Frankfort, Ky., declared that Bank Night, Bingo and free drawings were held in violation of the state constitution. The case is scheduled for the August term of the Calloway Circuit Court.

Clean-up in Buffalo

One of the first things Buffalo's (N. Y.) new police commissioner, Austin J. Roche, says he is going to do is put an end to Bingo playing in that city. "I am satisfied Bingo is illegal, that it is gambling," said Commissioner Roche after a conference with District Attorney Leo J. Hagerty. "I intend to take steps towards closing every Bingo game in Buffalo."

Commissioner Roche said he had conveyed to the district attorney information on Bingo operations obtained by undercover investigation and had received the prosecutor's pledge of full cooperation in any drive to eradicate the game. He also revealed that the district attorney was to present complaints aaginst Bingo to the grand jury with a view of obtaining indictments. Former Mayor Frank X. Schwab's Old Vienna theatre is understood to have been "thoroughly investigated" by Commissioner Roche's department. About a year ago another Bingo investigation was conducted by the Commissioner's predecessor and several arrests were made. All the defendants pleaded guilty except Mr. Schwab, who chose a trial by jury. The jury disagreed and since then the status of Bingo has been undecided.

While there are numerous theatre Bingo games operating in Buffalo, Mr. Schwab's theatre is acknowledged to be the most liberal. For a fee of $1 customers see a motion picture and receive a free set of Bingo games. Since he charges only for the picture show, usually older films, Mr. Schwab has declared his enterprise is cultural as well as legal. To prove that his Bingo is free, patrons may sit at tables outside the auditorium and play for nothing.

In Des Moines, Ia., last month, a petition signed by 1,200 persons was presented to the City Council asking an ordinance regulating Bank Night in Des Moines theatres. The petition asked that theatres be required to destroy all present registration lists and re-register persons who wished to participate in future weekly drawings. During the recent session of the State Legislature, a bill designed to regulate Bank Night was introduced but was killed before adjournment.

In New York City the appellate division of the supreme court has denied the motion of the Walter Reade circuit to appeal from the judgement rendered against it in action brought by Edward Goldstein, Bank Night distributor, against Mr. Reade for payments due under Bank Night contracts. Original judgment was handed down last December.

Major Bowes Quits Capitol Theatre

Effective Sunday, June 1st, Major Edward Bowes, vice-president and managing-director of the Capitol theatre on Broadway, New York, Loew Circuit's flagship theatre, will resign. He has been connected with the theatre since its opening 22 years ago.

The resignation, announced by Messmore Kendall, president of Moredall Realty Corp., which owns and manages the Capitol, was necessitated by the increasing demand on Major Bowes' time by his radio work. Mr. Kendall said the resignation had been accepted "with great regret."

The Loew theatre organization are large stockholders in the theatre and furnish the bulk of its pictures. The theatre will continue to be managed by Herman Landwehr under the direction of the president.

Broadcast Discontinued

It was said in order to relieve Major Bowes of further demands on his time the Sunday broadcast of the "Capitol Family" radio program will be discontinued for the summer months. This broadcast originally was known as "Roxy's Gang" and was conducted by the late Samuel L. Rothafel. It was taken over by Major Bowes when Mr. Rothafel left the Capitol to take charge of the Roxy theatre.

When the Capitol building plans were being formulated in 1918 Major Bowes joined Mr. Kendall. The theatre was opened in 1919 as one of the first film "palaces." Stage shows flourished at the theatre under the Roxy and Bowes' regimes, and hundreds of famous stars played there under the Bowes direction.

Original directors of the Capitol, in addition to Major Bowes and Mr. Kendall, included the late Senator T. Coleman duPont, George H. Doran, publisher; William Braden, prominent mining man; Robert W. Chambers, author; George Armsby, banker; James F. Bell, president of Washburn-Crosby Mills Corp., and Frank H. Hitchcock, former Postmaster General.

Major Bowes later became manager of Station WHN, New York, in addition to his other activities, and on this station he originated the Major Bowes' Amateur Hour.

Bowes was born in San Francisco in 1874. His first job was as an usher at a National Education convention; then he worked as a $3 per week office boy for a real estate firm. He continued in the real estate business and was active in the reconstruction of San Francisco after the earthquake and fire. He came to New York with John Cort and Peter McCourt, and owned and operated the Cort Theatre here and the Park Square theatre in Boston.

Early in his career he was associated with the Selwyn Co. in play production and was a vice-president of the old Goldwyn Pictures Corp. and a vice-president of M-G-M until 1935. He was married to the late Margaret Illington. He is the author of a collection of poems.

Bruen Not with Shearer

Hugh Bruen, west coast theatre operator and executive, is not connected with the B. F. Shearer equipment company as reported. Mr. Bruen continues to operate theatres in Seattle and Whittier, Cal.

Haggott Gets Guild Post

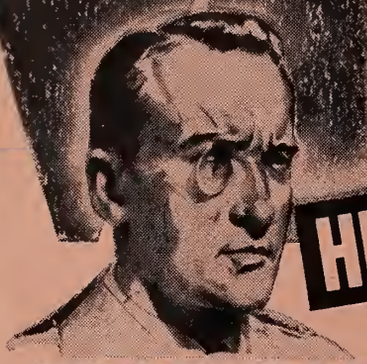
John Haggott has been named general production assistant to Lawrence Langner and Theresa Helburn, co-administrators of the Theatre Guild in New York.

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HUNTER!

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SLUMP IN TICKET RECEIPTS BRINGS EXHIBITORS EMERGENCY CONFERENCES

Operators Discuss Causes and Possible Remedies; Report Average Receipts Down 30%; Some Blame 'War Nerves'

Conditions of a waning box office response by a public mind preoccupied by war today arises as the No. One item of immediate attention in many sections from coast to coast.

Exhibitors in Pennsylvania call it "a business crisis."

Allied representatives of independent owners from 20 states formally complain that box office receipts are off up to 30 per cent.

Independent owners in the midwest, as elsewhere, publicly blame war uncertainties for "a box office slump."

Emergency meetings are being called to determine remedies, by state and national organized exhibition, by circuits and independents.

Philadelphia, Cleveland, Chicago, Minneapolis, the West Coast, St. Louis, Columbus, Albany, Portland, San Francisco—these and other places respond with reports of waning receipts.

Allied States board members are polling patrons in typical theatres throughout the country for answers to "what is wrong," inviting them to mention types of product they want.

Seasonal summer declines, accentuated this year by earlier warm weather, are influencing box office income, as is expected, but added to this, field reports indicate, are "war jitters," some Army camp competition, the draft, migration of locals to defense fields where earnings are greater, besides the usual day-and-night baseball, outdoor attractions, strikes, round-the-clock defense work, and all that goes with present-day exhibitor competition.

All-out defense work in the Boston sector was described as keeping customers from the box office. In Milwaukee, too, employment is up, but grosses are down. New Orleans also reported unfavorably. Not all places are complaining, however, the most favorable reports in this connection coming from Seattle and Washington, D. C., among a few others.

Plans to Improve, Is Pennsylvania Aim

Plans to improve business at the box-office and "the gravity" of general conditions today were discussed at a meeting of Eastern Pennsylvania Allied in Philadelphia last Friday. The meeting, attended by 55 Allied members representing 90 theatres, authorized the appointment of a "Policy Committee" to cope with "the impending box-office crisis." Names of members to serve on the committee are being held "secret" because of alleged necessity to "protect the men from reprisals," it being charged that "Past experience has shown that independent exhibitors are subjected to ruthless business reprisals whenever they attempt to combat distributor unfair trade practice, and, whereas, Independent exhibitors now face a business crisis of major importance aggravated by the box-office collapse, now, therefore, be it resolved: That a Policy Committee of six members of Allied Independent Theatre Owners of Eastern Pennsylvania, Inc., be appointed by the business manager to serve as a group of consultants to the business manager on matters of policy, and that the membership of the committee be secret to protect the members from reprisals . . ."

Sidney E. Samuelson is business manager of the organization. Other industry matters discussed at the meeting were the buying outlook under the consent decree, unfair trade practices of distributors in connection with the forcing of shorts, non-delivery of short subjects sold under a weekly payment plan without giving the exhibitor proper credit or cash refund, the general attitude of some of the local exchanges, undisclosed, toward independent exhibitors; and the tax bill under consideration by Congress.

Exhibitors of 20 States Hold a 'War Council'

Seventeen members of the board of directors of National Allied, claimed to represent independent exhibitors in 20 states, held a forum-survey in Cleveland last Monday and Tuesday at the Hotel Cleveland, to analyze the paradoxical problem of why movie grosses are declining in face of boom defense spending.

H. A. Cole, from Dallas, president of Allied, primarily called the meeting for a poll to check business conditions. Consensus of opinion was that theatre receipts are off from 20 to 30 per cent in all their sections.

Some of the reasons advanced at the round-table were that workers in defense plants were spending their increased earnings on such items as autos, new houses, paying back old debts, meeting higher living costs, etc., instead of on movies. Fear of a postwar depression and the possibility that amusement habits may be temporarily upset by the large number of conscripted leaving for army camps also were debated. General opinion was that conditions will improve after the country's defense mechanism is geared more smoothly.

Some representatives, giving the viewpoint of the smaller towns, asserted the slump was due to the trend of pictures being produced, it was reported. They felt many were too sophisticated and were turned out for only the metropolitan audiences, it was asserted. Others contended the defense drive itself was to blame, the extra hours required in armament production leaving the average theatregoer too tired at the end of the day's work to attend the theatre.

Abraham Myers, from Washington, Allied's general counsel, addressed the meeting during which the following 17 representatives reported on conditions in their territories: Sidney Samuelson, representing eastern Pennsylvania; Roy Branch and Pearl Spoth, Michigan; Jack Kirsh, Illinois; Fred Herrington, western Pennsylvania; Nathan Yamans, New England; Lee Newberry, New Jersey; Joe Trunk, southern Ohio; M. Bernstein, New York mid-state; H. A. Blum, Maryland; William Ainsworth, Northwest; Jack Kalafat, Henry Greenberger and George Erdman, northern Ohio; and Martin Smith, of Toledo, president of the Independent Theatre owners of Ohio. Martin Smith also officiated at another meeting, held by the Ohio I. T. O., in Cleveland Tuesday, when its 130 members also discussed the results of the main Allied meeting as to how they were affected in Ohio. Peter Wood, secretary of the I. T. O., which has headquarters in Columbus, attended.

OHIO SHOWS ITS TICKET TAX DROP

Despite vastly improved business conditions, which has accelerated purchasing power, failure of theatre attendance to keep pace in Ohio is reflected in a report released by Don H. Ebright, State Treasurer, which shows sales tax collections to be 31 per cent greater for the first four months of this year than for the corresponding period of 1940, while admission taxes increased only five per cent, with majority of collections coming from amusements other than pictures.

A partial percentage breakdown shows tax on automobile sales were 39 per cent greater, radios and musical instruments, 31 per cent, and jewelry, 31 per cent.

The retail sales tax is three per cent. Exhibitors pay three per cent on gross receipts.

Uneasiness Hits Theatre Receipts in Chicago

The unrest caused by world war conditions, combined with defense preparations hitting a new high, is responsible for the box office slump in the Chicago territory. This is the consensus of opinion of many large and small independent operators and circuit executives.

Jack Kirsch, president of Allied Theatres of Illinois, at a special meeting of the membership, last week, pointed out that a recurrence of the same uneasiness before the entrance of the U. S. in World War I is probably responsible for much of the wane in box office receipts today.

The public is holding back on spending due to uncertainties and a scared viewpoint on increased taxation, according to some opinions. It is also thought that the stepped-up defense program, makes it necessary for employees engaged in this work to put in so much overtime and holiday work that they have no time to attend theatres.

Small town managers complain that the defense program is taking away many patrons who migrated with their families to defense work centers for higher wages. This, combined with the draft, which seems only to have made inroads on small town attendance in this section, is the country town operator's biggest problem.

The slump started in the Chicago territory the first week in April, about eight weeks before the usual summer decline, and business is off 15 per cent to 35 per cent.

Drop on the Coast Hits One-Third

Admission receipts have dropped about 33⅓ per cent below normal recently for independent houses and only slightly less for the circuits because of a variety of reasons, a check revealed Monday. First-run totals are generally ten per cent under average currently, and are running below the figures for a similar period last year.

In addition to the seasonal slump occasioned by good weather and the start of the ocean

(Continued on following page)

EXHIBITORS DISCUSS SLUMP REMEDIES

(*Continued from preceding page*)

fishing season, California theatre men give credit, or blame, for the decline to:

1. Unrest due to international uncertainty.
2. Disruption of community life by selective service.
3. Running of defense industries around the clock.

"There is less 'war' talk here than in the east, but nevertheless it hurts business," was the basis of general opinion.

Thousands have been hired by defense industries in Southern California, notably the aircraft factories. But two of the shifts, one starting at four p.m. and the other, at midnight, appears to make it almost impossible for those workers to attend shows.

Independent exhibitors in this area are the most severely affected, according to one such showman, who laid part of the blame on selling methods. "Circuits can run two percentage pictures on a double bill by converting one to a flat rental," he declared. "Thus a circuit can show 'The Great Dictator' and 'Nice Girl' on one bill, whereas independents can't. People in this area 'shop' for entertainment and independents can't offer bills like that."

The slump started around the beginning of May during an unseasonal heat wave which sent thermometers up to the nineties. Scores of thousands went to beaches, mountain resorts and every place else except motion picture houses. Theatres haven't recovered yet.

Northwest Reports on 'War' Reactions

The territory serviced by Minneapolis exchanges—Minnesota, the Dakotas and part of Wisconsin, reports it is hard hit, especially in rural areas, by removal of men for army training and by migration of skilled and semi-skilled labor to industrial areas which benefited more heavily by defense contracts.

In some cases, calling of the national guard has removed up to 500 younger men at once from a small city, curtailing ticket-buying.

There was a boom in Minnesota's iron ore industry, and other industries in urban centers were relieving the situation there and in fact promising to better summer business. Whether that effect will outbalance the loss to rural areas, however, has yet to be seen.

Advent of the recreation season when Minnesota's lakes and tourist centers are open further complicated the situation.

Some factors alleviated the threat in the Twin Cities of Minneapolis and St. Paul. The army's training camp at Fort Snelling is jammed, and many of the heavier industries have big defense contracts. These may help to offset the normal summer slump in business.

Situation in St. Louis Is Running Into Third Week

Nearly $300,000,000 in defense contracts have been let in St. Louis, but little proportionately has found its way into theatres' box office.

For three consccutive weeks now the grosses have been off—and in some instances, by no small margins. Product has been good, weather ideal and up to now, little competition from other entertainment enterprises. Consequently, the absence of lines at the box office has been puzzling to theatre men, who are only content in that the slump is general throughout the country.

Clarence D. Hill, manager of Columbia's branch in St. Louis, returned last week from a trip through the outlying territory to report business is improving in the rural areas, but bad in metropolitan districts. He advanced the theory that the 40-hour week has released thousands of workers who have fled to the country over the weekend, thus cutting the customary lucrative weekend business at the theatres.

One exhibitor said the depression once worried theatremen because so many persons were jobless and couldn't afford movies; now so many are working they haven't time to go to the movies.

Summer Closing To Affect Six RKO Theatres

Charles W. Koerner, general manager of RKO Theatres, in New York, announced Monday the closing for the summer of the following houses: May 29th, Grand, Columbus, O.; June 8th, Orpheum, Champaign, Ill., and June 26th, Palace, Chicago. Others already closed are the Orpheum, Kansas City, on May 18th; Albee, Providence, on May 21st and Strand, Syracuse on May 25th.

These are the same RKO Theatres that usually shut down for the summer months.

Upstate New York Not Satisfied

Despite an upswing in employment and a boom in spending money, theatre business has been bad not only in Albany, Troy, Schenectady and Utica, New York, but in the territory up to the Canadian border.

Such an apparent confliction calls for an answer and amusement men say the same thing: people worrying about the war are not in a mood to spend amusement dollars. When the war conditions and this country's likely entrance divide attention, other exhibitors say, theatres some in second.

Heavy defense expenditures, particularly in Schenectady, where General Electric is working 24 hours per day and at Watervliet, where the government arsenal is at top speed, have meant little or nothing to theatre boxoffices, exhibitors all report. About the only amusement money, if such it be, that defense employment is pumping out, according to businessmen, is in the form of new automobiles.

Under the circumstances, theatremen are looking to the fall for an upswing. By that time unemployment will be a thing of the past, it is expected, with 1929 payrolls heavily exceeded and the tendency to spend should be at hand.

Baseball, keen competition for theatres in this territory, is not drawing as well at Albany, Amsterdam, Gloversville, Utica, Ogdensburg and Rome as in the past despite the fact that night baseball was played earlier than in other years.

The mental attitude of the people is reportedly too uncertain and generally upset to predict any present upswing in business.

DEFENSE GETS BLAME IN SAN FRANCISCO

A strange combination of circumstances, involving national defense activity, is blamed by San Francisco exhibitors for a greater than seasonal slump in recent boxoffice returns. Situation involves recent police edict clamping down a two a.m. closing on all nightclubs and bars, giving the city the semblance of a "closed town." This has had tendency to scare away Friday, Saturday and Sunday spenders, now making big money in shipyards and other defense plants. Instead of having fun in the "big city," they are going to nearby Salinas, Monterey, and Sunnyvale, sites of huge Army camps, which are running wideopen all night. Unusual weather also has had bad effect on 'Frisco business this spring, ranging from unexpected late spring rainstorms to record-breaking heat spells, breaking thermometer records of many years' standing.

Weekend Percentages 'Menace' Split Weeks

High-percentage features on the Sunday-Monday turn 'menace' split week houses, the Independent Theatre Owners of Ohio advises its membership after surveying the distribution of grosses and rentals through the week. P. J. Wood, secretary of the organization, observes that most exhibitors have underestimated the percentage of their weekly business which is accounted for on Sunday and Monday. The Ohio statistics indicate that on the average 51.1 per cent of the weekly gross, or 11 per cent more than the usual estimate of four-tenths, comes to the box office on these days.

Demands that exhibitors spot the high percentage pictures for Sunday and Monday mean that split week theatres are concentrating the outstanding pictures on these days, Mr. Wood observes. The Ohio ITO warns that "the theatre-going public is becoming more and more 'Sunday-minded' with the result that patrons are beginning to believe that the only time a good picture can be seen in a split week house is on Sunday." Marked increase in business on Sunday-Monday with an offsetting drop on weekdays when flat rental pictures are shown is raising the average film rental dangerously close to the operating margin in many Ohio splitweek theatres.

An ITO bulletin warns Ohio exhibitors that they had better take stock of the situation. An increase in taxes or the loss of many young customers to the military services, coupled with increasing rentals because of a "Sunday-minded" patronage insisting on high rent pictures, for the weekend may bring disaster unless theatre-owners are aware of how much their merchandise is actually costing them. The buckeye independents suggest a nation-wide survey to determine if Sunday percentages are generally rising.

Montana ITO Hits High Film Rentals

High film rentals were scored at the Spring meeting, this week, at Billings, of the Independent Theatre Owners Association of Montana. The exhibitors pledged continued support for the national defense program. Joseph B. Moore, president, outlined the consent decree. The Fall meeting will be held here on Sept. 17.

Johnson Joins RKO

Harold Johnson, office manager for National Screen Service in Oklahoma City, has resigned to become assistant booker of the RKO exchange in Dallas, Tex. He is succeeded by Bob Smith, formerly head shipper.

Film Council Elects

Mrs. Charles Holden was elected president of the Better Films Council of Chicago, succeeding Mrs. Richard McClure, who was elected honorary president, after ten years' service.

UNIONS LOOK FOR A NEW 'SHUFFLE' IN NEGOTIATIONS WITH PRODUCERS

Hollywood Local Members Stir Revolt After Indictment of Browne, Bioff; New Demands on Studio Employers Seen

Business representatives of the ten IATSE studio locals, composed of approximately 10,000 workers, this week in Hollywood were to formulate their future policy with respect to negotiations with producers for new wage scales and conditions, their contemplated actions to take into consideration the indictment of their two international leaders, George E. Browne and William Bioff, in New York on extortion charges.

Confronting the business agents, too, is the problem of whether the smoldering anti-Browne and anti-Bioff sentiment of a number of members will arise to create an entirely new shuffle in the administration of the union's affairs, both here and nationally.

Divided on Procedure

Several hours after the news of the New York Federal Grand Jury's action last Friday, the local's business agents convened at the behest of Harold V. Smith, chairman of their informal group and representative of Sound Technicians Local 695, to discuss the situation. No action was taken at Friday's meeting, and another session was set for Monday.

The ten locals, all of which have presented demands for adjustments in wage scales and working conditions to the studios several months ago, had been divided in their projected method of obtaining what they want, some of them already having petitioned the International to remove their autonomy and negotiate for them, some of them having asked the International's help while retaining autonomy and others wanting to make their own studio deals.

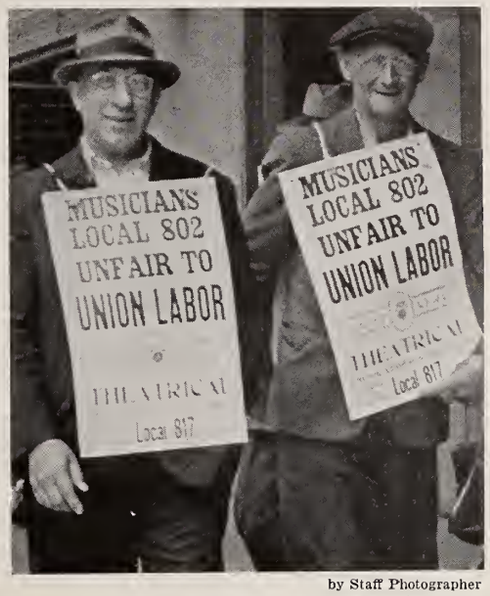
Within the last few weeks, an indication of incipient rebellion was noted in the anonymous publication of the "Hollywood Merry-Go-Round," mimeographed sheet distributed about the studios which devoted itself to attacks upon the Browne-Bioff regime, calling attention to the bill of particulars filed by the government in the income tax evasion case of Bioff in the local federal court. The bill listed the various alleged items of income on which the government is basing its case.

An unusual departure from long standing IATSE practice of not going to the courts or governmental agencies with its troubles occurred when Studio Laborers and Utility Employes Local 727 last weekend filed charges against all major studios with the NLRB, of refusal to negotiate with it, discrimination, and discharge of workers illegally. This marks the first time that an alliance local has appealed to the labor board for aid in negotiations, Zeal Fairbanks, business agent of the local, said court action also would follow.

Direct cause of the NLRB action is the still burning jurisdictional fight with Studio Utility Employes Local 724, General Construction and Building Laborers of America, one of the six unions in the studio labor basic agreement of which the IATSE is a former member. Following the 1937 strike in which the Utility Employes Local 724 participated, the newly created IATSE Local 727 (one of five formed from the dissolution of Studio Technicians Local 37), swallowed about half of the utility employes' membership.

Since then, although Local 724 is in the basic agreement, a dispute over further demarcation of work has been more or less active. Local 724 has been given the work on destruction of sets and permanent construction, under the jurisdictional outlines of the basic agreement.

Meanwhile, in Washington, rulings from the Wages and Hours Administration, on the reclassification of workers, were expected shortly, after meetings between representatives of that division and those of labor and the producers.



by Staff Photographer

UNION DISUNION—Pickets from the American Federation of Labor's International Brotherhood of Teamsters and Chauffeurs, last week and this paraded in front of the Music Hall, Roxy, and Strand film theatres, and before some legitimate houses. They were protesting refusal by the Musicians Local 802 to allow them to chauffeur vehicles carrying musicians to theatres, and to carry instruments from the vehicles to the stagedoor, at $10 per day and $20 per night.

Bioff, Browne Charged With Extortion

Indicted by a Federal grand jury in New York, Friday, May 23rd, for alleged extortion of $550,000 from four majors—Twentieth Century-Fox, Warners, Paramount, and Loew's, were Willie Bioff, West Coast IATSE leader, and George Browne, the International Alliance's president.

Bioff, obtaining $25,000 bail, was to have an extradition hearing next Thursday in Los Angeles Federal Court, before U. S. Commissioner David B. Head. His bail was reduced from $50,000. Mr. Browne, in Chicago, surrendered to a U. S. Marshal Tuesday, with $25,000 bail being asked by the Government.

The Chicago projectionists' union voted confidence in Browne, and backed his bail. Other unions in the area are doing the same.

The Federal indictment of Friday, reportedly an outcome of the income tax evasion trial and conviction of Joseph M. Schenck, former chairman of the board of Twentieth Century-Fox, some weeks ago, was returned under the anti-racketeering law, and charged the two men with "force, violence, and coercion." It charged they had threatened strikes, and under those threats had extorted money from executives of the majors mentioned; money paid to them in cash. Of the money, approximately $400,000 was paid to them, in New York, in 1936, in $1,000, $500, and $100 bills, the indictment said.

Business agents of eight Alliance locals on Monday night directly asked Y. Frank Freeman, president of the Motion Picture Producers Association, for immediate start of wages and hours negotiations, thus going over the heads of the producers' regular labor contacts.

The $400,000, the Government indictment charged, was obtained under one specific threat to call a nation-wide strike. There are three counts, two substantive, charging extortion and amenable to the anti-racketeering law, and one charging conspiracy. Maximum penalties for each of the men, if they are found guilty of all counts, are 30 years in Federal prison and fines of $30,000 each.

Other film companies and persons than those named in the indictment made payments under duress to the pair, the indictment states, without naming them.

Faces Income Tax Trial

Bioff is also under indictment for failure to pay $85,000 income taxes in 1936 and 1937 and last week obtained postponement of his trial to September, after a telegram from Mr. Browne appointed him to an Alliance executive post to "prevent strikes from interfering with films for national defense."

That trial will now be postponed indefinitely so that the racketeering trial may occur first; and it is understood the Government will redraw its income tax indictments to include the extortion payments and any other payments which may be disclosed in the future. It was further understood the procedure will be to dismiss the present income tax indictment on which Bioff is free in $5,000 bail, and to have him appear again in court for a redrawing and new bail terms.

Though Bioff was appointed last week to head off strikes in national defense film work, and presumably was again an active officer of the IATSE, a checkup last week, shortly after the Browne telegram, disclosed he had not visited the Alliance Hollywood offices, nor established his own headquarters.

Surrendering in Los Angeles Saturday morning, and being fingerprinted, Bioff, vehemently telling newspapermen the extortion indictment was a surprise and that he had nothing to say. He did add: "I never extorted a dime from anybody."

Bioff last fall served almost six months of an unexpired 1922 Chicago jail term, which had been imposed upon him for pandering.

United States Attorney Mattheas F. Correa declined, on Saturday, in New York, to say whether Mr. Schenck would be called as a witness in the forthcoming extortion trial; nor did he name the other executives who presumably will be called.

Browne is a vice-president of the AFL- as well as IATSE president; and, at the last convention of the former, in New Orleans, he was appointed to supervise enforcement of a convention resolution against racketeering, introduced by the International Ladies Garment Workers Union.

He, like Bioff, had beginnings in theatre industry power, in Chicago. He succeeded the late, murdered, Tommy Malloy, as head of the city's projectionists, and later was made Alliance head. This was in the early 1920's; and shortly thereafter, Bioff made his appearance on the Hollywood scene, as an IA international representative and as a personal agent of

(*Continued on following page, column* 1)

U.S. Arraigns Browne, Bioff

(Continued from preceding page)

Browne's. Both men successfully organized and strengthened the membership of their craft.

Representatives of 12 organizations met last week in Hollywood, to take preliminary steps for a studio union and guild committee, to replace the now defunct Hollywood Guild Council, the Conference of AFL Unions, and the Federated Motion Picture Crafts. They had been meeting with directors of the Screen Writers Guild, on discussion of the latter's fracas with producers over a new contract; and the idea was broached, for a new embracive, committee. Representatives of the organizations are to report to their groups the results of the discussion, for further action.

Meanwhile, the Guild's negotiating committee was to have met Tuesday, with the producers' committee, on the new contract, over which the writers had threatened a strike.

George Stevens is the new president of the Screen Directors' Guild. He was elected last week. Other new officers are Ernst Lubitsch, renamed first vice-president; Norman Taurog, second vice-president; William A. Seiter, secretary; and Tay Garnett, treasurer. Made an honorary member was Frank Capra, who retired from two years as president. The new officials are expected to press producers for contract revisions.

The Screen Cartoonists Guild was to walk out of the Disney studio Wednesday, after inconclusive negotiations of several weeks, during which a National Labor Relations Board hearings had resulted in the studio being declared unfair to labor, and in the studio agreeing to dissolve its Federation of Screen Cartoonists, an alleged "company union."

The strike vote was taken Monday night, and a Wednesday deadline set. The Guild wanted exclusive bargaining powers for cartoonists, and charged that the new organization of Disney employees, the American Society of Screen Cartoonists, was also a company union.

The strike prevented a trade preview of Walt Disney's latest feature, "The Reluctant Dragon."

Mr. Disney Tuesday told his employees the studio would remain open. The union asserted 500 of the 700 eligible to join had authorized the strike. Walter Spreckles, labor contact for Mr. Disney, said the studio wanted an NLRB election.

On Tuesday Leon Schlesinger announced signing of the three-year contract with the Guild. His studio, too, had been threatened with a strike.

Laborers Complain

The Studio Laborers Local 727, IATSE, last week complained to the NLRB, charging producers with refusal to bargain, and asking that it be designated sole bargaining agency for studio laborers and utility workers.

Local 306, New York projectionists' union, and strongest in the country, served notice Monday it would ask for extra workers in the Rialto Theatre, that city, when the theatre starts its projected television programs.

In Reading, Pa., Frank L. Diefenderfer, president of the city's musicians' local, has been reelected head of the Confcrence of Pennsylvania and Delaware Musicians. This will be his 15th year as such.

The Philadelphia chapter of the American Guild of Variety Artists has elected Jimmy Walker, president; Robert Mack, first vice-president; Frank Schluth, second vice-president; Richard Thomas, third vice-president; Gus Howard, fourth vice-president; Sid Raymond, fifth vice-president; Leonora Jaxon, recording secretary, and Shandor Clarke, treasurer. Dick Mayo continues executive secretary.

New England Owners Reelect All Officers

Officers of the Independent Exhibitors, were returned to office last week at the annual elections in Boston. At the same time, it was announced that a secret committee was being formed to pass on the various drives to which exhibitors are asked to subscribe. The committee, whose members will remain anonymous, will be appointed by the board of directors. The committee will check on all drives and those which, it is felt, are not legitimate will not be recommended to the exhibitors.

Officers elected include Francis C. Lydon, president; Max L. Levenson, first vice president; Wilbur M. Peterson, second vice president; Francis M. Perry, secretary; E. Harold Stoneman, treasurer; Nathan Yamins, chairman of the executive committee whose members include Edward Ansin, Leslie Bendslev, Kenneth Forkey, Thomas A. McNulty, Daniel Murphy, Morris Pouzzner, George Ramsdell, Samuel Resnik, Richard B. Rubin, Philip Smith, William A. Viano, and Walter E. Mitchell of Massachusetts; Richard Flora of Maine; J. E. Charbonnea and Warren Nichols of New Hampshire; Allard M. Graves of Vermont; and John B. Findlay and Martin Tuohey of Rhode Island.

Arthur K. Howard was re-elected business manager of the group.

Korson Feted

Approximately 150 industry members in Philadelphia turned out Monday, May 26th, for a testimonial luncheon for Louis "Pop" Korson, sponsored by the Philadelphia Variety Club at the Ritz Carlton Hotel. The event signalized the departure from the industry of Mr. Korson, who had been identified with the business both as an exhibitor and later as an independent exchange operator for the past 35 years. He once operated Masterpiece Film Attractions, Inc., in Philadelphia, in addition to his interest in Equity Theatres, Inc., acquired many years ago by the Warner theatre circuit. A gold watch was presented to Mr. Korson, who left the following day for California where he intends to reside. Al Davis was chairman of the affair.

Adventure Film Being Cut

"Kukan," Rey Scott's all-color story of China's struggle, is in its final cutting stage and is soon to be released nationally by Adventure Epics, Inc., 1560 Broadway, New York. Mr. Scott is reported to have travelled more than 15,000 miles to get the necessary material and scenes include the bombing of Chungking by the Japanese.

Kamber Assumes New Duty

Bernie Kamber, who has been doing special exploitation work for United Artists, has been appointed permanent field exploiteer for the New England territory. He succeeds George Scher, who is now in the Army.

Murphy Resigns Post

Robert T. Murphy has resigned as city manager in Niagara Falls, N. Y., for Shea Theatres, headed by Vincent McFaul. Mr. Murphy has not as yet determined his future plans.

Ziehm Releases Westerns

Arthur Ziehm will release four westerns, produced by Elkay Productions, and starring eight-year-old Buzzy Henry. The first, "The Phantom Pinto," is now ready for release.

Davis Finances 'Baffle' Inquiry

Following the revelation of the financial tangle which followed the collapse of his $70,000,000 empire, William Fox, former film executive, continued his testimony against J. Warren Davis, retired circuit court judge, and Morgan S. Kaufman, attorney and bankruptcy referee, in Philadelphia. Belle Fox, daughter of the ex-film executive, testifying in defense of her father, said she provided money for two unsecured loans her father said he had made the jurist during the Fox bankruptcy litigation. Judge Davis and Mr. Kaufman are charged with conspiracy to obstruct justice and defraud the United States.

Mr. Kaufman, Tuesday, admitted lending $10,000 to Judge Davis' cousin during a period in which he was interested in four lawsuits before the jurist; but denied borrowing money from Mr. Fox.

The case was to go to the jury before the weekend.

Meanwhile, the Federal Bureau of Investigation, which is conducting the inquiry into the affairs of the retired judge, produced financial transactions which were described as "impossible for Federal investigators to explain."

Tells of Meeting

The testimony was given by Whiting Willauer, former special Deputy Attorney General, who participated in the investigation. Mr. Willauer, when called by the Government to testify, told of a meeting in 1939 with Mr. Davis and his attorney, former United States Senator George Wharton Pepper.

"I told Senator Pepper," he said, "that we did not see where Judge Davis got the money to participate in these various financial transactions and that we would be glad to have Judge Davis present a statement."

The statement was introduced in evidence, but was not read.

On Monday, Mr. Davis took the stand in his own defense and testified that never in his life has he accepted "a dishonest dollar," and denied that he ever accepted money from Mr. Fox.

"As I recall," Mr. Davis said while on the stand, "Mr. Fox said that I met him with Mr. Kaufman and discussed his (Mr. Fox's) financial affairs on a Sunday. As a matter of fact, there has been only one Sunday in 15 years that I have been in Atlantic City," and continued, "for 40 years there has not been a Sunday that I have not taught a men's Bible class unless I was ill."

Mr. Davis told of two meetings with Mr. Fox in New York hotels. The first, in 1940, was after he said he learned of the Government's investigation into his affairs. He said he told Mr. Fox at that meeting that Government attorneys had said the Federal Reserve Bank in Philadelphia had kept the serial numbers of 10 $1,000 bills sent to an Atlantic City hotel and that five of the bills had been given to Mr. Fox's daughter.

Mr. Davis quoted Mr. Fox as replying that he knew nothing of the five bills, but would try to find out.

At a second meeting in March, 1941, Mr. Davis said Mr. Fox told him of conversations with Government attorneys. He again quoted Mr. Fox as saying he had told the attorneys the "truth," that he did not know Mr. Davis and that the investigators had then said: "Do you remember the Manton case? You will recall we let everybody off but Manton. We don't believe your story and if you want to save your wife and daughter, you had better go home and think it over and then come back and tell the whole story."





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Produced by Irving Asher • A Metro-Goldwyn-Mayer Picture

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

If thousands of women's lapels bristle with spiders, if their throats are encircled by wooden nickels, and their wrists and ankles dangle with grinning African masks, blame it on Martha Sleeper, the motion picture player who now is playing in Station WOR's daytime air serial, "We Are Always Young."

Miss Sleeper not only popularized the trend to odd gadget decoration of females—she literally made it. Made it out of a mixture of paper towels and instant-drying glue.

It all stems back to the days when the Sleeper children used to spend much time playing anagrams and Martha would end the games by molding little images out of chewing gum. Droves of crickets, bees, chickens and other creatures issued from the double play of jawbone and fingers.

When a motion picture producer saw a photograph of Miss Sleeper and cast her in his next production, thus starting her career, she did not stop her hobby. Down Sunset Boulevard, in Ciro's, The Brown Derby, and other Hollywood spots, Martha had the envy of cinema-city pretties. They would not believe that she had fashioned and made the rows of tarantulas that marched down her linen sun suits. They thought she was trying to keep the name of the store to herself.

Suddenly it hit her! If all the glamour girls coveted her gadgets, why wouldn't women the country over like it? At a Hollywood cocktail party she met a magazine publisher who liked her gadgets. He sent some examples to a department store buyer. Now girls all over the country own gadgets. Martha Sleeper is getting rich.

▽

Plight of Alvin Hendricks, manager of the Varsity Theatre in Lincoln, Neb., is one unequalled to date in manager-critic relations.

He finds that he is in the bad graces of *The Lincoln Journal's* new movie critic, Dean Pohlenz, who took over the desk recently when Barney Oldfield became a captain and went into the army. The situation dates from the extreme youth of Pohlenz.

After much quizzing, Hendricks found out it dated from the day he locked the rear exit of the Varsity theatre against a bunch of juvenile pests who were always using the alley entrance to sneak into the house.

Pohlenz was one of the lads thus denied, all of which goes to show a manager must be extremely careful in his public relations, whether at the back or the front of the house.

▽

Far removed from motion pictures, but otherwise perfectly choice is this "thank-you" advertisement which appeared in the Purely Personal column of the Blaimore, Alberta (Canada) Daily Enterprise:

> Mrs. Pete Beaubier, who recently passed away in Quebec, wishes to thank all those who assisted in the end, especially the doctors, nurses and undertakers, and those who loaned cars. She claimed the flowers and cigarettes did not help much.

▽

Light Combat Department: **Orson Welles, playwright, actor and Mr. George Schaefer's RKO producer of *"Citizen Kane,"* has asked for and received army draft deferment, in Hollywood, because of his asthma.**

PETE WOOD and Harry Brandt, Mr. Myers and Mr. Kuykendall, Samuelson, Strom and others of the country's organized exhibitor leaders who are continually championing the rights of their theatre owner constituents, have absolutely no troubles at all in comparison to those we hear plague independent movie house operators in India.

There is the report, for example, of *The Journal of the Film Industry,* published in Bombay, which declares that, "Occasionally exhibitors are arrested by (Indian) State officials on trumped up charges if the exhibitors do not satisfy officialdom. The rulers themselves whisk films, complete with portable theatres, to any place they choose, without wasting one Royal thought that they are thereby inconveniencing public patrons who have at times had to wait in the theatres for hours pending return of the films after entertaining royalty. And all this without any compensation of any kind to the exhibitor, who must dance attendance to the pleasure of his Royal dispenser of fate. . . ."

▽

Manager Claude Allison of the Strand Theatre, Indianapolis neighborhood house, is signing up 50 charter members for an ERA Club (Education, Recreation, Appreciation). The purpose makes a nice acrostic:

S **portsmen**
T **o**
R **eserve**
A **merica's**
N **ature**
D **elights**

The club is to grow as each charter member takes along a novice fishing or hunting for the first time, then signs him up, ERA—STRAND—plans membership cards, automobile and tackle box stickers and sleeve and lapel emblems.

Mr. Allison is a devoted angler. An aquarium supplied with bass and other game fish of Middle Western waters is on permanent display at the Strand Theatre, with a couple of Allison casting rods standing handy nearby.

▽

Of passing interest to the motion picture industry is the Drew Pearson-Robert Allen story from Washington which relates how no man in our history—not even Teddy Roosevelt—has done more to break up monopoly than Assistant Attorney General Thurman Arnold. He has indicted aluminum, motion picture, oil and dairy corporations, labor unions, even farm and medical organizations.

At a crowded cocktail party in Washington, recently, Arnold stood beside a beautiful young lady.

"I wish," he said, "you and I were on a desert island."

"That," remarked Ernest Cuneo, "is a fine statement from one who has sworn death to monopoly."

▽

The British are now playing with marked cards, a new kind of marked cards.

An English friend has sent Barry Wood, orchestra leader, a card deck now popular over there. In the center of each card there's a picture of a different type of British or enemy plane to acquaint players with identification marks of all war aircraft, thereby sharpening the memory of air raid spotters and keeping civilians on the alert.

You can rent an office by technicolor down at 40 Wall Street, New York.

If you wanted to rent an office in the 70-story building it would take you several hours to climb over the place and pick out the room you wanted. The Charles F. Noyes Co., Inc., shows the whole works to prospective tenants in 15 minutes. They had a colored movie made which shows everything anybody'd want to know before signing a lease.

▽

Radio station WFBL, at Syracuse, New York, has compiled "The Cook Book of the Stars"—"favorite recipes of your favorite stars." Andre Kostelanetz, conductor, nominates as his No. 1 favorite, Russian Borscht in the pink. Gene Autry, Republic star, insists upon Western Steaks, a modest little dish consisting of eight slices of steak. Cecil B. DeMille submits Bouillabaisse, a French concoction consisting merely of a lobster, haddock, a turbot, gurnet, whiting, eel crab, with onions, garlic, tomatoes, thyme, sprig fennel, bay leaf, parsley, orange peel, oil saffron, and sliced bread. And, oh, yes—some salt and pepper. Cook well and serve with bicarb sauce.

Hedda Hopper likes "Sunkist Orange Appetizer Salad." She broadcasts for Sunkist oranges. Wayne King votes for baked ham, so help us. "Scattergood" (Jess Pugh) Baines wants beef. He would. Rice balls are Penny Singleton's favorites.

▽

The 1941 annual National Automobile Show, scheduled for next October, has been cancelled because of war and defense building. Maybe by that time car owners will be singing to their old automobiles, "Believe me, if all those endearing young charms."

▽

New York is soon to have a movie theatre devoted exclusively to showing advertisers' pictures. Presumably the only requirement for admission will be the customary box-top.

▽

The great new art of television, the busting-up of big broadcasters in radio, Frequency-Modulation and radio control by newspapers—these problems now in the hands of staid old Federal Communications Commissioners, in Washington, must share attention these days with other weighty matters. There is, for example, pending right now before the commissioners, the complaint of unnamed citizens against—and we quote the FCC—the "dissemination by publications and broadcasters of alleged false and misleading information designed to eliminate the use of horses and mules."

▽

Just about everyone and everything have been blamed for threatening the "destruction" of Democracy. Now they're blaming women.

"America! The Trojan Horse of Democracy is Feminism," cries the National Men's Club of New York. "Female labor and promiscuity are the poisons of Tyranny and Communism, the causes of Poverty and Unemployment, the sources of Crime and Immorality, the agents of Strife and Atheism."

"America," they shout, "for Defense and Prosperity, abolish all Female Labor!"

P. S.: A Female Laborer answers the telephone of the National Men's Club.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

In the Navy

(Universal)

Abbott, Costello Louder and Funnier

The comedy team of Abbott and Costello are louder, faster and funnier as sailors in this film than they were as soldiers in "Buck Privates." This production profits also by the presence of Dick Powell and by a more elastic budget yielding production numbers surpassing those seen in the army picture. The Andrews Sisters again deliver songs with a gusto matching that of the comedians.

Filmed at the San Pedro and San Diego naval bases with what impresses as all-out cooperation of the navy, the picture is full of sailors, sailor lore, sailor-type gags and, now and then, sailors on parade and elsewise. The long sequence with which the picture closes after piling up laughs which leave observers gasping for breath is staged aboard a battleship and with the same dashing recklessly in and out of fleet formation in a manner to give an old salt heart failure.

As in "Buck Privates," the comedy duo sessions between Abbott and Costello highlight the proceedings. Again they dip back into the staples of burlesque comedy—the money changing routine, the three shell game, many another—for material that is as effective, revamped and laundered for the screen, as in the heyday of sliding Billy Watson. Again Abbott is straight man to Costello's comic and again, in greater measure, the stubby, chubby entertainer with the squeaky voice and dolorous visage induces wave after wave of laughter that blots out whole sections of dialogue.

Powell portrays a radio idol who enlists in the navy to escape his feminine fans, Claire Dodd, a reporter who pursues him, Abbott and Costello, two sailors whose affairs become entangled in theirs and the Andrews Sisters, three girls who go along with or without reason.

Seven song numbers by Gene De Paul and Don Raye add much sparkle to the exercises.

Production by Alex Gottlieb and direction by Arthur Lubin rate high praise.

Previewed at the Alexander Theatre, Glendale, to a mixed audience which chuckled, guffawed and screamed its pleasure.—WILLIAM R. WEAVER.

Produced and distributed by Universal Pictures. Director, Arthur Lubin. Associate producer, Alex Gottlieb. Photography, Joe Valentine. Art director, Jack Otterson. Film editor, Philip Cahn. Assistant director, Phil Karlstein. P. C. A. Certificate No. 7376. Release date, May 30, 1941. Running time, when seen in Hollywood, 85 minutes. General audience classification.

CAST

Smoky ..... Bud Abbott
Pomeroy ..... Lou Costello
Tommy Halstead (Russ Raymond) ..... Dick Powell
Patty, Laverne, Maxene ..... The Andrews Sisters
Dorothy Roberts ..... Claire Dodd
Dynamite ..... Dick Foran

Men of the Timberland

(Universal)

Strong Action

A fast moving action picture whose meaty story is designed for fans of this type of entertainment, "Men of the Timberland," another in the Universal series starring Richard Arlen and Andy Devine, is laid in the North Woods logging camps where a criminal is attempting a gigantic lumber theft and denuding, illegally, a forest.

Supporting Arlen and Devine are Linda Hayes, Francis McDonald, Willard Robertson, Paul E. Burns, Gaylord Pendleton, Hardie Albright, Roy Harris, John Ellis, and Jack Rice.

The production mounting given by producer Ben Pivar and director John Rawlins includes much compelling scenery, shots of logging operations and other impressive sights. Stock shots, when used, are skilfully interpolated.

"Dick," a ranger, while investigating irregularities in timber cutting permits, uncovers a gigantic theft plot, and in the process of attempting to find the criminals several rangers are killed. Joining forces with "Andy," the leader of the loggers who is unaware of the criminal operations, the ranger solves the crime.

Previewed in a Universal studio projection room, Hollywood, to a pleased press audience. —V. K.

Produced and distributed by Universal. Associate producer, Ben Pivar. Directed by John Rawlins. Photographed by John W. Boyle. Art director, Jack Otterson. Associate Ralph M. DeLacy. Edited by Milton Carruth. P.C.A. Certificate No. 7277. Running time, when seen in Hollywood, 60 minutes. Release date, June 6, 1941. General audience classification.

CAST

Dick ..... Richard Arlen
Andy ..... Andy Devine
Kay ..... Linda Hayes
Jean ..... Francis McDonald
MacGregor ..... Willard Robertson
Lucky ..... Paul E. Burns
Tex ..... Gaylord Pendleton

Naval Academy

(Columbia)

Boys in Uniform

Columbia herewith presents a modestly budgeted picture dealing with the lives of three boys, from different environments, placed under the strict discipline of an institution preparing them for Annapolis. The plot traces their "regeneration" in their ways of thinking.

Freddie Bartholomew, as the lad steeped in the Navy tradition of his family; Jimmy Lydon, as the youth from a reform school who is embittered about the service because of the injuries his father had received in a battle; and Billy Cook, as the rich youth placed in the school by his father, who wants him disciplined, have the principal roles. Supporting them are Pierre Watkin, Warren Ashe, Douglas Scott, Warren Lloyd, James Butler, Joe Brown, Jr., David Durand, Tommy Bupp, John Dilson and William Blees.

There is good, solid entertainment in the picture, although the story is none too original. Erle C. Kenton directed with a firm hand to make the most of budgetary confines.

Previewed to the press in a Hollywood projection room, where it obtained a satisfactory response.—V. K.

Produced and distributed by Columbia. Directed by Erle C. Kenton. Photographed by John Stumar. Edited by William Lyon. Art director, Lionel Banks. Assistant director, Tommy Flood. P.C.A. Certificate No. 7155. Running time, when seen in Hollywood, 65 minutes. Release date, May 22, 1941. General audience classification.

CAST

Steve Kendall ..... Freddie Bartholomew
Tommy Blake ..... Jimmy Lydon
Dick Brewster ..... Billy Cook
Captain Davis ..... Pierre Watkin
Lieutenant Brackett ..... Warren Ashe
Jimmy Henderson ..... Douglas Scott
Ray Cameron ..... Warren Lloyd

Caught in the Draft

(Paramount)

Uncle Sam Recruits a Movie Star

Not since "Shoulder Arms," and maybe not then, have the experiences of a rookie in military service equalled this Bob Hope-Dorothy Lamour comedy in laugh-provoking power. Not a little of this effectiveness, demonstrated beyond question in the film's preview exhibition, is due to the fact that the rookie played by Hope is a movie star who gets into the service on a fluke and in spite of all-out efforts to keep out of it. Complications and incidents more or less akin to those presented in previous service comedies acquire new freshness and point from this circumstance.

Hope portrays a screen hero who, as detailed on page 110 of the Product Digest, on hearing that a conscription law is to be passed determines to marry by way of escaping service. Choosing as bride-for-a-year the daughter of an army officer, played by Miss Lamour, he seeks to withdraw his proposal when discovering he is over draft age as first reported, then to reinstate it when the age limit is reported changed to include him. In an attempt to stage an enlistment attempt at which he will fail, he finds himself enlisted by mistake and under command of the girl's father. From that point on the complications multiply at a pace defying brief narration.

Typical of the variations on the rookie theme accruing from the movie-star angle are the sequence in which newsreel cameras invade the parade ground to obtain shots of the screen idol in khaki and the arrival of the camp mail, all but one letter in the bag being addressed to the star. Outstanding sequences are those in which the rookie drives a tank under misdirection, deserts his post to retrieve a lost uniform and hides out in a hospital where he's mistaken for a patient, blows up in a studio episode when he discovers the gun he carries is loaded. There are many more, all directed with skill and keen understanding of comedy values by David Butler.

As has been reported, "Caught in the Draft" was midway in production and B. G. DeSylva's first of two pictures for Paramount when the producer was elevated to the post of studio production head. Professionals who attended the preview saw in the film much to confirm the wisdom of the promotion.

Previewed to a mixed audience at the Alexander theatre in Glendale, California, which roared in appreciation of the first comedy situation, arriving some 10 seconds after the first flash, and recaptured its breath and composure only momentarily and at long intervals from that point on.—W. R. W.

Produced and distributed by Paramount. Producer, B. G. DeSylva. Directed by David Butler. Photographed by Karl Struss. Edited by Irene Morra. P.C.A. Certificate No. 7050. Release date, July 4, 1941. Running time, when seen in Glendale, 80 minutes. General audience classification.

CAST

Don Bolton ..... Bob Hope
Tony Fairbanks ..... Dorothy Lamour
Steve ..... Lynne Overman
Bert ..... Eddie Bracken
Col. Peter Fairbanks ..... Clarence Kolb
Sergeant Burns ..... Paul Hurst
Yetta ..... Ferike Boros
Margie ..... Phyllis Ruth
Cogswell ..... Irving Bacon
Director ..... Arthur Loft
Recruiting Sergeant ..... Edgar Dearing

Million Dollar Baby

(Warner Brothers)

Money Makes the Merriment

A million dollars may be nothing to laugh at, under most circumstances, but it's a source of immense and sustained merriment in this good-natured and steadily pointed comedy. Handled in a manner to give amusement to all and offense to none, the film is suitable for exhibition at any and all places and times.

Produced by David Lewis and directed by Curtis Bernhardt, the picture divides emphasis and responsibility impartially between the principals, all of whom give sterling account of themselves. The pace is swift, the situations fresh and the dialogue smooth.

Priscilla Lane in the title role, Jeffry Lane and Ronald Regan as suitors, May Robson and Helen Westley in character assignments they handle expertly and Lee Patrick as a showgirl, turn in matched performances which yield, severally, abundant diversion.

The story, synopsized on page 109 of the Product Digest, pictures the experiences of a department-store salesgirl presented with a million dollars by a lawyer who declines to reveal the source of the money or to explain the gift. Effects of the gift upon the girl, her sweetheart, her friends, the lawyer, the donor and others are comic in the main, serious in part, interesting and entertaining in whole.

Previewed at the Studio City theatre, near Hollywood, to an audience composed in about equal parts of paying and invited guests, all of whom joined in such a chorus of sustained laughter as had not been heard in the area in months.—W. R. W.

Produced and distributed by Warner Brothers. Associate producer, David Lewis. Director, Curtis Bernhardt. Protographed by Charles Rosher. Edited by Rudi Fehr. Release date, May 31. Running time, when seen in Studio City, 100 minutes. General audience classification.

CAST

Pamela McAllister.....Priscilla Lane
James Amory.....Jeffrey Lynn
Peter Rowan.....Ronald Reagan
Cornelia Wheelwright.....May Robson
Josie La Rue.....Lee Patrick
Mrs. Galloway.....Helen Westley
Marlin.....George Barbier
Flo.....Nan Wynn
Dr. Patterson.....John Qualen
Mr. Simpson.....Walter Catlett
Mrs. Grayson.....Fay Helm
George.....Richard Carle
Ollie Ward.....John Ridgely
Diana Bennet.....Maris Wrixon
Callahan.....James Burke
Parkinson.....Charles Halton

The Voice in the Night

(Columbia)

Undercover in Nazi Germany

Here is another British propaganda production concerned with pictorial revelations of the Hitler regime as it affects the Feuhrer's fatherland folk. Particularly the film is concerned with the story of opposition to the dictatorial rule by means of secretive sabotage work being voiced to the country through the medium of an underground and outlawed radio network known as the "Freedom Radio." The program of action has been publicized before, especially in print, and the campaign may become more saleable on the screen in the light of recent events, particularly the Hess incident.

The picture is patently propagandistic in its viewpoint and purpose and its decidedness vitiates in part the final effectiveness. Such a undirectional approach has caused the elimination of all human interest items. There is not a light moment in the whole tense proceedings and a romance angle is made secondary and shadowy.

The plot follows the conversion of "Dr. Karl Roder" to the opposition forces to the Nazi government, a conversion not shared by his wife, Irena, famous as an actress and high in government circles. "Roder" is joined by a young radio mechanic, "Hans Glaser," whose fiancee has been despoiled by a government Gestapo agent. The pair establishes an underground radio station identified as the "Freedom Radio." A memorable sequence in the film is a mass meeting wherein Hitler, while addressing his audience, is cut off the air and the voice of the underground network is introduced. "Irena" sees her husband's viewpoint when war is declared on Poland and the couple die together when the police machine gun a performance of the undercover radio activity. However, "Roder's" confederates immediately air the announcement that the work of "Freedom Radio" will be continued.

Seen at an afternoon performance at the Globe Theatre in New York where an audience of generous proportions seemed to be in sympathy with the film's theme, being particularly outspoken via hisses and sounds of disapproval in the nature of "Bronx cheers" during the newsreel clip appearance of Herr Hitler. Applause was given to the finis announcement that the campaign of the "Freedom Radio" would be carried on.—Joseph F. Coughlin.

Distributed by Columbia Pictures. A Two Cities Production. From an original story "Freedom Radio" by Wolfgang Wilhelm and George Campbell. Director, Anthony Asquith. Story by Louis Golding, Gordon Wellesley. Scenario by Roland Pertwee, Bridget Boland. Screen play by Jeffery Dell, Basil Woon, A. DeGrunwald. Music by Nicholas Brodszky. Photography, Bernard Knowles. Film editor, Reginald Beck. Art direction, Paul Sheriff. Sound, Leslie Murray. P. C. A. Certificate No. 03100. Release date, May 20, 1941. Running time, 79 minutes. General audience classification.

CAST

Dr. Karl Roder.....Clive Brook
Irena Roder.....Diana Wynyard
Spiedler.....Ronald Squire
Elly.....Joyce Howard
Hans Glaser.....Derek Farr
Otto.....John Penrose
Rabenau.....Raymond Huntley
Muller.....Bernard Miles
Kummer.....H. Marion-Crawford
Fenner.....Reginald Beckwith
Father Landbach.....Morland Graham
Heini Meyer.....Abraham Sofaer

Adventure in Washington

(Columbia)

Reformation in Washington

A tale of Washington's Senate Page Boys is here unfolded by producer Charles Rogers as his second Columbia film, a tale in which the ideals of the Boys, and the influence of a Senator and a radio reporter, put a hard boiled youngster on the right path.

Herbert Marshall and Virginia Bruce, respectively, portray the Senator and the political reporter, and Gene Reynolds enacts the boy who comes to Washington against his will, and gradually absorbs the creed of the Page Boys. Discharged from his post because of eavesdropping and supposedly repeating political information, he betrays defense secrets, but returns voluntarily to clear the name of his sponsor-Senator.

The Page Boys are principally represented by Vaughan Glaser, Charles Smith, Dickie Jones, Tommy Bond, Billy Dawson and Charles Lind, and leading support is given by Samuel S. Hinds, Ralph Morgan and Pierre Watkin. The picture, directed by Alfred E. Green, interlaces the principal story thread with humor derived from the Boys' mischievous activities and with a patriotic closing sequence which brought applause from a preview night audience.

Previewed at the Alexander Theatre, Glendale, to generally enthusiastic response.—Walter Selden.

Produced and distributed by Columbia. Produced by Charles R. Rogers. Directed by Alfred E. Green. Director of photography, Henry Sharp and Allen G. Siegler. Film editor, James Sweeney. P.C.A. No. 7015. Release date, May 30, 1941. Running time, when seen, 85 minutes. General audience classification.

CAST

Senator John Coleridge.....Herbert Marshall
Jane Scott.....Virginia Bruce
Marty Driscoll.....Gene Reynolds
Senator Henry Owen.....Samuel S. Hinds
Senator Cummings.....Ralph Morgan
Bundy.....Vaughan Glaser
Collins.....Charles Smith
Abbott.....Dickie Jones
Frank Conroy.....Pierre Watkin
Jim O'Brien.....J. M. Kerrigan
Peewee Haynes.....Tommy Bond
Chubby Wells.....Billy Dawson
Lenny Root.....Charles Lind

Repent at Leisure

(RKO Radio)

Marital Comedy

The old familiar story of a wealthy heiress marrying the struggling store clerk, forsaking money and social position for happiness, is again brought to the screen this time by RKO. Sometimes trite, director Frank Woodruff has not overstepped the story's limitations in reaching for sprightliness, but, rather, has brought to the screen, in keeping the plot within its bounds, an entertaining and humorous romantic subject.

Kent Taylor and Wendy Barrie are cast as the young couple who marry for convenience—he so that he may retain his position as clerk in a department store and she to free herself from the romantic advances of a titled nobleman. Abetting the stars' characterizations are George Barbier as the department store owner who encourages her to leave the European prince before the wedding, Thurston Hall, a competitor of the girl's father, and Rafael Storm, the prince from whom the girl flees.

Comedy and romance throughout are the main elements upon which the plot is built, while the dramatic sequences in which the marriage is headed for the rocks are of only minor importance to the story. Principally the story is a marital comedy, but unlike many of its predecessors of recent vintage, the situations and dialogue are kept unscathed by suggestion or innuendo.

Highlight of the picture, and one which will be of interest to women as well as men, is the revelation of the hectic life and competition which goes on within the confines of the nation's larger mercantile establishments.

Reviewed at the RKO Albee theatre in Brooklyn where an afternoon audience audibly expressed their enjoyment at the humorous dialogue and situations. Feminine squeals of anticipation rang through the theatre as an infant in the picture crawled toward an open elevator shaft and peered down as the elevator slowly descended upon its neck.—George Spires.

Produced by Cliff Reid and distributed by RKO. Directed by Frank Woodruff. Photographed by Nicholas Musuraca, A.S.C. Special effects by Vernon L. Walker. Art director, Van Nest Polglase. Associate director, Albert D'Agonstino. Gowns by Renie. Recorded by John E. Tribby. Edited by Harry Marker. Running time, 66 minutes. Release date, April 4th, 1941. P. C. A. Certificate No. 7072. General audience classification.

CAST

Emily Baldwin.....Wendy Barrie
Richard Hughes.....Kent Taylor
Prince Paul.....Rafael Storm
R. C. Baldwin.....George Barbier
Mrs. Baldwin.....Nella Walker
Jay Buckingham.....Thurston Hall
Mr. Morgan.....Charles Lane
Mrs. Morgan.....Cecil Cunningham
Miss Flynn.....Ruth Dietrich

Time Out for Rhythm

(Columbia)

Omnibus Musical

Notable chiefly for the number of names it offers for billing purposes, this Irving Starr musical, directed by Sidney Salkow, is at its best when Ann Miller is tap dancing and at its worst when the cast is toiling awkardly with a story about talent agents whose partnership is dissolved for insufficient reason and reestablished for less. It rates higher as an exploitation picture than as an entertainment film.

Exhibitors electing to stress the radio talent presented may capitalize on the presence of Glenn Gray and his orchestra, Rudy Vallee, who sings but once and that once in duet, Six Hits and a Miss and the Brenda and Cobina of the Bob Hope airshow. It is a mentionable circumstance that television figures in the story, but the factor is not developed realistically.

Allen Jenkins heads the comedy division, surprising by doing a bit of dancing, and the three stooges take over at several points for displays of their accustomed roughhousing. These are

(*Continued on page* 40)

THE SENSATIONAL SHOW WITH A THOUSAND SURPRISES!

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REVIEWS OF FEATURE PRODUCT

(Continued from page 37)

virtually interpolations. Eddie Durant's rhumba orchestra shares the instrumental chores.

Previewed at the Alexander Theatre, Glendale, to an audience made up in about equal parts of paying guests, press and profession. Such laughter and applause as occurred came from the studio section.—W. R. W.

Produced and distributed by Columbia Pictures. Producer, Irving Starr. Director, Sidney Salkow. Story by Bert Granet. Based on the play by Alex Ruben. Musical numbers directed by LeRoy Prinz. Lyrics and music by Sammy Cahn and Saul Chaplin. Musical director, M. W. Stoloff. Director of photography, Franz F. Planer. Film editor, Arthur Seid. Art direction, Lionel Banks. Sound recording by P. J. Faulkner. Gowns by Saltern. Assistant director, Bud Brill. P. C. A. Certificate No. 7152. Running time, 75 minutes. Release date, June 20, 1941. General audience classification.

CAST

Kitty Brown.....Ann Miller
Daniel Collins.....Rudy Vallee
Frances Lewis.....Rosemary Lane
Off-Beat Davis.....Allen Jenkins
Joan Merrill.....Herself
Mike Armstrong.....Richard Lane
James Anderson.....Stanley Andrews

and

The Three Stooges
Brenda & Corbina
Six Hits and a Miss
Eddie Durant's Rhumba Orchestra
Glen Gray and His Casa Loma Band

Desert Bandit

(Republic)

Bangup Barry Broco Opus

The newest exhibit of Don "Red" Barry as a man of the saddle and holster is staged in a rousing and suspenseful line of steady action and results in a production that can stand as one of the best of this bronco buster's most successful output. From the opening scenes to the film's finale there is paraded a lineup of fist, firearm and gallop sequences that should please the entertainment heart of any patron with a penchant for robust outdoor productions.

Don is pictured as a member of the Texas Rangers whose current big assignment is to bag a gang of border gun runners. When the brother of his sweetheart and a novice ranger himself is killed because he knew too much of the mob's illicit activity, Barry is suspected of the job. "Red" is run out of the rangers and allies himself with the smugglers in order to gather evidence on the gang leaders. This objective is accomplished by Barry soon enough but not without evident obstacles, such as matching his wits and aim against the crooked clique.

Lynn Merrick is picturesque as the girl element and others figuring in the border incidents are William Haade, James Gillette, Dick Wessel, Tom Chatterton and Robert Strange. George Sherman in the dual position of associate producer and director demonstrates decidedly his talent for staging such western sagas. Photography splendily compliments in clear focus shots the fast pace of the film.

Seen at a screening in New York for the trade press. The boys agreed the Barry work was a crackerjack shoot 'em up production.—J. F. C.

Produced and distributed by Republic Pictures. Associate producer and director, George Sherman. Production manager, Al Wilson. Photography, William Nobles. Film editor, Ray Snyder. Musical director, Cy Feuer. P. C. A. Certificate No. 7296. Running time, 56 minutes. Release date, May 24, 1941. General audience classification.

CAST

Bob Crandall.....Don "Red" Barry
Sue Martin.....Lynn Merrick
Largo.....William Haade
Tim Martin.....James Gillette
Hawk.....Dick Wessel
Captain Banning.....Tom Chatterton
Ordway.....Tom Ewell
Hatfield.....Robert Strange
T-Bone.....Charles R. Moore
Sheriff Warde.....Ernie Stanton

The Big Boss

(Columbia)

Political Melodrama

Columbia, in presenting "The Big Boss," brings to the screen another of the film exposes of alleged crookedness in a state's legislature. Utilizing a sub-plot of two brothers, separated in early life, who grow up in conflicting environments, the production, by Wallace MacDonald, is swift-paced.

Otto Kruger, as the crooked politician, heads a competent cast including Gloria Dickson as the girl reporter aiding John Litel, the Governor, in uncovering and exposing the state's powerful but crooked political machine. The presentation is novel and entertaining.

As the picture opens Litel is seen as the younger of two brothers while Kruger is the older and more wayward of the two. Years pass, Kruger, following a run-in with the law, changes his name to "Maloney" and becomes the political boss. "Senator Dugan" (Litel) not knowing "Maloney" is a blood relation, accepts his help in a race for the governorship. When "Maloney" tries to establish the Governor's political policies he also runs afoul of the law by murdering one of his own henchmen. Later to keep the Governor from resigning, after he has found out they are brothers, "Maloney" gives himself up and keeps secret the relationship.

Miss Dickson as the girl reporter supplies the romantic subplot, while Don Beddoe, practically a Columbia trademark, is also seen in a reportorial role and offers the humorous element to the picture as well as abetting the characterizations of the featured players.

Charles Barton directed.

Reviewed at the Rialto theatre in New York at an early morning screening where the audience, comprised mostly of men, watched the developments of the story with interest.—GEORGE SPIRES.

Produced by Wallace MacDonald and distributed by Columbia. Directed by Charles Barton. Assistant director, Rex Bailey. Photographed by Benjamin Kline, A. S. C. Film editor, Viola Lawrence. Sound engineer, Frank Goodwin. Running time, 70 minutes. Release date, April 28th, 1941. P. C. A. Certificate No. 7154. General audience classification.

CAST

Jim Maloney.....Otto Kruger
Sue Peters.....Gloria Dickson
Bob Dugan.....John Litel
Cliff Randall.....Don Beddoe
George Fellows.....Robert Fiske
Senator Williams.....George Lessey
Tony.....Joe Conti

The Bride Wore Crutches

(Twentieth Century-Fox)

Newspaper Melodrama

Since the days when "Five Star Final" and "The Front Page" glamorized the newspaper business with their hard-drinking, rough-and-tumble reporter tracking down news, motion picture companies have time and again attempted to bring to the screen similar comedy and romantic melodramas. Few have attained the standards set by the originals.

Twentieth Century-Fox, in bringing to the screen another of the plentiful newspaper melodramas that crop up each season, has incorporated all the basic elements of the originals in "The Bride Wore Crutches," but the picture, nevertheless, falls short of the mark established by its more elaborate predecessors.

Directed by Shepard Traube, the story concerns a cub reporter, hired by the publisher's wife, who is fired by the managing editor for incompetence. Angered, he sets out on his own to track down bank bandits and prove his worth. With more luck than brains he uncovers their hideout, wins their confidence and later captures them singlehanded. In apprehending the criminals he shoots in the leg his female co-worker, whom he later marries. The bride wore crutches at the wedding.

Lynne Roberts and Ted North are cast as two reporters, she trying to save his job and he trying to win it back after he has been fired. Edgar Kennedy is seen as the police captain, while Robert Armstrong and Lionel Stander are the gang leaders. Others in the cast include Richard Lane as the hard-boiled managing editor, and Grant Mitchell as the hen-pecker newspaper publisher.

Reviewed at the Central theatre in New York where a noon-time audience laughed at the wrong times but enjoyed the antics of Edgar Kennedy and his "slow-burn."—GEORGE SPIRES.

Produced and distributed by Twentieth Century-Fox. Lucien Hubbard, associate producer. Photographed by Charles Clarke, A.S.C. Art direction, Richard Day and George Dudley. Set decorations, Thomas Little. Film editor, Nick De Maggio. Costumes by Herschel. Sound by George Leverett and Harry M. Leonard. Musical direction, Emil Newman. Running time, 55 minutes. P. C. A. Certificate No. 6382. Release date, June 13th, 1941. General audience classification.

CAST

Midge Lambert.....Lynne Roberts
Johnny Dixon.....Ted North
Captain McGuire.....Edgar Kennedy
Pete.....Robert Armstrong
Flannel-mouth.....Lionel Stander
Bill Daly.....Richard Lane
E. J. Randall.....Grant Mitchell
Whispers.....Harry Tyler
Dick Williams.....Edmund MacDonald

National Decency Legion Classifies Ten Pictures

Of the ten motion pictures classified by the National Legion of Decency in its listing for the current week three were approved for general patronage, five for adults and two were established as objectionable in part. The pictures and their classifications follow:

Class A-1, Unobjectionable for General Patronage: "Desert Bandit," "The Pioneers" and "Scattergood Pulls the Strings." Class A-2, Unobjectionable for Adults: "The Gay Vagabond," "King of Zombies," "Love Crazy," "She Knew All the Answers" and "Shepherd of the Hills." Class B, Objectionable in Part: "Kiss the Boys Good-bye" and "A Woman's Face."

Famous Players Second Quarterly Dividend

Following the election of J. J. Fitzgibbons as president in succession to N. L. Nathanson, Famous Players Canadian Corp., in Toronto, on Tuesday, declared a dividend of 25 cents per common share for the second quarter of 1941, payable June 27th.

The Hamilton United Theatres, Ltd., a subsidiary, has voted a dividend of 1¼ per cent on its preferred shares, payable June 28th. United Amusements Corp., Ltd., to which Mr. Fitzgibbons was recently elected a director in place of Mr. Nathanson, has declared a dividend of 40 cents on the common stock, payable May 31st. Thomas J. Bragg, former secretary-treasurer of Famous Players, has resigned as president of Eastern Theatres, Ltd., and has been succeeded by Mr. Fitzgibbons. The chief theatre operated by this subsidiary is the Imperial in Toronto, largest film house in the Dominion.

THE HOLLYWOOD SCENE

Still Holding

Although the number of films started and completed dropped from the previous week, Hollywood's production boom rode merrily on this week, with 50 pictures before the cameras, the greatest number to be shooting simultaneously in one week during the current season.

Eight pictures were finished and 12 started, respectively five and three less than last week, while the large number shooting counted four more and the number preparing 18 more than during the previous week. Being edited were 83.

The week's tabulation:

COMPLETED

COLUMBIA
The Devil To Pay
PRODUCERS RELEASING
Motorcycle Squad
RKO
The Outlaw Trail
20TH CENTURY-FOX
Charlie Chan in Rio
Dressed to Kill
Private Nurse
UNIVERSAL
Radio Revels of 1942
WARNERS
Manpower

STARTED

COLUMBIA
King of Dodge City
You'll Never Get Rich
MGM
Ringside Maizie
PRODUCERS RELEASING
Gambling Daughters
PARAMOUNT
Bahama Passage
RKO
Lord Epping Sees a Ghost
Untitled Tim Holt
REPUBLIC
Gangs of Sonora
Under Fiesta Stars
UNIVERSAL
San Antonio Rose
WARNERS
The Smiling Ghost
King Rubber

SHOOTING

COLUMBIA
Our Wife
Texas
Mr. Jordan Comes to Town
Tillie the Toiler
Tonight Belongs to Us
Girls from Panama
Mystery Ship
Ladies in Retirement
GOLDWYN (RKO)
The Little Foxes
KORDA (UA)
Illusions
MGM
Barnacle Bill
The Yearling
Life Begins for Andy Hardy
Smilin' Through
MONOGRAM
Wanderers of the West
Murder by Appointment
PRODUCERS RELEASING
Desperate Cargo
PARAMOUNT
Nothing But the Truth
Birth of the Blues
Among the Living
Sullivan's Travels
Sheik of Buffalo Butte
RKO
Father Takes a Wife
Devil and Daniel Webster
The Gay Falcon
Look Who's Talking
REPUBLIC
Puddin'head
Hurricane Smith
SMALL (UA)
International Lady
20TH CENTURY-FOX
Belle Starr
Yank in the R.A.F.
Charlie's Aunt
Wild Geese Calling
UNIVERSAL
I, James Lewis
Flying Cadets
Man from Montana
WARNERS
Dive Bomber
Navy Blues

Two short subjects were completed, although none were started.

The first full-length all-Chinese motion picture to be produced in the United States by a Chinese company, has been completed in San Francisco by the recently-formed Golden Gate Film Company. The firm is made up of Chinese businessmen, and the first film, "Golden Gate Girl," has San Francisco's Chinatown as the locale. The picture has an all-Chinese cast and stars Esther Eng. Moon Quan wrote and directed the film, which was premiered at the new Grand View theatre in Chinatown of that city.

▽

Samuel Goldwyn has engaged Howard Hawks to direct Gary Cooper in the picture tentatively titled, "The Professor and the Burlesque Queen." Mr. Hawks will report to the Goldwyn studio in Hollywood June 1st to begin preparation. The director last worked for the producer in 1935 when he directed "Barbary Coast."

▽

Simone Simon, after finishing her role in "The Devil and Daniel Webster,'" a William Dieterle production to be released by RKO, will resume her personal appearance engagements. She will first appear in Pittsburgh and later Philadelphia.

▽

The Twentieth Century-Fox Studio Club's annual dinner and dance will be held June 15th at the Florentine Gardens in Hollywood.

SHORTS IN MGM SPURT

Taking its cue from the current production boom, the Metro-Goldwyn-Mayer short subjects department will release the record number of twelve films in June, the department has announced.

Included are two Pete Smith "Specialties", two Carey Wilson "Miniatures", an Our Gang comedy, two of the John Nesbitt "Passing Parade" subjects, two Crime Does Not Pay two-reelers, two cartoons and a Fitz-Patrick Traveltalk.

The studio is also starting an extended series of cartoons based on animals—one to feature the "Tom Cat" and "Jerry Mouse" seen in "Puss Gets the Boot" and another starring a Bear and a Burro, for which appropriate first names are now being sought. The latter series will be built around life in the Army, with the first, "Rookie Bear", now ready for release.

Roach Resumes

With start of shooting June 7th on "Niagara Falls," first of five "Streamlined Features" to be produced between then and year's end, Hal Roach will have materialized an idea cherished steadily and discussed with intimates throughout the years since double-billing became a virtually national custom. Now, as at its inception, the idea is to furnish exhibitors with a supply of pictures produced on feature scale and offering feature-type entertainment but ranging from 45 to 60 minutes in running-time. It is the Roach opinion, checked and rechecked with representatives of Exhibition and Distribution, that in their utility with respect to exhibitors' programming problems these pictures will be found to satisfy a long-felt, if not always analyzed, requirement.

Streamlining his studio setup for production of "Streamlined Features," the producer whose one- and two-reelers made box office history in the industry's youth has eight writers at work on the productions scheduled and three directors on staff. Streamlining his distribution procedure, he has arranged for the pictures to be leased on a flat rental basis in contrast to the established United Artists policy under which his "Topper" and other pictures have been sold.

"Niagara Falls," first of the pictures in the new pattern, is to be a comedy, as is "Thanks a Million," the second. His third, "All American Girl," will be a musical, the fourth, "Miss Polly," will star Patsy Kelly and ZaSu Pitts in the type of story their talents suggest, and the fifth, "Fiesta," will be a musical in Technicolor.

Points on which Roach predicates his confidence in the project include a conviction that a picture running 45 minutes, for instance, can be produced on a basis of quality surpassing that commonly achieved in a "B" picture running normal feature length, yet cost no more, possibly less, thus improving the tone of the exhibitor's total program while shortening its total running-time in the interests of faster audience turnover.

By shortening the running-time of the total program, it is reasoned, showmen now compelled to screen their "A" picture earlier than is commensurate with patrons' arrival habits, in order to present it a second time before midnight, will be enabled to time their main feature more satisfactorily for both screenings.

▽

GENE LOCKHART has been signed by Edward Small Productions for a role in "International Lady."

BRENDA MARSHALL has received the feminine starring role in "The Smiling Ghost" at Warners.

JACK HOLT and TIM HOLT will appear together in RKO's "The Marines Are Ready."

RONALD REAGAN has had his contract extended by Warners.

U.S. SUPREME COURT UPHOLDS RIGHT OF STATES TO OUTLAW ASCAP FEES

Ruling Upholds State Laws Forbidding Music Royalty Payments to Organization; Court Disapproves Injunctions

The United States Supreme Court, at noon, Monday, in the Capital, upheld states' rights to outlaw the American Society of Composers, Authors and Publishers, prohibiting ASCAP from levying, as a combination, any charges, fees or royalties upon broadcasters or theatre owners in the states of Florida and Nebraska, where test cases were made of state anti-ASCAP laws.

There are several other states where either similar legislation has been proposed or has been contemplated pending disposition of the two test actions.

The Supreme Court decided unanimously in both actions, which were similar and which tested laws of similar nature.

In some states, as now proposed in Wisconsin, for example, state measures require music brokers—such as ASCAP—to pay 25 per cent of all receipts it collects for the playing of copyrighted music in the state. Illinois and others have anti-ASCAP bills pending. South Carolina now expects to collect as much as $300,000 a year on new taxes on ASCAP, through a bill ratified last week. This and other states will require ASCAP to file titles of each separate song or music number of its membership, a voluminous record, and to keep that record up to date. California exhibitors are reported to be preparing to sue ASCAP to remove its royalty charges.

The Washington Decision

Holding that the right of a state to outlaw monopoly is not restricted by the Federal copyright laws, the Supreme Court on May 26 ordered the dismissal of injunction suits brought by ASCAP against the Florida and Nebraska "anti-ASCAP" laws, ruling that even a "threat" of enforcement is not adequate grounds for such a proceeding.

At the same time, the court rebuked the two District Courts which had granted injunctions, warning that "Federal injunctions against state criminal statutes, either in their entirety or with respect to their separate and distinct prohibitions, are not to be granted as a matter of course, even if such statutes are unconstitutional."

The opinions of the court, delivered by Associate Justice Hugo L. Black, discussed the Florida situation in detail, disposing of the Nebraska case with a brief comment as to how the two paralleled each other.

In both instances, ASCAP was successful in securing an injunction against enforcement of a state law aimed primarily at price-fixing combinations operating in the field of public performance of copyright music, on the ground that enforcement of the act had been threatened. In both cases, the court below found that threats had been made, that some of the sections of the act were invalid and that the invalidity of those sections permeated the whole.

And in both cases, the courts held, "the court below proceeded on a mistaken premise as to the role a Federal equity court should play in enjoining state criminal statutes."

The lower courts failed to note that the acts contained a provision that in the event any part should be found invalid the remainder should stand alone, Justice Black pointed out. Accordingly, as those sections of the act which aimed at unlawful combinations are complete in themselves and capable of standing alone, the ultimate determinative question is whether the states have the power to outlaw activities within the state of price-fixing combinations composed of copyright owners.

The high court dismissed the charge that enforcement had been "threatened," except that the state attorneys general had announced they would perform all duties imposed upon them by the laws. "A general statement that an officer stands ready to perform his duty falls far short of such a threat as would warrant the intervention of equity," the opinion commented.

Furthermore, it was pointed out, the Florida supreme court has not yet passed upon the statute and so has given no clue as to how the law will be interpreted. "Passing upon the possible significance of the manifold provisions of a broad statute in advance of efforts to apply the separate provisions is analogous to rendering an advisory opinion upon a statute or a declaratory judgment upon a hypothetical case," Justice Black said.

"Cases under the separate sections and paragraphs of the act can be tried as they arise—preferably in the state courts," he held. "Any Federal questions that are properly presented can then be brought here."

State Rights Defined

Reverting to the right of the states to enact such legislation, the court held that "unless constitutionally valid Federal legislation has granted to individual copyright owners the right to combine, the state's power validly to prohibit the proscribed combinations cannot be held non-existent merely because such individuals can preserve their property rights better in combination than they can as individuals.

"We find nothing in the copyright laws which purports to grant to copyright owners the privilege of combining in violation of otherwise valid state or Federal laws," Justice Black said. "We have, in fact, determined to the contrary with relation to other copyright privileges. But complainants urge that there is a distinction between our previous holdings and the question here. This contention is based on the idea that Congress has granted the copyright privilege with relation to public performances of music, and that with reference to the protection of this particular privilege, combination is essential. We are therefore asked to conclude from the asserted necessities of their situation that Congress intended to grant this extraordinary privilege of combination. This we cannot do. We are pointed to nothing either in the language of the copyright laws or in the history of their enactment to indicate any congressional purpose to deprive the states, either in whole or in part, of their long-recognized powers to regulate combinations in restraint of trade."

Since ASCAP has been shown to be an association within the meaning of the state law, he concluded "it is enough for us to say in this case that the phase of Florida's law prohibiting activities of those unlawful combinations described in Section 1 of the 1937 act does not contravene the copyright laws of the Federal Constitution; that particular attacks upon other specified provisions of the statutes involved are not appropriate for determination in this proceeding; that the court below erred in granting the injunction; and that the bill should have been dismissed. All other questions remain open for consideration and disposition in appropriate proceedings."

While there were no dissents from the opinion, Associate Justice Murphy took no part in the consideration or decision of the cases, because of his connection with ASCAP litigation while serving as Attorney General.

ASCAP-CBS Deal Still On

Discussions held during the past week between ASCAP and NBC and CBS, on new licensing agreements to return ASCAP music to the air, are being continued by the three parties in the historic music-control fight. The talks primarily concerned permissible deductions which the networks will be allowed from gross income, in order to arrive at the net income to be paid to ASCAP. It is indicated that neither ASCAP, NBC or CBS wish to drag out negotiations over the week-end and thus overlap the effective date of ASCAP's Federal consent decree, which is Monday, June 2nd. New complications may arise if that occurs, to hamper discussions once the decree becomes effective.

Negotiations thus far, which were resumed after Mutual signed a contract with ASCAP, center on the fact that NBC and CBS are determined to get better terms from the society than those given Mutual. In spite of ASCAP's stand that the terms of the Mutual contract represent the best it can offer, both the networks are working for a reducion.

Mutual's contract calls for three per cent on net proceeds for the first four years of the contract, and three and one-half per cent thereafter, until December 31, 1949, the expiration date.

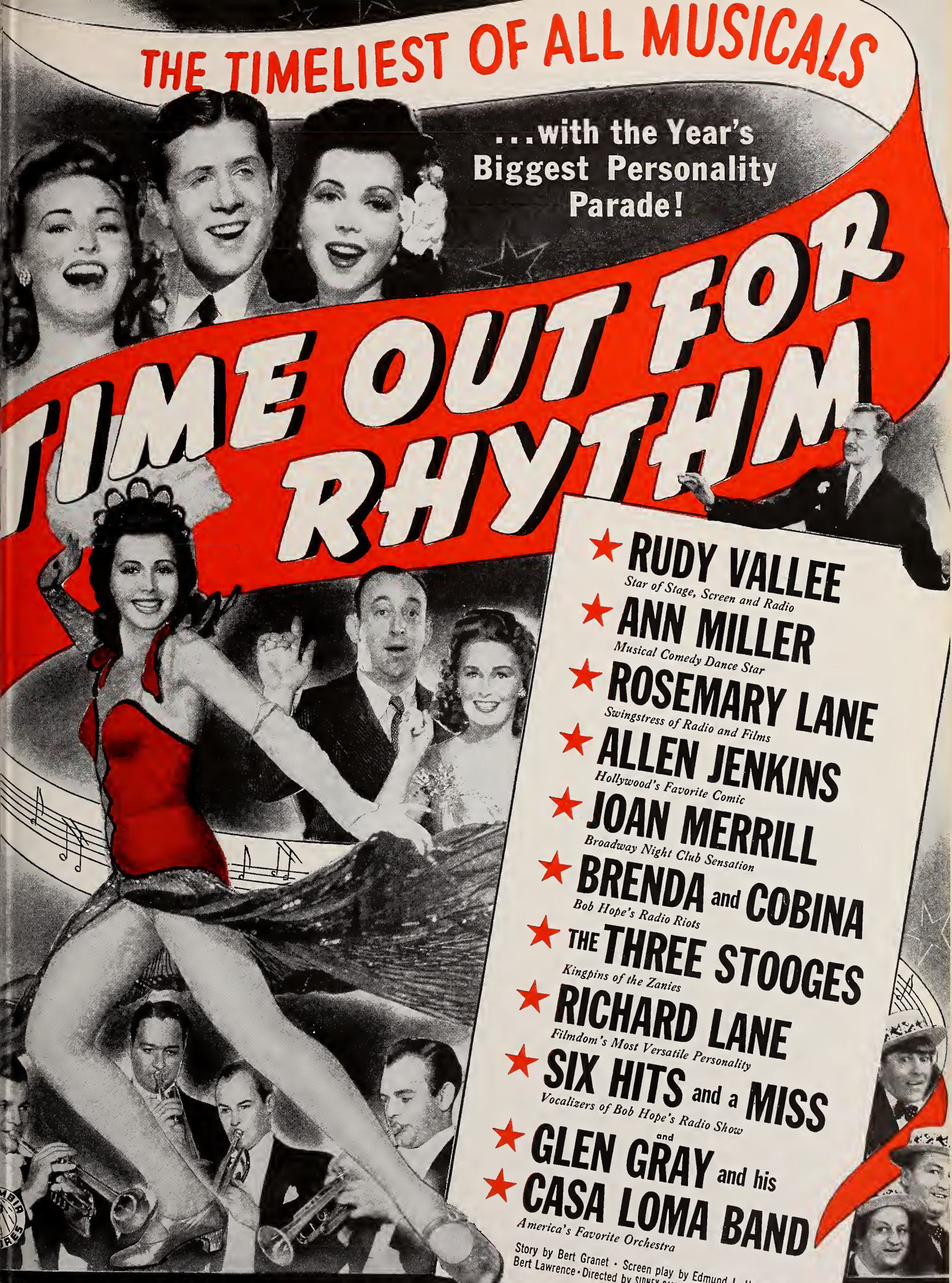
After a meeting with NBC and CBS officials last week, E. C. Mills, chairman of ASCAP's administrative committee, and John G. Paine, general chairman, said they believed the Society was progressing towards a settlement with the networks.

ASCAP, however, is rejecting any suggestion to submit the proposed terms to arbitration and is taking the position that the networks must make the next move to renew discussions. If no voluntary action is taken by the broadcasting companies, it is indicated that the Department of Justice may intervene.

Next Monday, June 2nd, a special meeting of the Society's membership will be held at the Hotel Astor, at which time a vote will be taken to approve the Society's new by-laws. For the first time in ASCAP history, according to provision made by the Federal consent decree, the membership will elect a new slate of directors. If the by-laws are approved, twelve of 25 directors will be elected. Terms of six directors will expire annually thereafter; three of writer members and three publisher members, so that within a year the membership will have elected twenty-four of the twenty-five directors.

END FIRE HAZARDS, THEATRES WARNED

R. T. Spencer, acting chief of the Division of Factory and Building Inspection, in a letter to the Independent Theatre Owners of Ohio, warns that conditions in many theatres are not only in conflict with state laws but are extremely hazardous to patrons. He adds that all field inspectors of the division have been ordered to prosecute wherever necessary.



ere's what your patrons want right now

Illinois, Wisconsin, Florida Legislators Study New Bills

A half dozen bills are pending in the Illinois legisture which would seriously affect the industry in Illinois. All are in the lower chamber of the assembly, in various committees. The most far reaching is a bill to create a censorship board, the "Illinois Motion Picture License Commission," composed of three members appointed by the governor, and empowered to refuse a license for a picture which tends to incite crime or corrupt morals. Fees for previewing would be $3 for each 1,000 feet or fraction thereof and $2 for each additional copy licensed.

Another bill important to exhibitors proposes a state wages and hours law similar to the federal law regulating wages and hours of interstate workers, was killed Wednesday in the state legislature. The bill would have applied to theatres. The legislature already has killed other bills which proposed wages and hours control.

The bill causing most concern to exhibitors is a measure to levy a ten per cent tax on admissions. A large lobby is being organized to fight this bill.

Another bill is aimed at prohibition of double features. It would limit continuous showings to 135 minutes unless there is a 15-minute intermission every hour. A bill of this nature was approved by the legislature two years ago but was vetoed by the governor. A House committee on Tuesday recommended passage.

Two other bills applying to the industry would ban Ascap from the state and would license the operation of automatic vending machines.

Committee hearings are scheduled to be held this week on the amusement tax and the double feature bill.

Wisconsin "Jackrabbit" Bill

What is believed to be the first ordinance requiring a license for "jackrabbit" operators in Wisconsin has been enacted by the city council at Stevens Point. The new ordinance, repealing one adopted in 1917, provides for a fee of $1 per day for outdoor movies. It also assesses a license fee of $100 a year for theatres with more than 500 seats and 20 cents per seat for all houses under 500, while outdoor shows other than movies must pay a daily $10 fee.

Where halls are used for movies or entertainment features, a license fee of 20 cents per seat is charged and if benches are used, each 18 inches of space provided for seating will constitute a seat. No such license will be issued for less than $50. Such halls will also be subject to certain safety requirements in building and equipment, before a license is granted.

Another development in the outdoor movie field in Wisconsin is the granting of a temporary injunction to R. P. Williams, operator of the Sun at Brodhead, restraining Mr. and Mrs. Thomas E. Smith, former operators of the Sun, from showing outdoor movies in Bluff View park near Brodhead.

Mr. Willams, who seeks $1,000 damages for alleged loss of business resulting from the Smith showings, charges that when he purchased the Sun from Mr. Smith, it was agreed that Mr. Smith would not engage in the theatre business within a 15-mile radious of Brodhead. Mr. Williams acquired the Sun in 1938.

The Florida State Legislature, now in the final round of its 1941 session, has had a number of bills designed to "nick" a few pennies from purchasers of movie tickets, but so far all have failed to get past committee. This week a new idea appeared,—to collect for the state, the two "odd cents" left over after the federal tax had been paid.

The idea, as explained by the sponsor, seems to have developed from the "odd cents" breaks on racing bets. In figuring out the winnings on pari-mutual betting, if it comes out in "odd cents" the track has kept these "breaks" and paid off in even amounts. According to reports, these breaks add to over $200,000 a year.

The Indiana Supreme Court has ruled that new state fire marshal statutes do not repeal a city's power to regulate theatres, affirming a county court's decision against the Hollywood Theatre Corporation of Indianapolis.

The theatre filed an action for a declaratory judgment that the city ordinances for building code provisions and inspections were repealed in powers given to the state fire marshal. The trial court found that a few ordinances were covered by state regulations and repealed thereby, but that non-covered ordinances continue in force.

Opinion of the court said, in part:

"It is well established that the motion picture industry is subject to the police power in the interest of public morals, health and safety and that the buildings and the shows given therein may be regulated and the operators thereof required to pay license fees to defray the cost of inspection and such regulation.

"Strength of walls, floors and roof, placing of exits; plumbing, lighting and other details included in the city's code have to do with the safety other than from fire hazard.

IN NEWSREELS

MOVIETONE NEWS—No. 74, Vol. 23.—Dewey starts drive for Army recreation funds....Illinois oil fire.... Herring run in Maine....Niagara Falls bridge nearly complete....Marines parade for South American Admirals....Admirals at Fox studios....Abbott and Costello plug defense bonds....Whirlaway wins at Belmont....Florida aquaplane race....Bear cub in Milwaukee.

MOVIETONE NEWS—No. 75, Vol. 23.—LaGuardia heads civilian defense....U. S. war supplies reach England....Maneuvers at Camp Bowie....Mrs. John L. Whitehurst, president of Women's Clubs, asks all-out defense....80-year-old pilot....Paul Runyan wins golf tournament....Hollywood Park track opens.... Fashions.

NEWS OF THE DAY—No. 272, Vol. 12.—War in Syria ....Britain reveals secret chute troops....Zamzam kin welcome good news....Dewey asks clubs for trainees....Cadets study latest artillery....Marines parade for Admirals....Savings bond defense drama ....Fashions....Sports.

NEWS OF THE DAY—No. 273, Vol. 12.—Hess captors tell story....Aid to Britain runs Nazi gauntlet.... LaGuardia heads civilian defense....Annapolis hails June week girl....Sports.

PARAMOUNT NEWS—No. 77.—Zamzam kin welcome good news....Abbott and Costello plug defense bonds ....Britain's chute Army....Indo-China arsenal for Axis....Sports.

PARAMOUNT NEWS—No. 78.—British clipper flight ....Senate shake-up....Halifax sees war's art.... Quads celebrate fifth birthday....Arthur Menken in Singapore....Sports.

RKO PATHE NEWS—No. 77, Vol. 12.—Dewey asks clubs for trainees....British chute troops....U. S. clipper reaches Singapore....LaGuardia civilian defense head....Abbott and Costello plug bonds.... Women raid wardens show their skill....Harvard bows to "Wham" girl....Town celebrates Mark Twain's story....Whirlaway wins at Belmont.

RKO PATHE NEWS—No. 78, Vol. 12.—U. S. aid reaches Britain....Hess captors tell story....Hood sunk in battle....Flying fortresses for Honolulu.... Clubwomen hear senator's war debate....Navy convoys workmen past pickets....Senators test Army bantam car....Underwater ballet....Hollywood Park opens.

UNIVERSAL NEWSREEL—No. 982, Vol. 13.—Launch soldier welfare plan....Cadets test weapons.... LaGuardia heads civilian defense....Admirals see marine review....Girl mechanics graduate....Abbott and Costello plug bonds....Brazil speeds pilot training....British train chute troops....Bear cub takes bow....Children's fishing contest....Five-year-old golfer....Derby winner scores again.

UNIVERSAL NEWSREEL—No. 983, Vol. 13.—Outline women's role in war....Middies in review....Britain speeds pilot output....Senators test Army cars.... Straw hats from South America....Coast track meet ....College mermaids show form....Runyan wins golf tournament....Film stars at horse-race.

Nashville Hearing Given Priority in Anti-Trust Suits

The decision long awaited in the Government's Schine circuit-"Little Three" anti-trust suit in the Buffalo Federal Court on whether the suit against them would be tried before that against the Crescent circuit and majors in the Nashville Federal Court—was resolved last week when Federal Judge John Knight, sitting in the Buffalo case, was advised by the Department of Justice attorneys that the Crescent case would go to trial first.

This confirmed warnings of the judge for several weeks that the calendar in his court would not permit the Schine case to come to trial before September.

The Nashville case is set for July 7th. However, observers say it will not be ready by then, and there will be postponement. In addition, it is possible the Department will drop the "Little Three," Universal, United Artists, and Columbia, from its defendants' list. This was suggested recently by Seymour Simon, assistant U. S. Attorney General, at a hearing before Judge Knight. The decision here, will come after study of the replies of those defendants, to Government interrogatories in the Buffalo and Nashville suits, and in the third of the "field" suits, that at Oklahoma City against the majors and the Griffith circuit. The defense answers in the Nashville case are due this week; they have already been submitted, in Buffalo.

If those three defendants are eliminated, the Government will then press the case against them in the New York Federal Court, a case which is residuary of the "key" trust case which resulted last year in the adoption of a consent decree by five of the majors with theatre affiliates.

Judge Knight on Monday reserved decision on a Schine motion for a bill of particulars and more details in the Government's amended complaint in the case against the circuit.

Common Pleas Court Judge Robert P. Duncan, of Columbus, Ohio, has enjoined the Olentagy Theatre, that city, from showing "Western Union," prior to June 1st, Sunday. The picture had been advertised for that house last Wednesday and Thursday, May 21st and 22nd. The Judge's ruling was in response to a suit filed by the Hudson Amusement Company, operators of the Hudson, a neighborhood theatre, to which the Olentagy was opposition. The suit named Twentieth Century-Fox, and charged violation of contract in selling away from the Hudson. The Hudson has 52 days' clearance over downtown first run theatres; the Olentagy, 67 days.

Short Subject Promotion

With the release of Paramount's short subject "Popular Science No. 5," dealing with the airmail service, the film company has requested every postmaster throughout the United States to call exhibitor attention to the subject.

Denny Also District Manager

Harry Denny, manager for Majestic Distributing Co. in Los Angeles, has added the duties of district manager of the Alexander Preview Company to his present job. He will travel the Pacific coast making his headquarters in Los Angeles.

Lewis Allen with Paramount

Lewis Allen, New York and London stage director, has joined Paramount as a director.



ANGELS WITH BROKEN WINGS



with

BINNIE BARNES • GILBERT ROLAND
MARY LEE

BILLY GILBERT • JANE FRAZEE • EDWARD NORRIS
KATHARINE ALEXANDER • LEO GORCEY
LOIS RANSON • LENI LYNN • MARILYN HARE

BERNARD VORHAUS—*Director*

Screen Play by George Carleton Brown and Bradford Ropes
Original story by George Carleton Brown

A REPUBLIC PICTURE

BOX OFFICE CHAMPIONS FOR APRIL



George B. Seitz, director

ANDY HARDY'S PRIVATE SECRETARY: Produced and distributed by Metro-Goldwyn-Mayer. Director, George B. Seitz. Director of photography, Lester White. Art director, Cedric Gibbons. Recording director, Douglas Shearer. Cast: Lewis Stone, Mickey Rooney, Fay Holden, Ann Rutherford, Sara Haden, Kathryn Grayson. Release date, February 21, 1941.



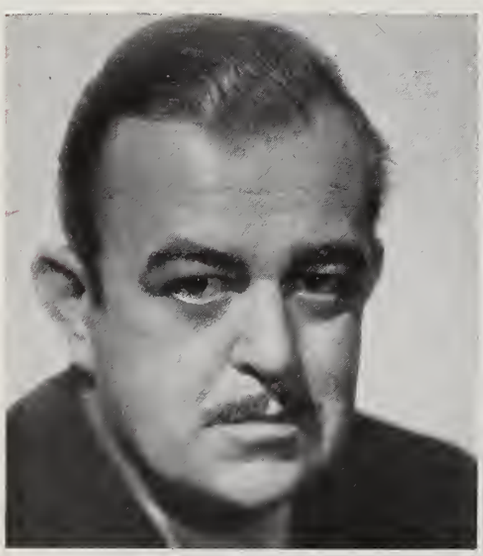
Charles Chaplin, producer-director

THE GREAT DICTATOR: Producer, Charles Chaplin. Distributed by United Artists. Written and directed by Charles Chaplin. Directors of photography, Karl Struss and Roland Totheroh. Cast: Charles Chaplin, Paulette Goddard, Jack Oakie, Reginald Gardiner, Henry Daniell, Billy Gilbert, Maurice Moscovich, Emma Dunn. Release date, March 7, 1941.



Preston Sturges, director

THE LADY EVE: Produced and distributed by Paramount Pictures. Director, Preston Sturges. Cast: Barbara Stanwyck, Henry Fonda, Charles Coburn, Eugene Pallette, William Demarest, Eric Blore, Melville Cooper. Photographed by Victor Milner, A.S.C. Art director, Hans Dreier. Stuart Gilmore, film editor. Release date, March 21, 1941.



Victor Schertzinger, director

ROAD TO ZANZIBAR: Produced and distributed by Paramount Pictures. Producer, Paul Jones. Director, Victor Schertzinger. Soundman, Earl Heyman. Film editor, Alma Macrorie. Cameraman, Ted Tetzlaff. Cast: Bing Crosby, Bob Hope, Dorothy Lamour, Una Merkel, Eric Blore, Luis Alberni, Joan Marsh, Ethel Greer. Release date, April 11, 1941.



Michael Curtiz, director

THE SEA WOLF: Produced and distributed by Warner Brothers. Executive producer, Hal B. Wallis. Associate producer, Henry Blanke. Director, Michael Curtiz. Cameraman, Sol Polito. Film editor, George Amy. Cast: Edward G. Robinson, Ida Lupino, John Garfield, Alexander Knox, Gene Lockhart, Barry Fitzgerald. Release date, March 22, 1941.



Irving Cummings, director

THAT NIGHT IN RIO: Produced and distributed by Twentieth Century-Fox. Director, Irving Cummings. Associate producer, Fred Kohlmar. Dances, Hermes Pan. Music, Mack Gordon and Harry Warren. Director of photography, Leon Shamroy and Ray Rennahan. Cast: Alice Faye, Don Ameche, Carmen Miranda. Release date, April 11, 1941.

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CANADA SHUTS DOWN ON ALL NEW THEATRE BUILDING FOR DURATION

Priorities Officer Refuses All Licenses for Construction of New Houses; Repairs Allowed; 20% Tax Regulations Issued

"We are not issuing theatre licenses," declared R. C. Berkinshaw, of Toronto, Priorities Officer of the Canadian Government, with respect to applications for permits for the construction of a new theatre in the Toronto district and several in Western Canada. "It is part of our new policy that theatre facilities are not be extended unless the applicant can show that his building is about half erected when he comes to us."

This statement referred to the order-in-council of the Government which prohibits the construction of buildings, which are not considered essential, for the remainder of the war, this being a move to conserve steel, building materials, labor and foreign exchange and to postpone as much work as possible until the post-war period when there may be an unemployment problem. According to data supplied by Berkinshaw, buildings and machinery for primary industries, such as steel plants and munition factories, and for farming, logging, mining and fishing as well as private dwellings have been exempted from the license requirement. It has been officially ruled that theatres do not come within the classification of necessity for the war. Extensive additions or remodelling projects in the case of theatres have also been barred.

Repairs Allowed

Permits will not be necessary, however, for repairs or improvements not exceeding $2,500 in cost for materials and labor, nor for installation of theatre equipment of which the installed cost does not exceed $5,000, it was said. A self-contained new building which will not cost more than $10,000 can also be erected without a license. The restriction applies alike to individual owners, builders, partnerships, corporations and associations.

As yet, no ruling has been made by Mr. Berkinshaw regarding a license for the replacement or reconstruction of a business structure, including a theatre, which has been extensively damaged by fire, explosion or act of nature, largely because this situation has not arisen. It is generally believed, however, that the Government will not prevent the rebuilding of a theatre which has been destroyed by mishap and thus stop the owners or proprietors from the resumption of business or a source of livelihood.

There also is nothing in the regulations, as announced, which would prevent the proper maintenance of theatre equipment in the interests of public safety nor in the replacement of furnishings which include seats, carpets, lighting fixtures or comfort facilities.

On the ground that a substantial amount of work had already been done on a new theatre under construction in Kitchener, Ont., for which a license was refused by the priorities branch of the Government, a petition and affidavit was forwarded by Bruce S. McLeod, one of the London, Ont., group which is building the theatre, and Mr. McLeod has now been notified that a license will be granted. The new theatre will seat 700, will have a smoking loge with accommodations for 200, and will cost approximately $65,000.

THEATRE MARKS 25TH ANNIVERSARY

The 25th anniversary of the Strand theatre in Altoona, Pa., owned and operated by Jacob and I. Silverman, was celebrated this week with Warners' "Million Dollar Baby" the attraction. The Strand, a 1,500-seat house, was said to be the first theatre in that section of the country to install Western Electric sound, paying $40,000 for the equipment and starting its new policy with "The Jazz Singer", a Warner release.

Silverman Brothers, in the motion picture business since 1905 when they opened a nickelodeon in Altoona, later expanded into Ohio as well as Pennsylvania, but have now sold all their holdings except the Strand, Logan and Blair theatres in that city. Bill Brumberg of Warners' central field exploitation division helped exploit the anniversary.

The opinion among Toronto theatre proprietors is that giveaways will be more of a necessity in subsequent-run situations than ever before under the Federal 20 per cent amusement tax conditions which resulted in an immediate proportional boost in admission prices all along the line.

"The public will be paying more for moving picture entertainment and patrons will not take into consideration that the theatres will not be getting any of the benefit of higher prices; consequently, they will expect more for their money. This can only be provided in the extra inducements of premiums," was the answer.

Any suggestion that the situation was opportune for a general agreement to abolish giveaways has been frowned away. It is considered that it would be suicidal to give the patron less than they have been accustomed to get at a time when admissions are being raised by reason of taxation. "By necessity, outside of the control of exhibitors, film entertainment is getting into the expensive class and you can't give less for the money," was one reply.

Finance Minister Ilsley has ruled that the exhibitor does not have to collect the tax from the purchasers of low-priced tickets or add the amount of the tax to any admission fee. The theatre could place the entire tax on one price of the admission scale if desired.

All theatres have adopted the policy, however, of spreading the Federal tax over the whole admission scale, even including juvenile tickets of 10 cents or 15 cents which, previously, had always been taxfree in Ontario except for a few months some five years ago when the Provincial Government jacked up the local amusement tax and removed exemptions, only to abolish the tax completely as a nuisance in 1937.

Meanwhile, Minister Ilsley has obtained House of Commons approval of an extension of the Dominion 20 per cent tax on film theatre receipts to other forms of amusements, with a provision for exemptions at the discretion of the Minister of National Revenue.

The extension answers one of the protests of Canadian exhibitors to the new tax, which went into effect Monday, May 19th. Theatre men had protested against the restriction of the levy to film houses only.

In all Canadian Provinces except one, the receipts of moving picture theatres during 1940 were in excess of boxoffice revenue during 1939, according to the preliminary report of the theatre business in the Dominion during the past calendar year. The sole exception was Alberta, the Prairie Province, which has long suffered from drought and wheat market congestion, where film theatre receipts in 1940 totaled $2,000,703, compared with $2,013,514 in 1939. Even in Alberta, however, the attendance for the past year was 8,122,186, against 7,775,491, indicating that exhibitors out there had lowered their admission scales to meet economic conditions. Substantial patronage increase suggests, however, that the time is ripe for better admission prices.

Ontario with its war industries and nominal unemployment stood out as the banner Province for the exhibitors accounting for $17,330,989 out of the country's grand total of $37,600,000 for theatre revenue in 1940. Ontario's showing was approximately 45 per cent of the total receipts. Theatre patrons in Ontario totaled 66,703,261, while the total paid admissions for the Dominion were 150,811,667. Ontario's theatre receipts in 1939 totalled $15,247,941 and the paid admissions were 59,686,373.

Receipts in other Provinces were: Quebec, $7,473,364; British Columbia, $3,962,446; Manitoba, $2,314,161; Nova Scotia, $1,828,185; Saskatchewan, $1,577,291; Alberta $2,000,703; New Brunswick, $987,487, and Prince Edward Island, $114,590.

Pascal Uncertain on Canadian Production

In Montreal this week, Gabriel Pascal declined to discuss his announced production plans for Canada, or to reveal the identity of his financial aides in the contemplated project, except to say that he liked Montreal's Latin atmosphere, being partly Latin himself. Instead of establishing at Toronto, as United Artists first announced in his behalf, Mr. Pascal indicates that he will probably plan to establish in Montreal, because he feels facilities are better there.

It was expected that Mr. Pascal and members of his party, including Harry D. Buckley, vice-president of United Artists; Martin Paggi, Mr. Pascal's sound technician; Charles Ross, lighting expert, and Arthur Gottlieb and Jack Goetz of the Du-Art Film Laboratories, would return to New York before this week-end.

Early this week reports from Montreal said that Mr. Pascal was considering the production of a film for the British Government, with some financial support from the British Ministry of Information.

MGM To Handle Own Canadian Film Sales

Metro-Goldwyn-Mayer will take over the distribution of its own films in Canada on June 1st under the same management, with Henry L. Nathanson, general manager of Regal Films, Ltd., continuing in charge, it was reported in Toronto last week.

It is expected that the corporate structure of Regal Films will be revised in line with the withdrawal of N. L. Nathanson as president of Famous Players Canadian, controlled by Paramount.

Paramount, under the new setup, will no longer be interested in Mr. Nathanson's half of Regal films.

Henry L. Nathanson has been in New York concluding arrangements for a new deal with MGM.



Edited by TERRY RAMSAYE

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QUIGLEY PUBLICATIONS

ROCKEFELLER CENTER NEW YORK

TEEN-AGES HIT GANG FILMS, 'SAP' ROMANCES

Camp Fire Girls Register Film Preferences; Family Type Series Prove Popular

A three-month survey, the first of its kind, indicating movie, magazine and radio preferences of the nation's high-school-age public, has just been completed by the Camp Fire Girls, Inc., in a thirteen-state poll which determined the entertainment tastes of 16,000 boys and girls.

Criticism of the gangster and "sappily-romantic" type of movie was lodged generally, and the popular cry was for more "realistic movies," based on every-day problems of the average citizen. In the small town areas, popular acclaim went to the Hardy, Jones and Henry Aldrich pictures. In the northwest, and particularly in northern Michigan, "Northwest Mounted Police" won top honors over "GWTW."

Unlike most surveys of public opinion, the Camp Fire Girls' poll was not keyed to distribution of standardized questionnaires, for the reason that individual initiative in reporting and presenting results was encouraged, rather than the scientific, statistical break-down of questions and answers.

"GWTW" Leads

The highlights of the poll contained the usual top honors in movie, magazine and radio entertainment. "Gone With the Wind" led the movie choice, with "Rebecca" and "Northwest Mounted Police" following. First in the magazine field were *Life* and *Readers' Digest*, with movie fan magazines in general ranking third. Top ranking radio entertainment were the Lux Radio Theatre, Bob Hope, Henry Aldrich and Jack Benny.

Investigation of the individual reports sent in by girls was described as revealing "an unusual interest and intelligent, discriminating entertainment tastes of the teen-age public."

Movie magazines came in for a good deal of razzing from many of the youngsters, who declaimed exaggerated "success stories" and wanted more truthful biographical news about their stars. Most of the boys and girls polled said they collected pictures of their favorite stars.

High-pressure salesmanship in exploiting pictures was decried, for as one youngster said: "All the movies can't be colossal!" Less Grade B pictures, more musical romances and continuance of duals were other features of the poll.

Mention of theatre owners and managers who cooperated in the survey was legion. In many instances, theatre men arranged for special previews for the survey committees, and in some cases thorough tours of the theatres were instituted, showing the girls the projection rooms, back-stage, and dressing-rooms in those houses where variety bills held sway.

In Indianapolis, the girls interviewed theatre managers for their action to block-booking and learned that in most cases it was favored.

In Spokane, Washington, a more thorough survey of the city was made to include business men, housewives and older boys and girls, which revealed that business men wanted more escapist movies over the week-end; that housewives preferred "down-to-earth" pictures; and that older boys and girls preferred movies that would "make them forget their problems."

Only one reference was made to the newsreels, and that came from a young girl in Ames, Iowa, who said: "Newsreels deal mainly with war, defense preparations, conventions, governmental and civic affairs and sports. Little space is given to peace movements, scientific discoveries or inventions, health care or vocational guidance."

Frequent references were made to "war propaganda" in films like "Comrade X," "The Great Dictator," "Foreign Correspondent" and others, and in those instances it was noted that the boys and girls found "propaganda" got in the way of story and plot development.

Judges of the contest included: Mrs. Eleanor Roosevelt, who was chairman of the committee; Robert Montgomery, Helen Hayes and Everett Weeks, editor of *Atlantic Monthly*.

Most of the children polled attend the movies on an average of once a week, and of the thousands surveyed only one girl made reference to box office prices, which, she recommended, "should be reduced." This would indicate that "money for the movies" is no problem to a large section of the teen-age public.

Educators To Study Ad Films' Value

The New England Educational Film Association is sponsoring panels of school and college teachers throughout New England to preview commercially produced advertising films and to pass upon their educational content and value. Establishment of these panels is already under way.

Films of this type are now widely used in education work, according to the association, because they are distributed free of charge. At present there are no adequate standards of acceptance on the grounds of advertising motives and accuracy.

Approximately 150 teachers with experience in audio-visual education gathered at New Hampshire's Dartmouth College last week, to organize the previewing panels and to decide upon specific criteria for approving commercially-sponsored films. The program was under the direction of R. Haven Falconer, director of Dartmouth College films and chairman of the association.

In addition to their previewing function, the panels will make suggestions to producers and advertisers on proposed films, in an effort to promote a more intelligent use of films as an educational and teaching aid. A number of industries have been consulted about the move. Approved films will carry the stamp of approval of the association and a small fee will be charged for the previewing service.

Educational Film Association was organized last year to promote the use of motion pictures in school and college education. It represents pooling of the film resources of Boston University, Dartmouth College, Harvard University, University of Maine, University of New Hampshire, the CCC of the First Corps Area and the Massachusetts Department of Education.

School Uses Films to Aid Discipline

Further proof that the motion picture can contribute effectively in the educational and recreational activities of school children, was demonstrated at the White Plains High School, it was reported by students who convened at the 4-Star Clubs meeting held on Saturday, May 24th, at the New York University School of Education.

The White Plains school authorities were faced with an over-crowding problem which necessitated confining hundreds of youngsters in a large, stuffy auditorium, each mid-day for a half hour, before the afternoon sessions began. Boredom, irritability and frequent departures from disciplinary conduct resulted. Student members of the 4-Star Club went into action.

Utilizing student funds, they rented *March of Time* reels, Sportlights, cartoons, travelogues and popular swing band shorts. The films were shown during the mid-day half hour, and the results were so satisfactory, that the principal of the White Plains school has given the 4-Star members carte blanche in handling a similar program next Fall.

Reporting on the success of their venture at the Convention, which was held for 4-Star Clubs affiliated as junior groups with the National Board of Review, the White Plains students say they "like the movies because it breaks up the regularity of the school day," and "because we learn something, in a pleasant way." Conservative educators please note.

Other Convention high-spots were discussions of propaganda films; presentation of prizes for the annual "Make Your Own Movies" contest; a showing of a "Quiz Kid" short; and a film feature review of Paramount's "There's Magic in Music," the picture made at the famous Interlochen, Michigan, Music Camp for young, talented music students, which was awarded the "film of the month" by *Parents' Magazine*.

Leslie M. Roush, producer-director of Paramount's short features, was the principal speaker of the day.

Circuit To Test Junior Admissions

Beginning May 30th, Tri-States Theatres of Des Moines, Iowa, will inaugurate a junior admission policy to be operated as a trial for 30 days. The new policy was decided upon at a conference held by Myron Blank and G. Ralph Branton with three Tri-States district managers, A. G. Stolte of Des Moines, Joseph Kinsky of Omaha and Herbert D. Grove of Davenport.

The present admission is 10 cents for all children under 12 years old. Over that age the full admission price is charged. The junior admission price is to be 21 cents plus tax for all children from 12 to 16 years, and will admit them for 26 cents at the A theatres where the admission is 46 cents, and 24 cents at the B theatres where 30 cents is charged.

SHORT PRODUCT PLAYING BROADWAY

Week of May 24

CAPITOL
Third Dimensional Murder.. MGM
Information Please, No. 9.. RKO Radio
Feature: A Woman's Face... MGM

CRITERION
Forbidden Passage ..... MGM
Quiz Biz ..... MGM
Feature: Rookies on Parade.. Republic

MUSIC HALL
The Fire Chief..... RKO Radio
Feature: Penny Serenade.... Columbia

PARAMOUNT
Olive's Sweepstake Ticket... Paramount
Feature: I Wanted Wings... Paramount

RIALTO
So Long, Mr. Chumps..... Columbia
Louis-Buddy Baer Fight Film. RKO Radio
Feature: Washington Melodrama ..... MGM

ROXY
Arctic Springtime ..... 20th Cent.-Fox
Feature: Blood and Sand.... 20th Cent.-Fox

STRAND
Hunting the Hard Way.... Vitaphone
Toy Trouble ..... Vitaphone
Cliff Edwards and His Buckaroos ..... Vitaphone
Feature: Affectionately Yours. First National

NATIONAL GOOD WILL CONVENTION OF SHOWMEN

Pacific Coast Conference of Independent Theatre Owners will be hosts to the 21st ANNUAL CONVENTION OF THE MOTION PICTURE THEATRE OWNERS OF AMERICA, Ambassador Hotel, Los Angeles, June 9th, 10th, 11th, 12th, 1941.

'Good Neighbor' Campaign Aided By Circuit Plan

George Skouras, head of the Skouras Theatres chain, last week inaugurated in New York metropolitan theatres, a two-week Pan-American good-will campaign, entitled "Americans All," features of which were special lobby displays of the products of Latin-American countries; special programs on which have appeared representatives of countries; and the interest, cooperation, and outright aid of local patriotic organizations, who stressed tolerance and amity. The idea was to test a plan to arrange for all theatres in the U. S. to participate in a similar national program in October.

The campaign was aided by the New York *Daily Mirror,* awarding prizes for the best photographs of a lobby display, and featuring news of such displays, and by other circuits of New York, and certain independent theatres. The national "I Am an American Day," May 18th, was tied in by the theatres and the newspapers, and signalled the beginning of the campaign, which was to end Friday, Memorial Day.

Nationwide Plan

Mr. Skouras, host with his associate, William White, Thursday, May 22nd, on a special trip for the trade press from Manhattan to the circuit's Fox Theatre, Hackensack, New Jersey—the lobby of which housed a display which truly impressed the guests and caused much favorable local comment—expressed a desire for national cooperation in the pan-American amity conception. That cooperation, he thought, might be propounded in a week in October, or perhaps more than one week, during which all theatres in the country would have special displays and guest speakers who would stress the common destiny of the nations of the Western hemisphere. He noted that some 10,000 theatres had already joined the Motion Picture Committee Cooperating for National Defense, and thought that, inasmuch as American unity was certainly a factor in that defense, that that number of theatres would possibly join.

The theme of the Americans All displays was put by a motto placarded alongside a raised pool in the lobby of the Fox Theatre, Hackensack—a pool upon which were cut outlines of North and South America, and from which extruded an upthrust hand, bearing scales. The motto read: "God made us neighbors—let justice make us friends."

Other houses of the circuit conducted extensive programs, and in some cases had similar lobby displays, during the two-week period. The Rivoli in Hempstead, L. I., invited several speakers and honor guests for every night. They included local religious and civic leaders. The Beacon in New York City had a lobby exhibit on the "Good Neighbor Policy" and invited consular representatives from Panama, Mexico, Argentina, Chile, Colombia, Venezuela and Bolivia.

At the Academy of Music in New York the consul general of Poland, and Czechoslovakia, Congressman William Dickstein and a representative of the Fighting 69th were guests.

The Capitol in Portchester had "I Am an American Day," "Fraternal Night," "Civic Night," "Red Men and Pocahontas Night," "Labor Night," "Motion Picture Industry and Staff Nights," "Pan-American-Good Neighbor Night," "Veterans' Night," "Local Draft Board Night," and "American Legion Night," and "Merchandising Bureau Night," all with appropriate speakers and guests.

Fined $500 on U. S. Income Tax Charges

Charges of non-payment of amusement tax in violation of the internal revenue act, brought against two Minneapolis theatre operators, were dismissed Monday, May 26th, in federal district court in St. Paul. Judge George F. Sullivan dismissed the charges against Harry Katz and Harry Hirsch, operators of the Alvin theatre. The Follies Amusement Corp., however, which they head, pleaded guilty and was fined $500.

Judge Sullivan was told Mr. Katz and Mr. Hirsch had paid up $3,000 in arrears on their amusement tax bill. They had never failed to make some returns, it was pointed out.

The tax was run up when Mr. Katz and Mr. Hirsch last summer tested a film and unit stage show policy for several weeks at the theatre. Previously they had operated the Gayety, a burlesque house.

Early this year they reinstituted a burlesque policy at the Alvin, located on a class loop street, and did respectable business until spring weather curtailed boxoffice receipts, and they shut down for the summer. During this period they paid up much of the arrears left from their previous period of operation, and were still paying off when indictments were returned by a federal grand jury in a surprise move. They immediately paid off the rest of the tax.

Two Receive MGM Awards

Metro - Goldwyn - Mayer has awarded Honor Roll Buttons to U. K. Rice of the Carolina theatre in Winston-Salem, N. C., and Walt Jancke of the Pioneer in Lamar, Colo., for the exploitation campaigns on "Andy Hardy's Private Secretary" and "Land of Liberty," respectively.

Friedlander Heads Group

Irving Friedlander has been elected president of the Alliance of Motion Picture Machine Operators in New York. Charles Axelrod was elected vice-president; Peter Waxberg, secretary, and Morris Levy, treasurer.

Supply Company Formed

The Amusement Supply and Equipment Co. has been incorporated at Buckeye Lake, Ohio, near Columbus, with 50 shares of no par stock, by A. M. Brown, Peggy Poulton, B. F. McDonald and George McDonald. The company will furnish amusement and entertainment supplies to the wholesale and retail trade.

Howe Joins Turner's Staff

M. D. Howe has been transferred from the Walt Disney office in New York to the staff of Terry Turner, head of RKO Radio's field departments. Mr. Howe will work on "Fantasia" and "Citizen Kane." Harry Reiners has been called in from the Boston office to work with Mr. Turner's headquarters staff.

Keith Files for Merger

In Albany, N. Y., the B. F. Keith Corporation has filed papers of merger with Michael F. Walsh, Secretary of State, to merge with the Haton Theatre Corp. Papers were submitted by Prentice Hall, Inc., New York.

300 Critics Attend 35 'Sunny' Shows

"Sunny," the RKO-Herbert Wilcox production starring Anna Neagle, was premiered at the Golden Gate Theatre, San Francisco, Wednesday. Miss Neagle, Ray Bolger, the Hartmans and others of the musical's cast were on hand. From May 23rd until the 30th, "Sunny" was being previewed nationally in 35 key situations in theatres at regular admission prices. RKO has invited newspaper representatives from 300 cities near the key spots to attend the previews.

During the past week, national sneak previews held in three key situations were reported to have had good box-office results in the initial one-night runs. Previews of "Sunny" were held at the Century, Buffalo; Orpheum, New Orleans, and the Brandeis, Omaha. Other RKO engagements include the following:

May 22nd—Palace, Dallas; State, Oklahoma City; Warners, Milwaukee; Egyptian, Ogden; Academy, Provo.

May 23rd—Orpheum, Des Moines; Varsity, Lincoln; Paramount, Portland.

May 24th—Imperial, Charlotte.

May 26th—Palace, Albany; Keith's, Boston; Circle, Indianapolis; Palace, Chicago; Hollywood, Sioux Falls; Orpheum, Denver.

May 27th—Roger Sherman, New Haven; Orpheum, Philadelphia; Palace, Cincinnati; Ambassador, St. Louis; Paramount, Seattle; Rialto, Salt Lake City.

May 28th—Fox, Atlanta; State, Memphis.

May 29th—Loew's Penn, Pittsburgh.

The Los Angeles preview was held at the Academy, Inglewood, and no date has been set as yet for Kansas City.

Repeat on "69th" Stunt

Taking a leaf from the promotion of "The Fighting 69th," Warner's film, "Sergeant York," still in production on the Coast, will be exploited in the same way. More than 5,000 men of the A.E.F.'s 82nd Division, which Sergeant York served during the first World War, are planning to hold dinners and celebrations throughout the country on the night the picture is released.

According to present plans, the film will be premiered in Nashville, Tenn., opening the next night in New York, at the Astor. Although actual dates are still to be set, the release probably will be held in July.

Those who are planning to attend 82nd Division dinners in key cities are: Gary Cooper, Joan Leslie, Walter Brennan, Director Howard Hawks, Jesse Lasky and Sergeant York, now retired, about whom the film is based.

If completed by June 15th, a print of the picture may be shown at the national convention of the Veterans of Foreign Wars, to be held at the Mastbaum Theatre, Philadelphia. Sergeant York also will attend the V.F.W. convention.

Walt Disney's "Fantasia" will open its first Pacific Northwest engagement in Seattle, Wash., on Thursday, May 29th, at Hamrick-Evergreen's Blue Mouse theatre. It is expected that a reserved seat policy will prevail for the opening, with an advanced price scale similar to the rates in the East and California cities.

Only one theatre in Chicago is now showing "Citizen Kane" which has been withdrawn from the Palace Theatre there and is currently running at the Woods Theatre, which formerly scheduled the Orson Welles' picture on a twice daily basis. The film is being shown at the Woods three times daily, between 2:30 and 8:00 P.M., at matinee prices of 50c, 75c and $1.10 unreserved. The 8:30 P.M. show is reserved with prices scaled at 75c, $1.10 and $1.65.

BRITISH EXHIBITORS FACE SHORTAGE OF PROJECTIONISTS IN NEW DRAFT

Leaders Predict Thousands of Theatres Will Close Unless Age Reservation Clause Is Changed; New Limit Is 35

by AUBREY FLANAGAN
in London

With zero hour for the projectionist of registrable age fast approaching—July 1st is the operative date for de-reservation—the British exhibitor's headaches increase and intensify. It is generally accepted that unless Mr. Bevin's schedules are modified considerable thousands of picture houses may be faced with closure.

Though some optimism is to be found in official C. E. A. circles where there is a belief that a concession may be made, nothing definite or concrete has yet been done, no ray of hope formally allowed to illumine the trade scene. Tom O'Brien, secretary of the N. A. T. K. E., the theatre workers' union, estimated this week that if the present reservation age was raised as intended on July 1st, only some 350 senior projectionists would be left to look after the operating booths of 4,000 picture theatres. Already one projectionist in three has been called to the colors.

The present age above which operators are reserved and exempt from military service is 25. On July 1st, under the new Bevin schedules, the age will be raised to 35. All projectionists below that who have previously been reserved by virtue of their occupation are liable to be called up for service with the Forces.

Pressure Applied

Considerable work has been put in by the unions, and by the C. E. A. in the direction of a lower age de-reservation. Informal but authoritative talks between officers of the Cinematograph Exhibitors' Association and officials of the Labor Ministry have taken place. Union chiefs have likewise made approaches to Whitehall. The avenues held open by the Trades Union Congress have been resourcefully explored. The assistance of the Board of Trade, which legislates on behalf of the industry, has been canvassed.

The Ministry of Labor and the Board of Trade formally notified the CEA and union representatives on Tuesday that they intended to implement their guarantee that there would be no immediate call up of projectionists pending the findings of the Manpower Committee.

The existing Manpower Committee of the Ministry of Labor, on which sit industry representatives, deals specifically with production and does not consider the question from the picture house point of view. Nevertheless, the adjudications of the Government, which will succeed the committee's recommendations—though not necessarily obey them—will almost certainly guide Whitehall's action in regard to projectionists. This belief, based on more than conjecture, is probably staying the exhibitor hand from further public campaigning.

While quite alive to the urgency of the production situation, inasmuch as a considerable portion of its future product hangs upon the fate of the industry's manpower, exhibitors feel they can be forgiven in being more concerned at present with their own headaches. The situation appears to them to contain within it the very germs of survival or otherwise.

Already roughly 1,000 projectionists have been called up. Many have enlisted voluntarily. A proportion of men who have not yet reached the age of reservation have enlisted to take up specialized jobs with the Forces, preferring this to waiting for the callup and assignment to some lesser or inappropriate billet. The drainage is considerable, Bevin's call to the factories has, too, found much response among the men in the operating box, and large numbers have left the trade to take up skilled positions in armament factories where they can combine patriotic endeavor with good salaries and exemption from military service. There are no men between 18 and 25 in the operating boxes today, unless they be men who are physically unfit. Women who have been trained for work as second and third projectionists, are, in many cases, drawn in by Bevin's registration of girls, while others have gone into the munition factories.

Many Closings Feared

In Birmingham circuit houses are exhibiting slides appealing for recruits to the ranks of projectionists, guaranteeing complete training for the work.

That exhibitors will be unable to carry on their businesses without staffs to man the projection booths is so obvious as not to need emphasis. Without sympathetic and protective action hundreds if not thousands of closures are inevitable. The more pessimistic forecast business being brought to a standstill.

Says labor leader Tom O'Brien: "Unless drastic modifications are made to the existing call-up proposals the entire entertainment industry may be forced to close down."

Among the other headaches which have sent up the exhibitor consumption of aspirin, are two particularly, the limits set upon rebuilding or reconstruction of bombed buildings, and the Government's compulsory insurance scheme. The one, it is contended, is liable to prevent exhibitors from replacing where possible their houses on an operable basis. The other not only calls for an expenditure which can ill be afforded, but into the bargain confuses the issue.

Many of the picture houses closed by enemy action have been totally destroyed. Many are repairable, and can be opened again—on condition. The condition, that without sanction repairs to such premises must not cost more than £100, is preventing many exhibitors getting back to normal trading. No work can be carried out in repairing damaged buildings without official sanction, and any rebuilding must be kept within those financial limits—though permission may and in some cases has been granted to exceed that sum.

Until an elastic interpretation of this ruling is permitted many picture houses will remain closed. In some areas which suffered from repeated air bombing there is a grave danger that picture houses may thus ultimately be wiped out entirely.

Meanwhile there is no small concern at the Government's scheme of compulsory insurance for buildings. Under this, owners of buildings, which, of course, include picture houses, are called upon to pay to a contributory scheme of compensation for war damage. The contributions are to be collected by the Revenue at a rate of 2s in the pound, based on the agreed assessment of the house, or, if no assessment has been made, upon the rateable value. Under another section of the same act moveable assets exceeding £1,000 in value must be insured.

Confusion still exists on the exhibitor mind as to whether projectors, power plant, seating, et cetera, count as moveable assets or as parts of the business premises, whether they are to be insured under Part 1 or under Part 2.

New Expense Feared

It is the judgment of the C. E. A.'s legal expert, Norman Hart, that what have been considered moveable assets should, for the purpose of the insurance, be considered structural parts of the building, and would be covered by the 2s in the pound on the assessed value. If they are to be insured separately, the exhibitor will be put to further and not inconsiderable expense.

Official assessors in Edinburgh have adjudicated that machinery and plant should be included in the insurance of the building under Part 1.

Either way, the picture house is not likely to get any compensation until after the war, and may therefore be called upon to pay the premium for some considerable time to come. At a time when so many drains are being on the exhibitor's income one more item of expenditure is not welcomed too cordially.

British exhibitors have other recurrent ills to consider, to bear, or for which to seek a cure. Firewatching, which is incumbent upon them, and which calls for the payment of subsistence allowances is but one of these. Fears that picture houses may yet go the way of studios and be commandeered, where so decided, for storage or for other war purposes, has grown with the board's issue of an order for registration of all business premises.

With the institution of a second hour of Summer Time, which has set the black-out back already to after 10 P. M., later closing hours have been instituted all over the country. Whether this will result in increased picture-going or a movement in the direction of the Great Outdoors remains to be seen.

Smith Reelected

Sam Smith, president of the Kinematograph Renters' Society, on Tuesday was reelected to that office for a second term. He will serve through 1941 and 1942.

BRITISH TREASURY EASES FINANCING

The British Treasury has instituted new financial machinery applicable to independent distributors not included in last year's financial agreement with the American companies, but subject to regulations in blocked sterling. The new plan, which is voluntary, individualizes the moneys of the several companies involved and removes the former cumbersome system but it apparently tightens the control of the Treasury over the funds, while simplifying the machinery.

Hitherto all frozen money was held in one blocked account. Now the Treasury will permit the opening of film expense accounts into which the creditor companies may deposit unremittable money up to a maximum of $200,000. *On submission of a statement of expenditures required the Treasury will issue a general license covering payments from the deposits for working expenses.*

CITY MANAGERS CITE CIVIC FILMS USED IN LOCAL EXHIBITOR TIEUPS

Promotional Pictures Made by Municipalities Are Shown in Theatres as Fillers; Special Campaigns in Some Cities

Possibilities of special exhibitor tieups with local city governments on matters of civic interest and promotion are pointed out by the International City Managers' Association, which reports from headquarters in Chicago that motion pictures as a means of describing city activities and municipal advantages are now being used by dozens of cities and towns from coast to coast.

There are 34 cities of over 50,000 population which regularly use motion pictures to promote their communities in the community or to sell the city to outside people and outside industries.

In most cases, the city fathers, or specific departments of the local government, sponsor local exhibitors in promoting the message of their town on the screen.

There has been recognized, also, a certain potential good will for the exhibitor in aiding his local government in advancing the special film descriptions of municipal advancement, when the exhibitor has needed local legislative or other help.

Diverse Showings

The showings have been before widely diversified groups, educational organizations, service clubs, conventions, employe organizations, churches, community clubs, and in motion picture theatres.

In some cities so attractive is the film offered that bookings have to be made months in advance for playing dates, so reports the City Managers Association.

In Portland, Oregon, over 100,000 people saw that city's first film, "Your City Government in Action." "Municipal Service," a newer movie, is being shown in that city three times a week.

Wichita, Kan., municipal film had immediate success and local officials said such films were definitely a means of educating the public in the operation of Government.

Detroit officials estimated that attendance at the showing of their movies was nearly 7,000,000. In six other cities the local attendance exceeded 100,000 persons; in two cities the attendance was 50,000 to 100,000 and in eight cities the attendance was from 25,000 to 50,000.

Of the 34 large cities, nine made pictures portraying general activities, while 25 cities made pictures of specific activities of some department.

Typical were the films of the operation and activities of the recreation department of Dayton, Ohio. East Orange, N. J., portrayed the functions of its health and fire departments. Chicago, which is one of the three city governments having its own sound projectors—the others being Boston and Milwaukee—made a series of pictures which were presented in theatres throughout the city. One of the subjects which dealt with activities and recreational facilities offered by the Chicago Park District, was made by a professional. A local radio announcer was commentator for the picture, which opened with a prologue by Mayor Edward J. Kelly of Chicago, who invited all who viewed the pictures to take advantage of the opportunities offered by the park district.

Of the 34 large cities mentioned, 24 have their own motion picture projectors; 18 have 16 mm. size, two own 35 mm. size and four cities have both sizes.

Buffalo, N. Y., and East St. Louis, Ill., have 35 mm. projectors, while the Chicago Park District, a separate branch of the local government embracing all the parks in Chicago, owns 16 mm. projectors. The Chicago Bureau of Engineering, which has had numerous pictures of the water works operations in Chicago made, owns 35 mm. projectors.

Other cities having municipally-owned projectors are Tacoma, Boston and Wichita. Silent equipment in addition to sound is also owned by Chicago and Milwaukee.

A 16 mm. silent Kodachrome picture titled "Municipal Service" was made by Portland, Oregon. The entire script was prepared, edited, directed and titled by a municipal employee. The city's photographer shot all the various scenes. Special emphasis was placed on services rendered by Portland's various departments that were not generally known to the public.

Fire Fighting Film

Schenectady, N. Y., made films showing fire drills and other phases of fire fighting. In this instance professional photographers from General Electric completed the film in three hours.

The average time in making motion pictures in most cities was 16 weeks.

Austin, Texas, Boston and Pasadena, Cal., made films in which prepared scenarios were used. In a majority of cases the outstanding events occurring during the year were filmed at the time of their occurrence, then assembled, edited and titled so that a coherent and factual sequence resulted.

Chicago, Springfield, Mass., Austin, Tex., New York, Philadelphia and Chicago all used professional photographers in the making of pictures.

Pasadena, Cal., made a civic production under the supervision of a professional photographer who was paid and was part of a WPA project. In Wichita, professionals and amateurs were used.

The per reel cost of making civic pictures varies. Following are the costs per city:

Atlanta, Ga. (sound), $2,500.

Pasadena, New York, Cleveland, and Louisville spent from $500 to $1,000 (silent).

Denver, East Orange, N. J., Lansing, Mich., and Springfield, Mass., spent from $250 to $500 (silent).

Film titles have been selected with an expected eye for publicity. In Cleveland the picture was called "Housekeeper to 900,000 People"; Portland, Ore., chose "Your City Government in Action." Denver selected "Romance of Water," while the choice of East Orange was "A Day With Friends in the Health Department."

In Atlanta, the civic film, titled "The City of Atlanta at Work," ran 20 minutes and was substituted for shorts in local movie houses. Later it was reduced to 16 mm. size for showing before various fraternal and civic organizations.

Chicago's Park District films, "Fun on the Lake Front," "Fun for All," and "Baseball" were used as "fill-ins" at different intervals by local theatres.

STATION ASKS FILM AID FOR BROADCAST

Station WCAU, Philadelphia, is soliciting the support of motion picture exhibitors and film exchanges in that territory to aid in the exploitation of the station's new film gossip program, "Hurd in Hollywood," broadcast daily, and conducted by Betty Hurd, former feature writer for the Philadelphia Record. *A broadside has been sent by the station to the local industry calling attention to the program, the only one of its kind in the city. The program is designed, the station claims, "to whet movie-going appetites" rather than duplicate the fan magazine type of chatter." As such, the motion picture industry has been called upon to exploit the program on the screen, in the lobby and in its advertising. If enough interest is created, station executives say they will prepare a special trailer for exhibition at theatres. President of WCAU is Dr. Leon Levy, chief barker of the Philadelphia Variety Club.*

Five Film, Three Radio Firms Incorporate

Michael F. Walsh, Secretary of State in Albany, N. Y., has issued papers of incorporation to eight concerns—three radio stations and five motion picture companies. They are: Utica Broadcasting Co., Inc., Utica, 500 shares, by Herbert E. Trevvett, Alex T. Herron and Samuel D. Earl, each with 100 shares, of Utica; Bamberger Broadcasting Service, Inc., New York, 200 shares, by Alfred J. McCosker, Emanuel Dannet and Theodore C. Streibert, papers filed by Leon Lauterstein, 15 William Street, New York; Blinderman Theatre Corp., by Bessie Blinderman, Dorothy Gottlieb and Jean Blinderman, Brooklyn, papers filed by Fliashnick and Liberman, 1441 Broadway, New York; Glens Falls Broadcasting Corp., Glens Falls, $25,000 capital stock, by John R. McKenna and Louis P. Brown, 81 shares apiece and Francis W. McGinley, 18 shares.

Also, 135th Street Theatre, Inc., 150 shares, directors Myron J. Glantz, Charles Segal and Annette Graifer, all of whom are also subscribers, as is Alice Lewine, 21 East 40th Street, New York. Charles Segal filed; American Civic Theatre, Inc., 200 shares, by Samuel J. Kleiman, filing attorney, Nat H. Karper and Lillian Schwartz, 1501 Broadway, New York; All-American Entertainment Corp., Manhattan, $20,000 capital stock by Henry A. Maccaro, Harry Zimmerman and Rhea Feinsilver, 347 Madison Avenue, New York, attorney being Ben B. Lifflander; Authors and Composers Protective Ass'n, Inc., 100 shares, no par value, by Jacob Nisenbaum, Harold Kaplan and Albert J. Cohen, of Brooklyn, attorney being William J. Cohen, 60 Wall Street, New York.

Eight for Dunlap

Scott R. Dunlap has been assigned to produce eight Buck Jones "Rough Riders" outdoor action films for Monogram.

Stock Companies Draw On Hollywood Talent

With the opening of the summer playhouse season, summer resort stock-companies will draw on Hollywood actors and actresses to handle many of the leading roles. Harpo Marx, silent member of the Marx trio, for the first time will handle a speaking role when he appears with George S. Kaufman and Moss Hart for the week of July 28th, at New Hope, Pa., in "The Man Who Came to Dinner." The New Hope season will open June 6th with "George Washington Slept Here," starring Charles Butterworth. Mildred Natwick will play the lead in "Ladies in Retirement" for New Hope's second production at the Playhouse theatre beginning June 16th. It is also reported that Harpo Marx will appear with Alexander Woollcott at Marblehead, Mass., in "Yellow Jacket" during the week of August 11th.

At Cape May, N. J., Michael Whalen will be the leading man for the season arriving in June after completing a new picture for Columbia. The leading lady will be Jane Middleton, who is remembered as the child screen actress under the name of Jane Wray.

Ruth Chatterton will have the leading role in the summer-stock presentation of "The Constant Nymph" when it opens in Marblehead. Ralph Forbes will have the male lead and Barry Thompson is also set for a part in the production. Miss Chatterton will also star in Philip Barry's "Tomorrow and Tomorrow" at the opening of the Berkshire Playhouse in Stockbridge, Mass., during the week of June 30th.

Gauntlett Heads Festival

Vic Gauntlett, director of advertising and publicity for the Hamrick-Evergreen Theatres, Inc., has been named general chairman of the annual "Potlatch" celebration of Seattle, to be held from July 29th to August 3rd. The "Potlatch" is a county-wide festival similar to the New Orleans Mardi Gras, staged annually by the Washingtonians, Inc., a Seattle booster organization. Mr. Gauntlett headed the "Potlatch" in 1938, its first and most successful year.

Boston Theatre Changes Policy

The Civic Repertory Theatre in Boston, Mass., under the management of the Cornhill Realty Corp., formerly a legitimate theatre, is now a first run motion picture house. Its first attraction will be Mayer & Burstyn's French picture, "Pepe Le Moko," starring Jean Gabin. Following the three-week run of the French production the theatre will book first run and unusual foreign pictures.

Mississippi Tax Collections

Collections of admission taxes at theatres of Mississippi during the month of April totaled $42,482 against $43,014 during the same month of 1940. This was the first month of this year which fell behind last year's total.

Leaving for Coast

George Heliotes, manager of the Rialto Fort Wayne, Ind., and Mrs. Heliotes will leave for a vacation in Hollywood early in June.

Twentieth Century-Fox Transfers Two

According to an announcement from Twentieth Century-Fox, Stanley J. Day, who has completed a special sales research assignment for the company in Chile and Peru, has been assigned to Mexico City as manager of the company's branch there, and will work under Gustav Mohme, Twentieth Century-Fox's manager of Mexico.

Howard Keast, formerly a salesman for the company, has been promoted to manager for the company at Perth, Australia.

"Tarzan" Deal Set

Crystal Pictures has announced that additional territories have been closed on "The New Adventures of Tarzan," with Monogram for New England, All Star Film Distributors in San Francisco, Monogram Pictures of Pittsburgh, Astor Pictures in Cincinnati, and the Allied Film Exchange, Detroit, Michigan.

Barrit Promoted

Woody L. Barrit, formerly manager of the Fox Miller theatre in Wichita, Kan., has been appointed city manager of the Fox Wichita houses in charge of advertising and publicity.

Friedhoff Named Comptroller

J. P. Friedhoff has been named comptroller for Monogram in Hollywood, succeeding Joseph Lamm, who resigned to head his own accounting firm in New York.

The Unicon System

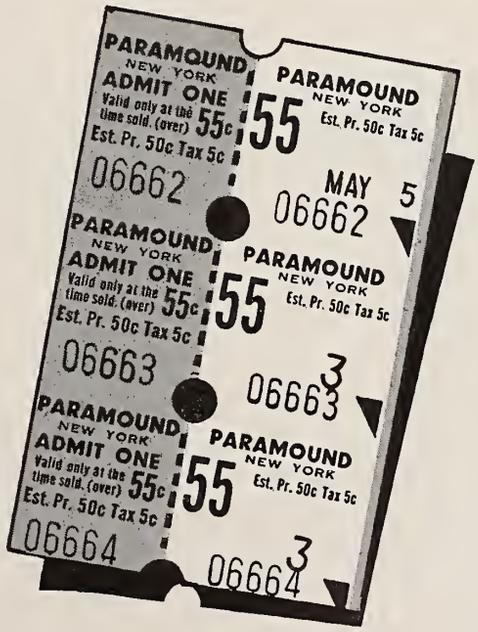
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OBITUARIES

William M. James, Ohio Exhibitor, Dies at 63

William M. James, a motion picture exhibitor for many years and operator of one of the first theatres in Columbus, Ohio, died at the Grant Hospital there, Saturday, May 24th, after a long illness. He was 63 years old.

For 12 years Mr. James was president of the Ohio Motion Picture Theatre Owners, an organization which was the fore-runner of the Independent Theatre Owners of Ohio. He also served as president of the National Amusement Managers' Association, and was a charter member of the Variety Club, Tent No. 2.

In 1907 he leased the Great Southern theatre in Columbus and in 1910 took over the Broadway theatre. At one time he owned the Kentucky and Ada Meade at Lexington, Ky., and the Tivoli, Toledo, selling out to the Gus Sun in 1918. Other Columbus theatres included: The James, Grand, Eastern, State and Vernon (Cameo). The Loew's circuit bought the James, renaming it the Broad, and the Broadway in 1927 for $1,350,000. J. Real Neth, general manager of the James organization, acquired the other four theatres, and RKO later leased the Grand.

Calvin Helig, Northwest Theatre Exhibitor, Dies

Funeral services were held in Portland, Ore., Tuesday, for Calvin Helig 78, dean of Pacific Northwest theatre men, who died Sunday, May 25th, in his apartment in the theatre he built in 1910, now known as the Mayfair. Services were also held Wednesday in Tacoma, Wash., where Mr. Helig also maintained a home.

Mr. Helig was a native of Reading, Pa., and up to a few years ago was active in the operation of his theatres in Portland, Tacoma, Wash., Seattle and in Eugene, Ore. At one period during the golden era of road shows he had under lease more than 100 theatres throughout the Northwest. In recent years Mr. Helig spent most of his time at his residence on the shores of American Lake.

Mr. Helig started his career in the railroad shops of the Philadelphia & Reading railroad, and later became chief clerk in the Pottsville division. From 1890 to 1893 he was secretary to the Mayors of Tacoma, Wash. He acquired the old Tacoma theatre in 1893 and thus started on his long and successful theatrical career. He leased the famous Marquam Grand opera house in Portland in 1894.

Gioacchimo Pepitone

Gioacchimo Pepitone, 71, president of the musicians' union in New Orleans, La., died May 21st. He was an ardent supporter of the New Orleans Symphony Orchestra. A native of Poggioreale, Italy, he came here many years ago. He is survived by his widow, two brothers and two sisters.

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Wilson Collison, Playwright, Dies

Wilson Collison, author of more than 50 motion picture scenarios and plays, died Sunday night, May 25th, of a heart attack at his home in Beverly Hills, Cal. He was 47 years old.

Mr. Collison's career as a playwright began in 1919 when, as a soda clerk in Ohio, he wrote the successful "Up in Mabel's Room." He turned out this first success in collaboration with Otto Harbach. Another of his hits was "Getting Gertie's Garter," for which he teamed up with Avery Hopwood.

For 13 years in California Mr. Collison was a prolific producer of screen plays, including the current "Maisie" series with Ann Sothern.

Other film stories included "Shy Cinderella," "Save a Lady," "Bachelor's Night," "Red Dust," "Desert Sands," "Blonde Baby, "Farewell to Women," "Diary of Death" and "Cargo Landing." The writer also resided in Bermuda and New York.

Among the plays by Wilson Collison, besides those mentioned, are "The Vagabond," "Desert Sands," "Bachelor's Night" and "The Girl With Carmine Lips," which he produced himself in 1920 at the Punch and Judy theatre. He was also the author of 25 novels including "The Second Mrs. Lynton" and "Glittering Isel."

Showing talent for writing at an early age Mr. Collison abandoned plans to follow a scientific profession. At the age of nine a Columbus, Ohio, newspaper accepted one of his stories. Since he had had only one year of high school his writing style was largely self-developed.

He leaves a widow, Mrs. Anzonetta Collison.

Otis Garret, Writer And Director, Dies

Otis Garret, motion picture writer and director, died in Hollywood, Sunday, May 25th, at the age of 36. Services were held Tuesday.

Mr. Garret had been connected with the motion picture industry since 1933, when he wrote for the screen "The World Gone Mad," and "The Sin of Nora Moran" for Majestic. After that he was employed by Metro-Goldwyn-Mayer to collaborate on the screen play for "Age of Indiscretion" and "O'Shaughnessey's Boy." Other pictures on which he worked included: "Flying Hostess," "The Westland Case," "The Black Doll," "The Lady in the Morgue," "Danger in the Air," "The Last Express" and others.

Louis H. Clarey

Louis H. Clarey, 47, former associate director of the Eastman theatre in Rochester, N. Y., died in Clifton Springs, N. Y., May 20th.

B. K. Hart

Funeral services were held in Fall River, Mass., Tuesday for Bertrand K. Hart, 49, drama critic of the Providence, R. I., *Journal*, who died Friday, May 23rd.

Mrs. Ida Shaw Francoeur

Mrs. Ida Shaw Francoeur, 89, stage and screen player who appeared publicly under the name of Ida Waterman until her retirement 15 years ago, died at her home in Cincinnati on Sunday, May 25th. Some of her last screen work was in supporting roles to the late Douglas Fairbanks, Sr., and Mary Pickford.

James A. Manos

James A. "Jimmy" Manos, Maitre d'Hotel at the Ambassador in Hollywood, whose professional attentions had made thousands of motion picture affairs a success, died in that city Sunday, May 25th.

IN COURTS

Court Affirms Dismissal of Stoneman vs. Dembow Suit

The appellate division of the New York supreme court on Friday, May 23rd, affirmed a lower court ruling which had dismissed a $70,886 damage suit of David Stoneman against Sam Dembow, Jr.

The defendant had been charged with inducing the sale of the Empire theatre, Portland, Me., in 1931 to Paramount by allegedly issuing a financial statement of Public Enterprises, Inc., whereby the company guaranteed payment of the purchase price. Mr. Dembow was charged with falsifying the financial statement.

Theatre Firms Form, Dissolve

The incorporation of two new motion picture firms doing business in New York state and the dissolution of two others were announced by Michael F. Walsh, Secretary of State. Incorporated were: Adventure Epics, Inc., motion picture films, 200 shares, by Robert D. Bloom and MacDelson, New York and S. Harry Eilenber, Paterson, N. J., papers being filed by Robert Delson, 270 Broadway, N. Y. Cinetech Corporation, 100 shares, by Alexander Feierman, who also filed the papers, William and Max Bauman, all of 60 East 42nd Street, New York. Papers of dissolution were filed by Pal Joey Productions, Inc., through Sidney R. Fleisher, 630 Fifth Avenue, New York, and for Cato Amusement Corp., through Ira J. Kingsley, Cato. Change of capital was submitted by James Broadcasting Company, Inc., Jamestown.

Shubert Suit Settled

A $125,000 suit of Sidney Wilmer and Walter Vincent for damages against Shubert Theatre Corp., and Select Theatres Corp., was marked settled in the New York supreme court on Monday, May 26th. The plaintiffs claimed ten per cent of the net profits of the operetta, "Countess Maritza," alleging that they sold it to the Shuberts in 1925 on that basis.

Skouras Hearing Set

The motion of Skouras Theatres, Inc., George P. and Spyros P. Skouras, and Fox Metropolitan Playhouses, Inc., to "quash" and dismiss with reference to them the $5,452,575 Pickwick, Greenwich, restraint of trade complaint in the United States district court in New Haven, Conn., will be heard Monday, June 2nd, before Judge Carroll C. Hincks. The out-of-state defendants claim improper service by registered mail, and that the United States district court for the District of Connecticut has no jurisdiction over them.

Ask Count Dismissal

An application to dismiss four counts of the five set forth in the $5,000,000 damage suit of Konrad Bercovici was filed by the defendants, United Artists and Charles Chaplin, on Monday, May 26th. The defendants claim that the four counts which claim plagiarism in the film "The Great Dictator" and failure to pay for other writing services failed to mention a cause of action.

Charges "Ziegfeld" Plagiarism

In a suit filed in the Federal court in New York on Monday, May 26th, Mary Elizabeth Young, also known as Bettie Macdonald, claimed that Metro-Goldwyn-Mayer plagiarized her novel and newspaper stories in the production of "Ziegfeld Girl." Miss Young seeks $3,000 and an accounting of profits from Loew's, Inc.

WHAT THE PICTURE DID FOR ME

Columbia

ELLERY QUEEN'S PENTHOUSE MYSTERY: Ralph Bellamy, Margaret Lindsay, Charles Grapewin—Very fine mystery drama. Kept attention and suspense throughout. You can't go wrong on this series. Business very good. Running time, 60 minutes. Played May 15-17.—R. F. Netzel, Palace Theatre, Crandon, Wis. Small town and rural patronage.

First National

STRANGE ALIBI: Arthur Kennedy, Joan Perry—Entertaining little picture, but it has no star power and did not draw. If you never play it, you have not missed anything. Running time, 63 minutes. Played May 13.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Metro-Goldwyn-Mayer

COME LIVE WITH ME: James Stewart, Hedy LaMarr—Ran this with "They Met in Argentina" to fairly good box office. Played May 9-10.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

DR. KILDARE'S CRISIS: Lew Ayres, Lionel Barrymore, Laraine Day—I would say that this is quite as good as the earlier "Kildare" pictures. However, I would say that it is too much like the others. We find we can sell about three of such "series" pictures, but that our patrons lose interest beyond that point. Running time, 75 minutes. Played May 16-17.—Dr. G. A. Van Fradenburg, Valley Theatre, Manassa, Colo. Farming community patronage.

GONE WITH THE WIND: Vivien Leigh, Clark Gable, Leslie Howard, Olivia de Havilland—Well, we have finally played it and had a much bigger crowd than I expected. My patrons commented that they liked my use of the intermission as some had seen it elsewhere and it had been omitted. It isn't the best picture ever made, but they certainly came out for it in spite of advanced prices. It still has plenty of drawing power left in it. A large number of my audience were repeats. Running time, 228 minutes. Played April 25-26.—W. Varick Nevins, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patrontage.

GONE WITH THE WIND: Clark Gable, Vivien Leigh, Leslie Howard, Olivia de Havilland—This has had so much publicity that it may be foolish to say anything more about it. The film has undoubted merit, but I feel that it does not rate being put in a class by itself as against all the rest of them. I feel that its extreme length is largely a build-up and that an hour could have been cut out of it without any damage to the film. The publicity given it and the advance in admission prices have made the public believe it had to be seen, but our experience leads us to think that a lot of our patrons did not care for it and did not believe it was worth double prices as against a lot of regular-admission features. Running time, 220 minutes. Played May 2-3.—Dr. G. A. Van Fradenburg, Valley Theatre, Manassa, Colo. Farming community patronage.

Miscellaneous

SCARFACE (reissue): Paul Muni, George Raft, Boris Karloff—Tried this one out again. Print in fair shape for such an old film, but there is a marked difference in films today. Therefore, I personally endorse doing away with them. Business moderate due to help from "Bank Nites." Running time, 74 minutes. Played May 8-9.—George O. Wiggin, Maplewood Theatre, Malden, Mass. Neighborhood patronage.

Republic

GREAT TRAIN ROBBERY, THE: Bob Steele, Claire Carleton—Here really is one of the finest little pictures you will play in a long time. Will please all. Photography something to write home about. Keep it up, Repubic. Running time, 60 minutes. Played May 8-10.—R. F. Netzel, Palace Theatre, Crandon, Wis. Small town and rural patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—
What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

LADY FROM LOUISIANA: John Wayne, Ona Munson—Fair picture and fair business. A little draggy in spots. Just missed being a big picture. Wayne is cast as a prosecuting attorney attempting to stop the Louisiana Lottery (sometimes called Bank Night). The big flood scenes in the climax are worth sitting through the show for. Running time, 82 minutes. Played May 18-19.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MAN BETRAYED, A: John Wayne, Frances Dee, Edward Ellis—Some place this missed fire. Good picture, but business only average. Believe title not attractive. Running time, 82 minutes. Played May 11-12.—R. F. Netzel, Palace Theatre, Crandon, Wis. Small town and rural patronage.

PETTICOAT POLITICS: Roscoe Karns, Ruth Donnelly—Not as bad as the reviewers would have you believe. Right down the alley for small town exhibitors. Don't pass it up for double feature. Running time, 65 minutes. Played May 8-10.—R. F. Netzel, Palace Theatre, Crandon, Wis. Small town and rural patronage.

SIS HOPKINS: Judy Canova, Bob Crosby, Charles Butterworth, Jerry Calonna—Here is another swell picture from Republic. I will lay my money this will out gross most of the major "A" pictures. Am playing on a Sunday. Running time, 98 minutes.—Frank E. Rider, Chateau Theatre, Wauneta, Neb. General patronage.

RKO Radio

CONVOY: Clive Brook, John Clements, Judy Campbell—Ran this with "A Girl, a Guy and a Gob" to only fair business. The ending of this picture is a masterpiece of photography and is a realistic reproduction of the present war. There is not much plot, but those that came thought it good and said so. Maybe too realistic, but certainly well done. Running time, 78 minutes. Played May 2-3.—W. Varick Nevins, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

DEVIL AND MISS JONES, THE: Jean Arthur, Charles Coburn, Robert Cummings, Spring Byington—This is a dandy for any audience. My crowd laughed hard and often and praised it on the way out. It is one of the best comedies of the year and has a distinctly original plot. It drew excellently. Running time, 92 minutes. Played May 1.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

GIRL, A GUY AND A GOB, A: Lucille Ball, George Murphy, Edmond O'Brien—This was well received and enjoyed by those who came to see it, but its drawing power was not too good when doubled with "Convoy." There are some very good comedy scenes in it and I do not know why it did not do better. Running time, 91 minutes. Played May 2-3.—W. Varick Nevins EI, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

KITTY FOYLE: Ginger Rogers, Dennis Morgan, James Craig—Did nice midweek business on this. Ginger did a nice job. Comments favorable.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

THEY MET IN ARGENTINA: James Ellison, Buddy Ebsen, Maureen O'Hara—Ran this with "Come Live With Me" to fairly good box office. It is too bad because I think this film showed a good attempt, but that attempt failed badly. Buddy Ebsen's comedy

(Reports continued on following page)



(*Reports continued from preceding page*)

helps somewhat and the music is O. K., but it just fails to interest the audience. It is not downright bad, but it certainly misses fire badly. Running time, 77 minutes. Played May 9-10.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Twentieth Century-Fox

HUDSON'S BAY: Paul Muni, Gene Tierney, Laird Cregar—Although this picture is not as good as it should have been, it still merits attention. We did quite well with it and the customers seemed satisfied in spite of its weak spots. Lots of comedy and action most of the way through help this one. Running time, 95 minutes. Played April 24.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

NIGHT TRAIN: Rex Harrison, Margaret Lockwood—Did remarkably well with this attraction. It is worth playing anywhere, even though it is English. The accent is not bad at all and there are plenty of thrilling moments. I emphasized its run on Broadway in advertising. Running time, 93 minutes. Played April 22.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

THAT NIGHT IN RIO: Don Ameche, Alice Faye, Carmen Miranda—Good picture in excellent color which pleased fair business. Running time, 90 minutes. Played May 14-15.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TOBACCO ROAD: Charles Grapewin, Marjorie Rambeau, Gene Tierney—Some thought it excellent. Some thought it terrible. The box office was satisfactory and I personally enjoyed the film. I emphasized the fact that it had been cleaned up. Maybe that helped. Running time, 84 minutes. Played May 8.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

WESTERN UNION: Robert Young, Virginia Gilmore, Randolph Scott, Dean Jagger—Just another western in color. Disappointed in business both days. Definitely not box office. Story fair, but just didn't click in this section. In my opinion this should be rated a class B. Running time, 95 minutes. Played May 4-5.—George O. Wiggin, Maplewood Theatre, Malden, Mass. Neighborhood patronage.

United Artists

POT O' GOLD: James Stewart, Paulette Goddard, Horace Heidt and His Orchestra—This is not a big picture, but it is very entertaining. Worth a Sunday play date. Running time, 86 minutes.—Frank E. Rider, Chateau Theatre, Wauneta, Neb. General patronage.

REBECCA: Laurence Olivier, Joan Fontaine, George Sanders, Judith Anderson—Quite late using this feature due to no contract last year, but found business held up fairly well both days. Wonderful picture, well acted by Laurence Olivier and Joan Fontaine. If you haven't played it, give it a try soon. Running time, 130 minutes. Played May 6-7.—George O. Wiggin, Maplewood Theatre, Malden, Mass. Neighborhood patronage.

Universal

BACK STREET: Charles Boyer, Margaret Sullavan, Richard Carlson—This is a very good picture, but business below average. This type of picture very seldom does business in our town. Running time, 89 minutes. Played May 18-19.—R. F. Netzel, Palace Theatre, Crandon, Wis. Small town and rural patronage.

BUCK PRIVATES: Abbott and Costello, Andrew Sisters—Booked this one for extra day, making three-day run. Business exceptionally good entire run. Good musical feature with enough comedy and supported by splendid singing of Andrew Sisters. Abbott and Costello were very good, indeed. Picture should do well anywhere shown. Running time, 84 minutes. Played May 1-3.—George O. Wiggin, Maplewood Theatre, Malden, Mass. Neighborhood patronage.

LADY FROM CHEYENNE: Loretta Young, Robert Preston, Edward Arnold, Gladys George—I do not know when I enjoyed a picture any more than this one. I think it is swell. You can play it on any day of the week. Running time, 87 minutes.—Frank E. Rider, Chateau Theatre, Wauneta, Neb. General patronage.

MUTINY IN THE ARCTIC: Richard Arlen, Andy Devine—Plenty of that good old action that is not bogged down by conversation. This was one of the best of the series and is the answer to small town exhibitors' prayers. Will bring the patrons out. Business very good. Running time, 61 minutes. Played May 15-17.—R. F. Netzel, Palace Theatre, Crandon, Wis. Small town and rural patronage.

TRAIL OF THE VIGILANTES: Franchot Tone, Andy Devine, Broderick Crawford—Everybody liked this one. Did above average week-end business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Warner Brothers

FOUR MOTHERS: Lane Sisters, Gale Page, Jeffrey Lynn, Claude Rains—Business average, far from a sellout. Pleased those who saw it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SEA WOLF, THE: Edward G. Robinson, John Garfield, Ida Lupino—100 minutes of solid thrill packed enjoyment. Top billing on double bill, liquidate a dog. Business good. Running time, 100 minutes.—Phil Schwartz, Parkway Theatre, Bridgeport, Conn. General patronage.

Short Features

Columbia

CARPENTERS, THE: Color Rhapsodies—Maybe the kids would like this color cartoon, but my folks wanted to know why in the world I had dated it. To tell the truth, I don't know. Running time, eight minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

FROM SINGAPORE TO HONGKONG: Tours—Timely and interesting.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MOVIE MAGIC: Cinescopes—Real good. People enjoyed it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MOUSE MEETS LION: Fables Cartoons—Well received. Good cartoon.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SCREEN SNAPSHOTS: No. 5—Bob Hope, Perry Colonna and Brenda and Cobina take up most of the footage and get some good laughs. However, the recording is not too good in spots. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

SO LONG, MR. CHUMPS: Three Stooges—Feature attraction here. Don't need a dual bill when we play Stooges.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

U. S. NAVAL ACADEMY: Washington Parade, No. 2—Good enough trip around Annapolis. Nothing new. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Metro-Goldwyn-Mayer

AERONUTICS: Pete Smith Specialties—Very funny reel showing a man learning to fly an aeroplane. Play it. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LITTLE MOLE, THE: Technicolor Cartoons—Very good cartoon in color. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MORE TRIFLES OF IMPORTANCE: Passing Parade—Very entertaining one-reeler. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Paramount

FISHING FEVER: Guy Kibbee—Entertaining sport reel. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SPEAKING OF ANIMALS—DOWN ON THE FARM: Animated Antics—One of the cleverest shorts we have played this year. Real animal pictures have been made to talk by means of cartooning. What they say is extremely hilarious. More of these, please! Book this by all means. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Republic

MEET THE STARS: No. 5—Good entertaining reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

BAGGAGE BUSTER: Walt Disney Cartoons—The "Goof" has an exciting time with a magician's outfit. Plenty of good laughs in this new Disney cartoon. Running time, eight minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

GENTLEMAN'S GENTLEMAN, A: Walt Disney Cartoons—Disney does it again with "Pluto" as "Mickey's" butler. Fast and furious fun like this is what we want. Running time, eight minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

INFORMATION, PLEASE, NO. 9: Alice Marble—Alice Marble is guest a second time in a good continuation of a series that is very popular here. No kicks on the sound qualities this year. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Twentieth Century-Fox

LETTER FROM CAIRO: Adventures of the News Reel Cameraman—Just a filler in "Adventures of the News Reel Cameraman." Not entertainment. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Vitaphone

LADY AND THE LUG, THE: Elsa Maxwell—Elsa Maxwell and Maxie Rosenbloom have a lot of fun in this well-done comedy. My crowd liked it a lot. Running time, 20 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town.

PORKY'S PREVIEW: Looney Tunes—Good black and white cartoon. Will please all. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TOY TROUBLE: Merrie Melodies—"Sniffles and the Bookworm" have a lot of fun in a toy department. It is very good color cartooning.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

WILD BOAR HUNT: Hollywood Novelties—Nice archery reel with a thrilling moment added. Howard Hill of "Sword Fishing" fame takes the honors and amazes the public. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Serials

Republic

KING OF THE ROYAL MOUNTED: Allan Lane, Robert Strange, Lita Conway—First chapter very good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

LONE RANGER SERIAL: Chapter 15—Last chapter, thank goodness. I've had my fill of serials. Our surveys show a decrease in adult patronage, which was not compensated by an increase in children. I would say it might be suitable for shows that run matinees to get the kids out.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

New Hollywod Air Program

Another Hollywood radio program will make its debut Saturday, May 31st. The program, to be on a coast-to-coast hookup over the Columbia Broadcasting System, is entitled "Stars Over Hollywood" and will be a dramatic presentation starring Florence Rice, Russell Gleason, Mary Astor, Robert Armstrong, Gail Patrick, Margaret Lindsey, Chester Morris and others. It is sponsored by the makers of Dari-Rich Products and will be produced by Paul Pierce, under the supervision of Charles Vanda, western program director for the CBS network.

Indiana ATO Meet Set

The annual mid-summer convention of the Associated Theatre Owners of Indiana will be held June 17th to 19th in Pokagon State Park in the northeastern corner of Indiana. Marc J. Wolf of Indianapolis again is chairman of the convention committee.

FRENCH FILMS WANTED for BRITISH ISLES DISTRIBUTION

Full particulars to STUDIO ONE Film Distributors, Ltd., 225, Oxford Street, LONDON, W.1, ENGLAND.

Century

"THE PROJECTOR OF THE CENTURY"

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

IS RADIO SMARTER?

Back in March, Motion Picture Herald carried the results of a survey instituted by the newspaper publishers association, representing over 600 papers. The findings purported to show how well the dailies were doing the job in spreading the news of the motion picture, "one of the ranking buyers of newspaper space". Through a special study on the subject made for Motion Picture Herald, the publishers urged that the exhibitor personally make a closer inspection of his position in relation to his local papers.

It was evidence that the publishers were concerned over the inroads being made on motion picture theatre advertising budgets by radio. That there is reason for that concern comes about in the survey made by Motion Picture Herald, issue of May 17, telling plenty of the mutual pat-on-the-back policy developing in central spots between radio stations and theatres. To quote:

"Ill-will that formerly characterized theatre-radio relationships now appears in many sections to have given way to a log-rolling fellowship between theatreman and broadcaster on a 'You help me and I'll help you' basis, reports from thirty cities indicate, in a study of airwaves as a medium of film promotion."

And how far the radio has entered into the advertising plans of theatres is to be noted in the findings that, in addition, purchase of time for announcements and special features runs from two per cent to a preponderance of the promotion budget.

These be figures to chew upon. They should point out more than a little to old-line publishers accustomed to tell the theatreman exactly where he gets off.

* * *

It would only be sticking out a hesitant chin to say that non-cooperating papers are pushing radio dangerously near the top in theatre advertising spending. The largest part of the dough nationally continues to be spent in print, and it is unnecessary to go into the reasons why. That, of course, goes mainly for the situations where the dailies are cooperative and welcome theatre news as news for the readers.

In those situations where the publishers make up their own rulings and refuse to be budged, the theatreman is not to be blamed for leaning to the radio which is more than eager to turn loose for interviews, quizzes, contests, chatter programs, and what-have-you. And especially, as noted in the May 17th spread, when the radio folks are willing to be paid off in passes, trailers, or something besides cash out of the drawer.

It may also be said that, while for one reason or another few managers are writing by-line chatter columns for their papers, theatremen are found regularly broadcasting their wares, even on the bigger stations. And "for free", too.

Now, it may be all right for newspapers to put out special studies to show that the theatre is being done right by. But that does not answer the manager obliged to go out and promote. Rebuffed by his dailies, he turns to the waiting radio.

If radio is building increasing goodwill among theatremen, it is because broadcasters have long recognized the commercial value of motion picture and show news as real news. Radio confirms this recognition with quick cooperation in the affairs of the theatre because it is good for radio.

As do the many Round Tablers who know of him and his good works, this department is pleased to applaud the choice of Charles W. Koerner as general manager of RKO theatre operations, succeeding the able John J. O'Connor. With some thirty years of showbusiness behind him, and a fruitful ten of those with RKO, Koerner is well equipped for the job.

On behalf of the membership, then, your Chairman is happy to convey the best of every wish for the biggest kind of a success in the new situation. Here's how!

△ △ △

1895, AND BRAND NEW TODAY

The story behind Arnold Stoltz' "Hell" novelty herald reproduced in the May 24 issue, concerns the source of the idea. It goes back to 1895. At that time, Arnold's dad, press agent for Flo Ziegfeld, conceived a "Go to Held" throwaway to publicize the nationwide tour of the famed Anna Held, and which proved an immediate "stopper".

Now, 46 years later, the Round Tabler polishes up the thing on "Devil and Miss Jones", and it goes over sensationally to prove another eye-opener for those skeptic showmen who still misterm them "oldies".

A-Mike Vogel

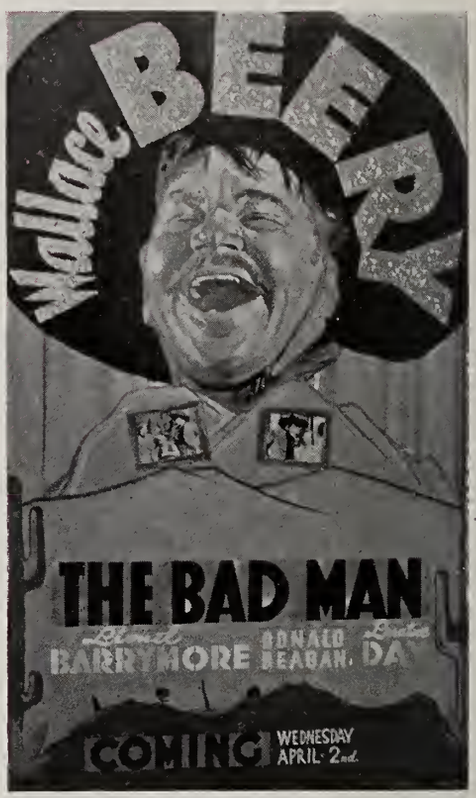
Round Table In Pictures





Created by Julius Lamm and his assistant, Don Myers, at Warners' Uptown, in Cleveland, was animated lobby display on "Night Train". Setpiece of train was all decked out with "Stop" signs, headlight illuminated, and gates equipped with lanterns.

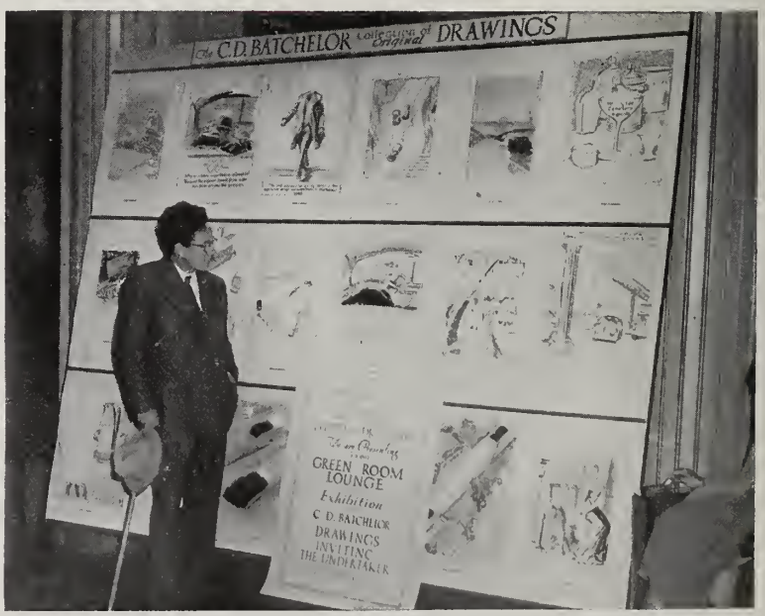
Small plaster models of the Ziegfeld Girls as they appeared in that picture were dressed in flashy costumes and utilized for advance lobby display by Round Tabler Lou Cohen at Loew's Poli, in Hartford. Setpiece was illuminated from behind.



Head on shot in foyer of the Princess, Sioux City, Ia., consisted of 24-sheet cutout of Wallace Beery constructed by Warren Butler. Lights behind title were on flashers.



Working on the premise that if you give a man enough rope he'll hang himself, Orville Rennie for "The Dictator" at the Fort, Rock Island, helped the cause along by supplying scaffold and noose which was planted alongside cutout of Chaplin engrossed in world map.



During the engagement of "The People vs. Dr. Kildare" at the New York Loew's Criterion, tieup was arranged by Phil Laufer, publicity director with C. D. Batchelor, editorial cartoonist of the Daily News, *wherein twenty-five of the artist's "Inviting the Undertaker" drawings were displayed. Mr. Batchelor may be seen above.*

Proverb Contest Aids "Serenade"

That beguiling four-day proverb contest suggested in the pressbook became an important part of recent campaigns reported on Columbia's "Penny Serenade," Jack Cotter tieing in with the *Daily Times* for the date at the Colonial, in Erie, Pa., and Dick Walsh, with the Buffalo Broadcasting Corp., on the popular Billy Keaton Hour for the run at the Lafayette. Guest tickets as prizes were offered in Erie. In Buffalo, the title was hooked up to the prizes with bags of pennies of various denominations, five, three and two hundred, for first, second and third.

Merchant tieins for ad space were also secured by both Round Tablers, Cotter landing a three-quarter page co-op headed "Penny Serenade of Erie Merchants." He also promoted the date into a popular bargain page by giving tickets to those whose names were included in the ads. Same slant was also employed in a six-day classified tieup. In addition to the national ads, Walsh also worked out a number of co-ops and obtained wide mention in the widely distributed Shopping News.

Fashion window displays also were featured in both spots. Cotter had heralds stuffed in Liberty magazines delivered to homes. Walsh bannered magazine delivery trucks. Mother's Day was observed by the Buffalonian with a Postal Telegraph promotion wherein on the special greetings blank for the occasion, tiein copy was carried, the blanks placed in outgoing messages and otherwise circulated. Walsh also promoted window cards from the Victor distributor for display in over 75 dealer windows, cards carrying cut of the stars and copy on the picture.

"LET'S HEAR FROM YOU"

Chuckle-Ad Contest Aids "Mr. & Mrs. Smith"

Sponsored by the Winona Republican *Herald* was the chuckle-ad contest arranged ahead of "Mr. & Mrs. Smith" at the State Theatre, Winona, Minn., by Round Tabler H. F. Borrensen with cash prizes and autographed photos of Carole Lombard going to those submitting funniest ad, runnerup getting guest tickets to the premiere.

A barber shop tiein attracted the attention of window shoppers with a display of mounted stills from the film showing the shaving sequence from the picture with a caption reading: "We can't have Carole Lombard shave you. But! We can give you that well groomed appearance."

"LET'S HEAR FROM YOU"

Heinz's Bakery Tieup

Herbert Heinz, manager of the New York RKO Alhambra and Ray Malone, divisional press agent, have just completed arrangements with the Brown Bomber Bread Company in Harlem, whereby they will distribute 37,000 outserts to go around each loaf of bread that leaves their plant. This tieup carries copy: "For Better Entertainment, RKO Harlem Theatres Regent, Roosevelt, Alhambra Movie Jubilee." Only cost to the theatres was for printing of the outserts.

Sanford Theatre School of Golf Features Stage Demonstrations

Reported by Tony Williams, Warner New Jersey zone theatres district head, and detailed in Warners' weekly, "Wisconsin and Chicago Manager," is the series of golf lessons given on the stage of the Sanford, in Irvington, N. J., the various swings, stances, grips, etc., demonstrated by a local professional who contributed his services in exchange for the effective publicity received. Platform with coco-mat was used for a tee, and balls driven into a net off-stage.

To publicize the "school" held every Friday night, contact was made with all players registered at the principal municipal course in the area where the pro was attached. Posters were spotted at all public courses nearby, at high schools, cafeterias and recreation rooms in local plants. In addition, the pro furnished for display eight by tens of himself giving lessons to headline names, and everyone thereabouts who had received instruction from the pro was informed of the "school", letters also including plug for the theatre program.

Williams notes that the tiein brought many new patrons to the theatre which received quite a flock of mail with compliments on this unusual form of entertainment.

Samuels Concentrates On Effective Heralds

It's getting so that folks in Port Neches, Texas, look forward to W. S. Samuel's ingenious heralds gotten out to sell his shows at the Lyric Theatre there. Among recent gags was the four by six card with large safety pin attached, gotten out to sell his double show. Copy read "You can pin me down, if this isn't one of the finest twin hit shows ever presented," etc. Small scene still cuts were used for both pictures in addition to prices and playdates.

Another attention-attractor was tinted herald with the line "Sure you know that" in bold type at top. This was followed by historical facts, winding up with "But do you know that Thursday and Friday are Bargain Days at the," etc. Also to be noted are the little intimate messages run on front page of his weekly programs, last one at hand being for Mother's Day and suggesting book of theatre tickets as a gift for the occasion.

"LET'S HEAR FROM YOU"

Draftee Party Attended By Mayor for "Privates"

Contacting the local Selective Service Board, L. Dandeneau at the Strand, in Rockland, Maine, extended invitations to draftees off for Induction Center to attend opening night of "Buck Privates." Highlight was the presence of the Mayor and head of American Legion, who gave brief addresses on stage. Legion drum corps marched from draft board to theatre with draftees and Legion Police Corps, group picture being taken out front and on stage for dailies. Advance stories gave the opening a good sendoff.

Program opened with National Anthem and unfurling of giant American flag in front of screen. Dandeneau acting as master of ceremonies introduced the Mayor and each one of the draftees with audience giving rising ovation. This closed the ceremony, going into the feature. Draft Board sent letters to each man requesting his presence, potato peeling stunt was used in lobby three days ahead and newspapers were cooperative with art and stories.

Managers Play Host At Mother's Day Party

Three-way tieup which received abundant newspaper publicity ahead was the theatre party arranged by Chick Tompkins at the Elco, Elkhart, Ind., who played host to mothers 70 years old and over in connection with his recent Mother's Day celebration. Transportation was promoted from local cab company which called for and returned the ladies to their homes, cooperating department store presented each of the 85 mothers who attended with a box of handkerchiefs and local florist came through with corsages for each.

On arrival at the theatre, Chick's 11-year-old daughter acted as hostess and presented the gifts after a welcome speech by the Round Tabler. Invitation to attend the party was included in all theatre ads three days ahead and reportedly hard-to-crack paper came through with stories in advance and after the event.

While Francis Deering at Loew's, in Houston, planted a contest in local paper with prizes to first 100 submitting best letters on "What my Mother means to me." In addition a surprise party for the mothers of the winning entrants was held at theatre, promoted corsages going to each. Front page breaks were accorded the stunt, cooperating paper running readers and later excerpts from winning letters.

MUSICIAN PLAYS WHILE SISTERS SING

To publicize the hit tunes in "Buck Privates" and to hook up the music more immediately to his audience, Charlie Carden at the Hollywood, in Fort Worth arranged for a guitar player working from the aisle to join in with the Andrews Sisters on the screen, while the girls were singing "In Apple Blossom Time" from the picture.

The unique innovation was thought well enough of in the amusement pages for top columnar comment.

FOUND—NOT CLAIMED



For a different slant to emphasize the 20th anniversary of the Century circuit's Farragut in Brooklyn, N. Y., Manager Murry Livingston hit on the unique idea of a comedy display of some 20 items supposed to have been found in the theatre during opening week. Laff copy was attached to each, such as a hot water bag carried by patrons 20 years ago to furnish their own heat, rubber ring seat of the same period to soften hard seats, etc. The exhibit proved a "honey", drawing crowds and lots of helpful comment.

Bowling Alleys Tied To "Third Finger"

The ambidextrous in the vicinity of the St. George, in Brooklyn, recently had a chance to demonstrate their skill when Manager Sam Berns offered guest tickets at local bowling alleys to those making a strike with their "Third Finger, Left Hand." Appropriate card with title, cast and playdates was prominently displayed in each cooperating alley.

In connection with his date on "Back Street," Berns distributed heralds carrying cut of map of city streets within several blocks radius. Theatre location was encircled box in lower left hand corner reading: "All roads lead to 'Back Street' at the," etc., etc.

"LET'S HEAR FROM YOU"

Wirth Holds "Roundup Days" For "Ridin' on a Rainbow" Date

A. O. Wirth, manager of the Fenway Theatre in Fennimore, Wisconsin, arranged a "Fennimore Roundup Day" campaign in connection with his showing of Republic's "Ridin' on a Rainbow." A week in advance of the engagement, local paper dedevoted space to stories and teaser ads. A double-page spread announced bargains in local shops. The spread carried special coupon and bargain seekers clipped this coupon and had it stamped when making a purchase from any co-operating merchant. The stamped coupon admitted patrons to the theatre for special matinees upon payment of a service charge. The co-operating merchant paid the theatre five cents per coupon.

A three by five foot post card was signed by hundreds of persons attending "Roundup Days," and card was mailed to Gene Autry. As a finale to the campaign, the local paper carried a picture of the card being mailed. In addition to the newspaper advertising, window cards were promoted from local paper and posted in stores of co-operating merchants, on light poles along the main street, and in surrounding towns, with appropriate tiein copy, which carried title and playdates.

"LET'S HEAR FROM YOU"

Hoel Ties 40 and 8 To "Buck Privates"

Reported by Ken Hoel, publicist for the Harris Theatres in Pittsburgh is the "Buck Privates" campaign put on by Bill Zeilor at the Senator, and Jim Lindsay, Hoel's assistant, which brought use of the American Legion's 40 and 8 for street ballyhoo. Recruiting office loaned "A" boards which were planted about town and tieup with merchant brought spud peeling contest with guest tickets to those coming closest to guessing number of potatoes man would peel.

Band playing locally in one of the top hotels featured hit tunes from the picture with appropriate credits, as did Station WWSW, draftees were invited to see the show on the house and all juke boxes in neighborhood had records and tieup cards atop machines.

Scott Builds Date With Local Finns

Some time ago in Sudbury, Ontario, a young Finnish violinist, Heimo Haitto, appeared as a guest artist at a Sunday concert. This was remembered recently by Round Tabler Sid Scott at the Capitol for his date on "There's Magic in Music," when he discovered that the young musician had a part in the picture. Since the city of Sudbury has a sizeable Finnish population, Scott boosted interest considerably for his attraction by interesting presidents and leading members of all Finnish organizations, who agreed to make announcements.

Preachers of two leading churches were interviewed and consented to give the picture a plug at their sermons two Sundays ahead of opening. Attractive cards were prepared and distributed to merchants around town, where they were well received, particularly in Finnish-owned stores, which featured them. Securing a mat of the violinist, Scott succeeded in planting it three days ahead in as many issues of leading Finnish language paper. In addition, theatre's own ads gave prominent mention to the boy star.

Since several members of Scott's staff are Finnish and were particularly desirous of boosting the picture, a personal canvas of their friends' homes was made ahead and all urged to attend the show. With one of the ushers a member of the Finnish Youths' Athletic Society, the lad spoke at three different meetings and placed displays in the numerous halls of the Finnish Red Cross, Finnish Women's War Society.

"LET'S HEAR FROM YOU"

Atkins Ties "Li'l Abner" To Sadie Hawkins Day

C. A. Atkins of the Lyric Theatre, Blue Island, Ill., booked in "Li'l Abner" to coincide with the Sadie Hawkins Day at the Community High School, Blue Island, Ill., providing guest tickets for those winning costume prizes. Manager with photographer of a local newspaper and superintendent of high school acted as judges.

Aikins placed a display at the school a week preceding playdate and arranged with editor-in-chief of the student publications, for a special issue in which the comedy was given wide play. Special arrangements were made whereby high school students could see the show in the evening at afternoon prices provided they organized into parties of fifty or more.

"TIGHT SHOES" PLUG MEETS THE DAWN

Exhibitors at last week's Variety Clubs convention were called on the 'phone very, very early in the A.M. to hear that the hotel valet would be glad to stretch any "tight shoes"—with the compliments of Jules Levey, of Mayfair Productions. What happened then was not reported by Jim Luntzel, Levey's executive assistant, who tells about it, on behalf of the Universal release.

Stoltz 'Freemotes' Beech-Nut Circus

What he labeled "freemoted" and used on behalf of "The Wagons Roll at Night" at Warner's Avon, in Utica, N. Y., was the famous Beech-Nut Circus obtained by Arnold Stoltz in connection with that date. The exhibit, which attained fame at the World's Fair, was "freemoted" by Stoltz through a long distance call to the Beech-Nut factory in lining up this kid show displayed in front of the theatre.

Further attention was called to the showing with a parade down the main streets, led by high school band ending at the theatre, where the circus remained during the day with the exception of the hour from five to six, when it was paraded around town and to the children's hospitals during mornings. Free chewing gum was distributed. Arnold also promoted local taxi company for bannered cars in the street procession, the cab company also paying for printing and distribution of heralds in exchange for back page copy tied in to read: "The taxis roll at night-and-day," etc. The Warnerman who goes strongly for these things has also been clicking with a number of novelties, most recent being card with toy thermometer attached on "Flame of New Orleans" tiein copy reading "Heat wave to hit Utica. 'Flame of New Orleans' will be here Friday. Avon's cool air system challenges summer with the hottest love story of 1941." For his program on "Derby Day," Stoltz distributed folders simulating regulation racing dope sheet. Front page copy illustrated with running horses read: "Free specials. The clockers selection. Here's your sure winner for Kentucky Derby Day." Inside spread detailed the program. As is his practice in this advertising, Stoltz ran outside merchants' copy in both instances to pay all costs.

"LET'S HEAR FROM YOU"

Morris Holds Search For Local "Foyle"

Ahead of "Kitty Foyle" and recently staged by Seymour Morris at Schine's Palace, in Lockport, N. Y., was a city-wide search to find the local girl whose measurements came closest to those of Ginger Rogers which were listed in cooperating paper. Various merchants were promoted for prizes which included jewelry, beauty treatments, dress, etc. Each of the stores carried a window display plugging the contest and displaying the merchandise. Paper carried a half page co-op furnishing the eight-column head and contest story gratis. Merchants tied their ads around the story. Winner appeared on stage second night, at which time she was presented with the gifts. Herbert Berman, assistant, aided in promoting the prizes and co-op page.

For "This Thing Called Love" Morris distributed novelty cards with red dot, used as a "true love" barometer, these being placed in all factories. Front cover of house program was used for teaser display, inside page carrying regular ad and four days ahead, two-column teaser ads were scattered through the paper, each carrying line on bottom asking reader to turn to next page. The last teaser carried theatre name and playdates.

SCREWY, BUT TERRIFIC



Stanley Benford's idea of de luxe army life, here pictured on behalf of "Buck Privates" at Warners' Colonial, Philadelphia, proved one of the screwiest, but most powerful, attention-grabbers used by the Round Tabler. Regulation tent set up in lobby was furnished with soft bed, rocking chair, bathtub, fireplace—all placarded in keeping for laughs. Exterior was bannered to read: "Camp Dinkleberry Sample Tent, Interior Decorations by Buck Privates Bud Abbott and Lou Costello. Finishing Touches by the Andrews Sisters".

Sullivan Ties Libraries To "Cheers for Miss Bishop"

Lin Sullivan, acting manager at Warner's Grand, Camden, N. J., arranged an ambitious book marker campaign for "Cheers for Miss Bishop." All tieups were executed in exchange for passes with bookmarks going to Camden High School, public library, lending libraries and inserted in cooperating merchant's laundry bundles. Theatreman also arranged personal contacts with newspapers and radio stations which brought numerous plugs.

For "Come Live With Me," Sullivan promoted a 15-minute radio program over WCAM in addition to spot announcements each day of picture's playdates. Sound truck was sent to industrial plants as men were leaving and through tieups with drug and ice cream parlors a "Hedy Lamarr" sundae was featured.

"LET'S HEAR FROM YOU"

Calendar Nites Proved Successful for Thomas

Catering to all classes of income groups in a 3,500 population town, Jack Thomas at the Strand, in Clarksville, Ark., seeking for some way to bolster his Tuesday and Wednesday dates, has recently inaugurated Calendar Nites. Measuring 11 by nine inches, the monthly calendars were printed at no cost to the theatre since four merchants' ads at bottom covered entire expense. Folks were advised to clip ads and present it at the boxoffice, where it would be good for one on nights designated when accompanied by paid adult admission. This brought about a cheaper admission without actually lowering prices and proved highly profitable.

Distribution of the calendars themselves is made house-to-house in town and rural districts to a select mailing list. Thomas reports that business has increased over 40 per cent on these two nights since the gag went into effect.

"LET'S HEAR FROM YOU"

ARE YOU SET FOR FLAG DAY?

In view of the present situation with Americanism movements emphasized generally and importantly in cooperation with theatres, Round Tablers will be giving more than usual observance to Flag Day, which comes on June 14.

Communities everywhere will be found only too eager to participate and led by the various fraternal and military organizations, countless opportunities avail themselves for patriotic exercises, theatre decoration, historical tableaux and the like.

"LITTLE MEN" CAMPAIGNS STRESS SMART HOOKUPS

Greater N. Y. RKO Managers Obtain Exploitation Coverage To Win Borden-Elsie Prizes

Following the recent announcements of the winners in the RKO-"Little Men" exploitation contest, reported are the entries by the RKO managers in the metropolitan area to whom special prizes were provided. First went to Harry Lyons, Alden, second to Ansel Weinstein, 58th Street, third to John G. Heinz, of Keith's Flushing, fourth to R. F. Hodgdon, Bushwick, fifth to Frank Howard, Dyker, sixth to Michael Edelstein, Tilyou, Coney Island, and last to Sam Taub of the Royal. Highlights of what the boys did are here set down:

Lyons Entry Voted Best

The best campaign was submitted by Harry Lyons, manager of the RKO Alden, Jamaica, Long Island, for which he won the first prize. Not only did Lyons employ every conceivable stunt, but he also presented it in a most original form. A miniature cow stall, with a solid wooden gate, when opened revealed two wooden bound books.

One of the highlights of Lyons' campaign was a live milking contest. A tie-up was arranged with a Long Island dairy to bring three prize winning Ayrshire cows to the stage of the Alden, for a "Little Men" milking contest, with a city magistrate officiating as master of ceremonies and official judge. Another stunt was "photo with Elsie" contest, in which life-size blowup was made of the cow, with a milkmaid alongside. The head of the girl was cut out, and contestants were posed with their heads inserted in opening. Photographer, with blowup visited busy spots. Those whose photos appeared in lobby were admitted free.

"Handsome Milkman" Featured

The Borden Drivers' Handsomest Milkman contest was another attention getter. Lyons arranging with Borden's to have their drivers compete in a "Handsomest" milkman contest on stage. Nippled bottles of Borden's milk were given to winners. On a "Borden" night, a drivers "perfect leg" contest was held on stage, in connection with other activities.

A "milk recipe" contest, in which contestants sent in recipes in which milk was used also received much publicity. Lyons also included extensive street ballys, tie ups with merchants for window displays, as well as giveaways, theatre parties for orphans, lucky number contests, tie ups with public libraries, schools, etc. Lyons, who is in the division headed by C. B. McDonald, was assisted in his winning campaign by Fred Herkowitz, press agent, and Barney Feingold, assistant manager.

Weinstein Stages Parade

The second prize winner was Manager Ansel Weinstein of the RKO 58th Street Theatre, in the Sol Schwartz division. He was aided by John Hamill, assistant manager. The highlights of Weinstein's campaign for "Little Men," included the following: parade on Lexington Avenue; a two-man cow street bally; free Borden's chocolate milk to children; "Elsie" limerick contest over station WINS; Borden's Times Square Milk bar display; 3,000 lucky number heralds and window display; optical illusion display from the Museum of Science and Industry.

Heinz Stresses Ballyhoos

John G. Heinz, manager of Keith's Flushing, also in the C. B. McDonald division, was awarded third prize for his efforts in behalf of "Little Men" and Elsie. James Downey is assistant manager of this theatre, and Fred Herkowitz, publicist.

Heinz's street ballyhoos deserve special mention. They included an attractively decorated horse and carriage; an auto parade and Maritime Brigade Night and walking book and two-man cow bally. Milk bottle stoppers with copy, were distributed by Borden's in Flushing and North Shore, L. I., and Borden's delivery wagons were bannered. There was a story broadcast over WWRL daily for one full week, and 5,000 special color contest throwaways were distributed.

The extensive campaign of R. F. Hodgdon, manager of the RKO Bushwick Theatre in the Louis Goldberg division won the fourth prize. Pat Grosso is press agent for this theatre, and Joseph Fellman, assistant manager. Hodgdon employed many of the aforementioned stunts, plus an Elsie Borden Quiz contest on stage. They also had a cow costume, which members of the audience donned for stage stunts.

The fifth prize was given to Manager Frank Howard of the RKO Dyker (Goldberg Division). His assistant manager is Herbert Bonis. Howard promoted a record number of window displays with neighborhood merchants, which attracted much attention. School buses were also bannered, and English teachers and club and civic leaders in neighborhood were invited as guests of theatre.

Edelstein Works Kid Shows

Michael Edelstein, manager of the RKO Tilyou in Coney Island, claimed the sixth award. Assisted by his aide, Richard McDevitt, and publicist, Pat Grosso, Edelstein concentrated part of his campaign on school tie ups. He had Borden's vitamin booklets distributed at local schools and also at theatre's Kiddie Shows. Borden's Quiz Contest, essays and debates were held in all schools and announcements were made in all English classes. They also succeeded in having a "Little Men" trailer shown in some of the schools. One of the outstanding street ballys was a parade with milk trucks prior to film's opening.

The last local prize was awarded to Sam Taub, for the Royal Theatre, although since that time Mr. Taub has been appointed as manager of the Chester Theatre. His assistant was David Huber. Taub also had many school tie-ups. He gave talks at schools and followed this by sending bags of caramels to the children. He also succeeded in having plastic heads of Elsie displayed in numerous stores.

Quigley Awards Rules for 1941

Awards are now voted on single exploitations and not on complete campaigns as formerly. This includes goodwill and institutional ideas, as well as those on pictures.

▽

Each Quarter is divided into two-week preliminary contests.

▽

Winners in each preliminary are appointed Fortnighters.

▽

Entries of Fortnighters in each Quarter are judged for Quarter-Master Plaques, Medals, Citations.

▽

Quarter-Master Plaque, Medal and Citation Winners are appointed Quarter-Masters.

▽

Entrants registering the best records of Quigley Plaques, Medals and Citations in the four Quarters will be eligible for the Grand Awards judging.

▽

There are no classifications of population or situation. Everyone starts from scratch.

▽

There are no deadlines. All entries will be considered in the period in which they are received.

▽

All product is eligible—features, shorts, serials. Also stage shows, amateur presentations, etc.

▽

More than one idea may be included in one entry but Preliminary Awards will be voted for best individual idea.

▽

No fancy entries are necessary. With the usual "evidence", submit brief description and "reasons why" an entry should be considered.

▽

At this writing there still remains two Fortnight Periods until the end of the Second Quarter, which has been set for July 5. Entrants are thus advised to plan to be represented in both Fortnights.

EXPLOITATION BRIEFS FROM A-FIELD

Two weeks in advance of the premiere of "Men of Boys Town" at the Fox-Midland, Coffeyville, Kansas, Ray McClain and Jack Scott held a screening for a representative audience ranging from truck drivers and waitresses to business and professional men. The Junior Chamber of Commerce staged a parade to the theatre afternoon of the opening, tabloid heralds were distributed in a house-to-house distribution and special letters were mailed to a select list.

▽

The first hundred women to attend the "Ziegfeld Girl" premiere at the Bentley, Monongahela, Pa., were given corsages by William Gray. He also arranged a store contest, presenting sets of the "Z. G." paintings for the best answers to "Why I Want to see 'Ziegfeld Girl.'"

▽

The City Council and Chamber of Commerce of Boone, Ia., arranged for a series of "Boys Days" in connection with the showing of "Men of Boys Town" at S. N. Fangman's Rialto. Local boys were installed in all civic offices and the event was sponsored by the local *News-Republican*.

▽

The Centerville, Ia., Association of Commerce sponsored a "Boys Town Day" in connection with the showing of "Men of Boys Town" at the Majestic, through the efforts of Carter English. Boys were elected to the Mayor's office and other high positions. In addition, the local newspaper cooperated by turning over its departments to the boys for one day.

▽

A pup, similar to the one seen in "Men of Boys Town," was given away as a prize by Dave Sablosky, Norris, Norristown, Pa., and the local newspaper through a letter contest run by the paper.

▽

A local department store staged a "Ziegfeld Girl" hunt as part of John Osborne's campaign for the musical's showing at the Court, Wheeling, W. Va. Winner of the contest appeared in a fashion review on the stage along with the runners-up.

▽

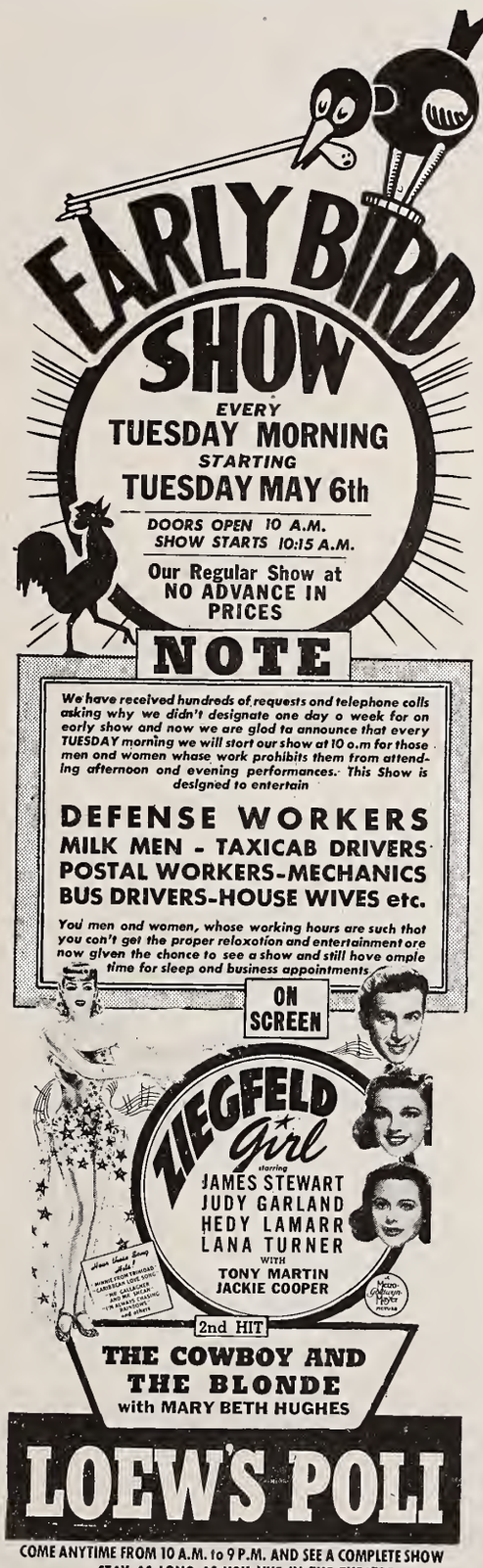
On the opening day of "International Forum," Frank Shaffer at the Warner Dixie, in Staunton, Va., landed an editorial on the short which is reported to have helped considerably in putting over the date. Break resulted after having held a special screening for editor of the cooperating paper.

▽

Jay King, manager of Warners' Yorktown Theatre, York, Pa., hit the schools with a telegram on "Western Union." He arranged for all the teachers to read his message on the picture to the students.

▽

"Faint checks" issued on the Fright Insurance Company were issued ahead of "The Mad Doctor" at the Strand, in Westfield, Mass., by Round Tabler Louis Marcks. Brightly colored cards bore copy entitling holder to return and see the picture again if he fainted during the showing.



To provide for those whose labors making it inconvenient to attend the regular shows, at Loew's Poli, Waterbury, Conn., Ed Fitzpatrick announced a new policy of weekly Early Bird performances with wide distribution of herald reproduced above.

Full page co-operative spread which featured a jig-saw contest was arranged by Les Preston at the Capitol, in St. Thomas, Ont., for "Gone With the Wind." Spot announcements were landed a week ahead and two 15-minute programs two afternoons during run. Window cards and special cards were placed in stores, hotels and schools in addition to several book store tieups.

▽

Cooperative ad, featuring white collar girl dresses was promoted by Sid Scott at the Capitol, in Sudbury, Canada, for "Kitty Foyle." In addition, merchant plugged the picture storewide and in window displays tied directly to the date.

▽

As a result of a special screening of "Cheers for Miss Bishop" for local teachers, Frank K. Shaffer at the Dixie, in Staunton, Va., principals were contacted and arrangements made for special groups of various classes to see the picture. Notices were placed on bulletin boards and the picture recommended by teachers in classrooms. Strictly on its reader interest, Shaffer promoted a full page on "John Doe" which carried banner line reading, "Mr. Capra Goes to Town." Scene stills and art were featured together with highlights of Capra's career and production of the picture.

▽

To initiate his "Adventures of Captain Marvel" at the Norwalk, in Norwalk, Conn., Jim Darby arranged a series of questions concerning the serial, which were worked into his weekly Kiddie Quiz programs two weeks ahead. Color photos of Captain Marvel were distributed in advance as were bookmarks and lobby easel also sold the attraction. In conjunction with the serial, Jim ran a Kiddie Kartoon Karnival at which promoted prizes were awarded, in addition to a copy of the Whiz Comic Magazine.

▽

Through arrangements made by John Schultz at the Columbia, in Erie, Pa., *Times* photographer was at the local airport to take pictures of hostess handing over can of film containing reels of "Flight Command" to railway express driver. Photos, together with picture plug, were used to good advantage. For "Buck Privates," Schultz had a boy dressed as Buck on main street peeling spuds with appropriate sign. In addition, bags of potato chips wrapped in imprinted bags were distributed in lobby by another spud-peeling lad.

▽

Spotting a colored boy on streets, conducting a one-man band, Dave Martin collared him and used the "musician" in his lobby ahead of "You'll Find Out" at the Fox Granada, in Inglewood, Cal. In addition to using all kinds of trick musical instruments, between numbers lad plugged the picture with gag remarks.

▽

"It's a Date" at the Lafayette, in Buffalo, brought attractive window displays through the efforts of Dick Walsh, one of which featured travel accessories which was tied in with neat card and blowups of Durbin.

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the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

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JUST BOUGHT FROM MANUFACTURERS, 10,000 square feet of soundscreen, woven fabric, every screen brand new, made to your order. Chrome Diffusive, 29½c; Rubberized Washable, 34½c; Crystal Beaded, 47½c; Eventone Gradationally Perforated, 49c. All less 20% discount. Time Payments or 5% cash. Samples free. S. O. S. CINEMA SUPPLY CORP., New York City.

"IT'S COOL INSIDE" BANNER FREE WITH your blower, air washer or exhauster ordered from our 1941 Air Conditioning Bargain Catalog. Get yours yet? Payments and special discounts, too! S. O. S. CINEMA SUPLY CORP., New York.

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EXPERIENCED MOTION PICTURE OPERATOR wishes position. BOX 1405, MOTION PICTURE HERALD.

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WE HAVE 20,000 FOOT BLOWERS, COMPLETEly rebuilt like new, $100. 10,000 foot blowers, $75. REYNOLDS MANUFACTURING CO., Grand Rapids, Mich.

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WANTED: EVERY ROADSHOWMAN TO KNOW that we have standard portable projectors like RCA, Holmes Educator, DeVry, Simplex SP, for practically 10c on the dollar. Payments, too! S. O. S. CINEMA SUPPLY CORP., New York.

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THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-the-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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WANTED: PARTNER WITH FEW THOUSAND dollars to buy half interest in well established all year 'round little theatre in Long Island where new Christopher Morley and William Saroyan plays were tested to good results. BOX A-1406, MOTION PICTURE HERALD.

BOOKS

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RICHARDSON'S BLUEBOOK OF PROJECTION. A second revision of the Sixth Edition of Richardson's Bluebook of Projection with a complete section of Sound Trouble-shooting Charts as well as a host of additional up-to-the-minute text on the latest equipment. Price $7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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PRESS OF
C. J. O'BRIEN, INC.
NEW YORK, U.S.A.

PRODUCT DIGEST

Advance information for buyers and bookers on 1940-41 product.

Synopsis.

Cast.

Background facts and special data of exploitation value.

(Release dates are subject to change.)

DIVE BOMBER
(Warner Brothers)

Air Drama (Technicolor)

Executive producer, Hal B. Wallis. Associate producer, Robert Lord. Directed by Michael Curtiz.

SYNOPSIS

The Three Top Hats, aerial bombardiers, after some years of companionship, are about to be separated because Swede Larson (Louis Jean Heydt) plans to marry. The three are now attached to an aircraft carrier in Honolulu. But Swede doesn't get married. He is mortally wounded in his last flight and a desperate effort on the part of a doctor, Douglas Lee (Errol Flynn), fails and Swede dies.

Joe Blake (Fred MacMurray) and Tim Griffin (Regis Toomey), Swede's pals, in a way blame Doug for the death of their friend. Doug determines to become a flight surgeon, one of a small group of specialists whose duty it is to keep pilots in the air. Doug leaves Honolulu and Linda Fisher (Alexis Smith), his lady friend, and reports at the U. S. Naval Air Base, San Diego, for advanced training. As Doug advances he is thrown more and more together with Dr. Lance Rogers (Ralph Bellamy), research specialist in the flight surgery field. They work out new techniques.

Then one day, one such test reveals that Tim must be grounded because he has declined to a state of chronic fatigue. Grounded, Tim leaves the Navy, joins a British civilian flying unit, ferrying war planes from Los Angeles to Canada. Within three days he is dead. After Tim's death, Joe realizes the full importance of the work Doug, Lance and other flight surgeons are doing. He makes his peace with Doug and together they start to design a pressure oxygen suit.

Joe too has reached the chronic fatigue point and is grounded but against orders he takes off to test the oxygen suit. Up in the stratosphere the supply lines freeze and Joe crashes to his death, but not before he has jotted down final instructions to Doug. He is given a hero's burial.

CAST

Doug Lee ..... Errol Flynn
Joe Blake ..... Fred MacMurray
Dr. Lance Rogers ..... Ralph Bellamy
Tim Griffin ..... Regis Toomey
Chubby ..... Herbert Anderson
Swede ..... Louis Jean Heydt
John Thomas Anthony ..... Craig Stevens
Art Lyons ..... Robert Armstrong
Pilots ..... DeWolf Hopper, Garret Craig, Charles Drake, James Anderson
"Lucky Dice" ..... Allen Jenkins
Sr. Surgeon at Honolulu ..... Addison Richards
Sr. Surgeon at San Diego ..... Moroni Olsen
Linda Fisher ..... Alexis Smith

Complete Index to PRODUCT DIGEST SECTION On Pages 155-156

UNHOLY PARTNERS
(Metro-Goldwyn-Mayer)

Romantic Melodrama

Produced by Hunt Stromberg. Directed by Clarence Brown.

SYNOPSIS

In Bombay, India, Gerald Meldrick (Clark Gable) plans to steal "The Star of Asia," a diamond pendant owned by the Duchess of Beltravers (Jessie Ralph). He poses as an agent of Lloyds of London, successfully duping Inspector Cressney (Matthew Boulton) and two hotel attaches (Edward Cianelli and Luis Alberni). Meldrick, an erstwhile British army officer cashiered out of service, is wanted by the police of several nations.

His plans are complicated by the arrival of Anya von Duren (Rosalind Russell), who poses as a countess in attempting the theft of the same diamond. Anya, believing Gerald to be a Lloyds agent, encourages him to fall in love with her. Gerald becomes suspicious of her, however, and when she succeeds in getting the jewel, he relieves her of the diamond, still pretending to be a Lloyd's agent.

In fleeing Bombay, both board a tramp steamer manned by a villainous skipper and a polyglot crew. Anya's suspicions that Gerald is not what he pretends are verified when he admits his duplicity and proposes that they combine forces. In Hong Kong, Gerald decides to elude the police by assuming a British uniform. Anya aids him by making a rendezvous with a Lieutenant Huston. They plan to strip him of his uniform. Huston is attacked by a band of thugs and is fatally wounded. Gerald and Anya discover that Huston was on a secret mission.

Gerald impersonates the officer and carries out the latter's mission—the evacuation of civilians in an outlying post. Gerald is wounded and earns a citation. He eludes identification, however, by producing Huston and by letting it be assumed that the lieutenant himself carried out the mission. Gerald is then reunited with Anya.

CAST

Gerald Meldrick ..... Clark Gable
Anya von Duren ..... Rosalind Russell
Captain Chang ..... Peter Lorre
Duchess of Beltravers ..... Jessie Ralph
Hotel Manager ..... Edward Ciannelli
Inspector Cressney ..... Matthew Boulton
Maitre D'Hotel ..... Luis Alberni
Carmencita ..... Rosina Galli
Bolo ..... Jay Novello

Release date, June 27, 1941

KISS THE BOYS GOOD-BYE
(Paramount)

Comedy

Produced by Paul Jones. Directed by Victor Schertzinger. Based on the play by Clare Boothe.

SYNOPSIS

Cindy Lou Bethany (Mary Martin), New York chorus girl, is convinced her voice can bring her stardom if she can find a director or producer who will listen to her. She applies for a part in "Kiss the Boys Goodbye," Civil War epic about to be placed in production. When she arrives, Dick Rayburn (Oscar Levant), composer of the theme song, Lloyd Lloyd (Don Ameche), stage director, and Bert Fisher (Jerome Cowan), producer, are in an argument with Myra Stanhope (Barbara Allen), star of previous Fisher musicals. Myra walks out on them. They decide to go south to find a genuine example of old southern charm.

Cindy Lou precedes them to her old home, Magnolia Manor, in Georgia. When their train stops at Magnolia, Cindy Lou has Lloyd arrested on the pretext that he is Pretty Boy Floyd. The train has gone when the slow-witted deputes are convinced that Floyd had been shot some time back. The party is taken to Magnolia Manor, where Cindy Lou puts on a show for their benefit. Lloyd is not impressed but Rayburn smuggles her on the train back to New York.

In New York, Cindy Lou keeps up her pretense of never having been out of the south. Lloyd announces the search of the south had been fruitless but Rayburn crosses him and sends the story to the press that Cindy Lou is the discovery. Cindy Lou has been making a play for Lloyd but when she learns that Myra is really Lloyd's girl, Cindy Lou drops the pretense at a party and sings a hot number, "That's How I Got My Start," instead of the moonlight and honeysuckle ditty expected of her.

Sick of all the sham, Cindy Lou returns to Magnolia Manor. Lloyd follows but she refuses to see him. Her Aunt Lily Lou (Elizabeth Patterson), sensing the true situation, fires her shotgun in the air as Lloyd pretends to be shot. Cindy Lou rushes to Lloyd.

CAST

Cindy Lou Bethany ..... Mary Martin
Lloyd Lloyd ..... Don Ameche
Dick Rayburn ..... Oscar Levant
Gwen Abbott ..... Virginia Dale
Myra Stanhope ..... Barbara Allen
Tops Rumson ..... Raymond Walburn
Aunt Lily Lou ..... Elizabeth Patterson
Polly ..... Connie Boswell
Bert Fisher ..... Jerome Cowan
George ..... Rochester
John Scott Trotter ..... John Scott Trotter
Cleo ..... Thelma Long

Release date, August 1, 1941

LADY BE GOOD
(Metro-Goldwyn-Mayer)

Romance and Music

Produced by Arthur Freed. Directed by Norman Z. McLeod.

SYNOPSIS

Dixie Donegan (Ann Sothern) meets an unsuccessful young composer named Eddie Crane (Robert Young) in a restaurant and they become a song writing team. Their first song is a hit and is followed by others. The friendship ripens into love and they are married. Once at the top, Eddie becomes lazy. Dixie leaves Eddie, is granted a divorce by Judge Murdock (Lionel Barrymore), and goes to live with her friend, Marilyn Marsh (Eleanor Powell), a dancer.

One night Eddie calls Dixie to help straighten out his affairs. Dixie, still loving him, agrees, and while they are together Eddie plays part of a song he'd started a year before. Dixie joins him on the lyrics and soon they have their old enthusiasm. Dixie takes the song to a crooner named Buddy Crawford (John Carroll), who has been in love with her for years. Eddie misinterprets the visit, thinks she is in love with the crooner.

Eddie begs Dixie to remarry him. She does. Buddy readily turns his attention to Marilyn. As soon as Eddie and Dixie are remarried, though, Eddie, unintentionally reveals his plan to return to his former ways. Dixie refuses to live with him, and tries to obtain a second divorce from Judge Murdock. He refuses her. Eddie, later, begs the judge not to give Dixie a divorce. The judge is noncommittal, and when Eddie meets Dixie he tells her he has changed his ways and asks for one more chance.

CAST

Marilyn Marsh ..... Eleanor Powell
Dixie Donegan ..... Ann Sothern
Eddie Crane ..... Robert Young
Judge Murdock ..... Lionel Barrymore
Buddy Crawford ..... John Carroll
Joe "Red" Willet..... Red Skelton
Lull ..... Virginia O'Brien
Mr. Blanton ..... Tom Conway
Bill Pattison ..... Dan Dailey, Jr.
Max Milton ..... Reginald Owen
Mrs. Carter Wardley.....Rose Hobart
The Berry Brothers—
James Berry, Warren Berry, Nyas Berry

SPECIAL REMARKS

Included in the musical program is the popular hit, "The Last Time I Saw Paris," by Jerome Kern and Oscar Hammerstein II. Also represented are songs by George Gershwin and Ira Gershwin.

MY LIFE WITH CAROLINE
(RKO Radio)

Comedy Drama

Executive producer, William Hawks. Produced and directed by Lewis Milestone. From the French comedy, "Train to Venice," by Louis Verneuil and Georges Berr.

SYNOPSIS

Paco (Gilbert Roland) and Caroline (Anna Lee) are declared the winners of a costume ball contest held for charity at Alpino Lodge in Idaho. Paco, an Argentine millionaire, tells Caroline he loves her. Paco asks her father, Bliss (Charles Winninger), for her hand. Bliss opines that Caroline's husband, Anthony (Ronald Colman), wealthy publisher, should be consulted.

Caroline goes to the airport to take a plane for New York. She is in the bar with Paco and saying: "Do you ever feel suddenly as if what you were doing had happened before?" when Anthony arrives unexpectedly. Anthony turns to the audience and addresses them: "Bless her little heart! I must tell you about that." Anthony proceeds to chronicle one of Caroline's previous involvements and the character of Paco dissolves into that of Paul Martindale (Reginald Gardiner).

Paul, a wealthy, dilettante sculptor (whose bust of Caroline, Anthony is carrying) is at the airport near Palm Beach. As in the Paco episode, Paul in company with Bliss has come to see Caroline off to New York, where she plans to confess her love to her husband and ask him for a divorce. Again Anthony arrives unexpectedly, having previously guessed the situation.

Understanding his easily influenced wife, and loving her too much to let her go, Anthony determines by subtlety to solve his domestic problem. He never misses an opportunity to declare his love. At the same time he manages a fondness for Paul. Thus he makes it difficult for both Caroline and Paul to declare themselves.

Anthony's strategy wins and Caroline returns to him. The scene now dissolves to the opening sequence—the Alpine Lodge airport. Caroline looks up and sees the bust of herself. Knowing Anthony is near, she abruptly walks away from Paco and seeks her husband. An unexpected spectator of this reunion is Paul, who chances by. As he stands there staring he is joined by Bliss and Paco. They go into the bar.

CAST

Anthony Mason .....Ronald Colman
Caroline .....Anna Lee
Bliss .....Charles Winninger
Helen .....Katherine Leslie
Paul.....Reginald Gardiner
Paco .....Gilbert Roland
Muirhead.....Hugh O'Connell
Walters.....Matt Moore
Jenkins.....Murray Alper
Pinnock.....Nicholas Soussanin
Mrs. Rodwell .....Dorothy Adams
Rev. Dr. Curtis.....Richard Carle

RICHEST MAN IN TOWN
(Columbia)

Small Town Drama

Directed by Charles Barton.

SYNOPSIS

Life wouldn't be the same in Weston without Pete Martin (Edgar Buchanan) and Abb Crothers (Frank Craven) and their constant quarrels. Pete is editor of the local newspaper and Abb a wealthy banker. They grew up together and even courted the same girl, Pete winning. Now when Abb dines at his old enemy's home it is because of Mary (Eileen O'Hearn), daughter of the girl he lost to Pete.

When three young men blow into town, headed by Tom Manning (Roger Pryor), with an easy money scheme, Abb warns Pete not to be taken in. But Pete has always wanted the kind of project they say they are interested in —a local show with talent. A friendship develops between Tom and Mary. Pete finally mortgages his paper and buys a barn.

Then Abb is taken seriously ill. Pete sits down and writes an obituary from the heart. When he learns Abb will recover he shoves the obituary in a drawer in his desk. Abb, who has evidence against Tom and his friends, secretly plots to make the show a success. On the night of the opening, Pete has a severe heart attack and passes away. With him is Abb. Abb on his way home stops in at the newspaper office to write Pete's obituary. He comes upon his own obit, written by Pete, and tells the printer to change the name and run the obit.

CAST

Abb Crother.....Frank Craven
Bill.....Jimmy Dodd
Pete Martin.....Edgar Buchanan
Mary.....Eileen O'Hearn
Jack.....Tom Dugan
Tom.....Roger Pryor
Jerry.....George McKay

Release date, June 19, 1941

HIT THE ROAD
(Universal)

Drama

Associate producer, Ken Goldsmith. Directed by Joe May.

SYNOPSIS

Tom (Billy Halop), Pig (Huntz Hall), String (Gabriel Dell), and Ape (Bernard Punsley), inmates at the State Juvenile Reformatory, are the orphaned sons of the gunmen of Valentine's gang, slain in a mass killing by Spike the Butcher (Edward Pawley), rival gunman, gangster and bootleg chief. With them, is Pesty (Bobs Watson), a young orphan. He is the boys' devoted slave and ardent admirer.

The boys are paroled in the custody of James J. Ryan (Barton MacLane), formerly known as Valentine, chief of the powerful Valentine mob. The boys are delighted until they learn Valentine intends to go straight. Valentine has made up his mind after 10 years in prison. Spike, also, does not believe Valentine intends to go straight. Valentine, however, starts a drive to raise $50,000 to build a trade school to rehabilitate unfortunate boys. Tom meets a stranger, who promises the boy to put him wise to a few profitable, though illegal enterprises. Tom tells the stranger of the $50,000 that Valentine has collected. Then he learns the stranger is Spike.

Tom, stricken by what he has done, hurries back to his gang, tells them he has spilled the beans. The boys and Spike and his henchmen come to grips and the boys emerge victorious.

CAST

Molly Ryan.....Gladys George
James J. Ryan (Valentine)...Barton MacLane
Tom ..... Billy Halop
Pig ..... Huntz Hall
String ..... Gabriel Dell
Ape ..... Bernard Punsley
Patience Ryan..... Evelyn Ankers
Paul Revere Smith.....Charles Lang
Spike ..... Edward Pawley
Pesty ..... Bobs Watson

Release date, June 27, 1941

THE GANG'S ALL HERE
(Monogram)

Melodrama

Produced by Lindsley Parsons. Directed by Jean Yarbrough.

SYNOPSIS

Pop Wallace (Robert Homans), trucking company owner, has become involved in an insurance swindle racket through no fault of his own. Another trucking company has been hijacking his trucks and killing the drivers. Frankie (Frankie Darro) and Jeff (Mantan Moreland) get jobs with Wallace. Their truck is stopped and the two taken prisoners by the rival outfit. Breaking loose, they steal a truck and drive to Wallace's offices. Wallace is unconscious and the safe rifled.

George Lee (Keye Luke), a special investigator for an insurance company, traces the racket to Saunders (Irving Mitchell). Frankie and Jeff return the stolen truck to the rival company and are again taken prisoners. Patsy (Marcia Mae Jones), daughter of Wallace, and Chick (Jackie Moran), mechanic, are also being held prisoners. Saunders puts the four in a truck and drives off to do away with them, but Frankie draws the attention of the police.

CAST

Frankie ..... Frankie Darro
Patsy ..... Marcia Mae Jones
Chick ..... Jackie Moran
Jeff ..... Mantan Moreland
George ..... Keye Luke
Pop ..... Robert Homans
Saunders ..... Irving Mitchell

Release date, June 11, 1941

OUT OF THE FOG
(Warners-First National)

Melodrama

Executive producer, Hal B. Wallis. Associate producer, Henry Blanke. Directed by Anatole Litvak. From the play, "The Gentle People," by Irwin Shaw.

SYNOPSIS

The summer crowds have gone and isolation sets in on the few disgruntled souls who are year-around residents of Sheepshead Bay. Jonah Goodwin (Thomas Mitchell), a gentle, frustrated man of 55, has found one relief from a nagging wife. Jonah and his crony, Olaf Knudsen (John Qualen), the quiet and timid chef of Caroline's Fish Grotto, have a little boat from which they fish four nights a week.

One night they are accosted by a young man, Harold Goff (John Garfield), who informs them they will have to pay five dollars a week for protection on their boat. They pay. Jonah's daughter, Stella (Ida Lupino), and George Watkins (Eddie Albert), have been going together for a long time, but Stella has bigger ideas. She meets Goff and starts going around with him. From her Goff learns that Jonah has saved $193.

Goff demands the money and Jonah has him arrested by a friend, Officer Magruder (Robert Homans). But Goff is released. When Goff beats Jonah brutally, Jonah is filled with a desire to kill. By a ruse Jonah and Olaf get Goff into their boat and push out to sea. In a fight, Goff slips overboard and is drowned. The two men are questioned by the police but are not held. When the policemen leave Jonah and Olaf pick up Goff's wallet and extract the $193 and five dollars for every week they had to pay "protection." The rest they will give to charity.

CAST

Stella Goodwin.....Ida Lupino
Harold Goff.....John Garfield
Jonah Goodwin.....Thomas Mitchell
George Watkins.....Eddie Albert
Olaf Knudsen.....John Qualen
Florence Goodwin.....Aline MacMahon
Officer Magruder.....Robert Homans
Sam Pepper.....Bernard Gorcey
Eddie.....Leo Gorcey
Caroline Pomponette.....Odette Myrtil
Igor Propotkin.....George Tobias

Release date, June 14, 1941

THE SHEPHERD OF THE HILLS
(Paramount)

Drama in Technicolor

Produced by Jack Moss. Directed by Henry Hathaway. Based on the novel by Harold Bell Wright.

SYNOPSIS

Old Andy Beeler (Samuel Hinds), revenuer, and three of his assistants have winged a man in the Old Trail high in the Ozarks. The chase leads to the cabin of Coot Royal (John Qualen), shiftless hill-billy. In the cabin are Elvy (Dorothy Adams), Granny Becky (Marjorie Main) and a baby suffering from whooping cough. Finding nothing there the revenuers go on to the cabin of Jim Lane (Tom Fadden). Jim invites them in but the revenuers are in a hurry and depart. When they leave, Jim collapses as the result of a bullet wound in his shoulder. He is the "moonshiner."

Jim's daughter, Sammy (Betty Field), is treating her father's wound with primitive cures when Daniel Howitt (Harry Carey), The Shepherd, appears at the door of the cabin. He orders hot water and dresses Jim's wounds professionally. Sammy, usually suspicious of strangers, trusts him. Later, Young Matt (John Wayne), a moonshiner, drops by and she tells him Howitt is a cousin. Matt's mother, Sarah Matthews, died in giving him birth. Mollie Matthews (Beulah Bondi), an evil, vicious minded woman, has convinced young Matt that it is his duty to kill his father who wronged Sarah when she went to the city. Old Matt (James Barton), nominal head of the family, is dominated by Mollie. Another member of the family is Pete (Marc Lawrence), a wild-eyed creature of the woods.

Howitt sets out to make the region a better place to live. He employs Pete to help him with his sheep. Pete makes more money by tending sheep than Young Matt does with his moonshining. The Shepherd (Howitt) has meanwhile learned that Young Matt is his son. Pete notices the resemblance between Young Matt and Howitt and tells Sammy.

Howitt tells Young Matt he is his father. Mollie goads the boy on to kill Howitt. She gives Young Matt a gun and Pete grabs it away from him. Mollie chases Pete and in the struggle for the gun, Pete is shot and dies. Howitt and Young Matt fight and the son goes down with a bullet in his side. Mollie, in lighting candles, sets fire to her cabin and dies in the flames.

Howitt and Young Matt forget their differences and are reunited. Young Matt and Sammy plan to marry.

CAST

Young Matt .....John Wayne
Sammy Lane .....Betty Field
Aunt Mollie Matthews.....Beulah Bondi
Old Matt .....James Barton
Andy Beeler .....Samuel S. Hinds
Granny Becky .....Marjorie Main
Daniel Howitt (The Shepherd)..Harry Carey
Coot Royal .....John Qualen
Pete Matthews .....Marc Lawrence
Jim Lane .....Tom Fadden
Wash Gibbs .....Ward Bond
Elvy Royal .....Dorothy Adams

Release date, July 18, 1941

FOR BEAUTY'S SAKE
(20th Century-Fox)

Comedy-Romance

Associate producer, Lucien Hubbard. Directed by Shepard Traube. Based on the Clarence Budington Kelland story.

SYNOPSIS

Bertram Erasmus Dillsome (Ted North), associate professor at St. Vincent's College, is interrupted, while experimenting with astronomical matters, by students from Miss Merton's School for Young Ladies. One of the students, Dime Pringle (Marjorie Weaver), is attracted to Dillsome. When Dillsome's aunt wills Dillsome a beauty salon in a hotel for women, he takes charge of it much to the surprise of his associates.

Dime Pringle convinces her father that he should allow his crack press agent, Mr. Sweet (Ned Sparks), to handle Dillsome's publicity. Mr. Sweet does a job. Bertram is put forth as Dr. Erasmus of Europe, a modern Ponce de Leon who has found the Fountain of Youth. Business booms. Then a woman jumps from a window of the salon to her death. Dottie (Joan Davis), who worked with Dillsome's aunt, announces that she intends to leave. Sweet, investigating the woman's death, is slugged and winds up in a hospital.

Dillsome is offered a price for the beauty salon but refuses much to the indignation of his late aunt's attorney, Middlesex (Pierre Watkin). In a climatic scene involving all the principals in a combination of comedy and melodrama Middlesex is revealed as the brains behind the plot to obtain the salon.

CAST

Jonathan B. Sweet.....Ned Sparks
Dime Pringle.....Marjorie Weaver
Bertram Erasmus Dillsome.....Ted North
Dottie Nickerson.....Joan Davis
Middlesex .....Pierre Watkin
Miss Sawter.....Lenita Lane
Mr. Jackman.....Richard Lane

Release date, June 6, 1941

SWEETHEART OF THE CAMPUS
(Columbia)

Musical

Directed by Edward Dmytryk.

SYNOPSIS

Ozzie Nelson and his band, featuring Betty Burke (Ruby Keeler) of Brooklyn, prepare for the opening of the College Club, a night spot near the campus of Lambeth Technological College. On the night of the opening, Minnie Lambeth Sparr, daughter of the founder of Lambeth College; Professor Bailey (Byron Foulger), the sheriff, and Harriett Hale (Harriett Hilliard), daughter of Dr. Hale, president of the school, descend on the club and arrest all persons connected with it under an old statute.

Harriett is not in favor of the move and arranges for their release. Betty, Ozzie and the band picket the college in jive fashion. Harriett in a surprise move enrolls Betty, Ozzie and the band in the school. The college radio program turns from scholastic to swing. Soon the enrollment soars. Then Ozzie falls for Harriett and Betty, in a huff, leaves for a Broadway show.

The school property will revert to Mrs. Sparr if three hundred students do not pass examinations with the grade of B. Mrs. Sparr appears to be the winner when Professor Bailey flunks just enough of the new "students" to get under the three hundred mark. But, Betty saves the day by showing up with a singing chorus from Broadway that enrolls in a body and passes the exams.

CAST

Betty ..... Ruby Keeler
Ozzie ..... Ozzie Nelson
Harriett ..... Harriett Hilliard
Terry ..... Gordon Oliver
Dr. Hale ..... George Lessey
Dr. Bailey ..... Byron Foulger
Mrs. Sparr ..... Kathleen Howard
Bon-Bon ..... Leo Watson
Victor ..... Charles Judels
Sheriff ..... Don Beddoe

Release date, June 26, 1941

RETURN OF DANIEL BOONE
(Columbia)

Western

Directed by Lambert Hillyer.

SYNOPSIS

Leach Kilgrain (Ray Bennett) has a plan to gain control of all ranches in Pecos. His partner, unscrupulous Mayor Elwell (Walter Soderling), boosts taxes higher than the ranchers can afford, and then Kilgrain buys the land cheaply at foreclosure sales. When Dan Boone (Bill Elliott), grandson of the frontiersman, rides into town, Kilgrain offers him a job collecting taxes. Dan accepts, hoping to get evidence of Kilgrain's guilt.

Dan marks up some bills and gives them to the mayor as tax money but his scheme to trap Kilgrain with the marked bills goes awry when Dan's pal, Cannonball (Dub Taylor) is caught rifling Kilgrain's safe. Dan imprisons both the mayor and the sheriff and goes after Kilgrain, who is killed after a severe fight. Ellen Brandon (Betty Miles), realizing for the first time that Dan is on the side of the ranchers, confesses her love, but Dan bids a hasty goodbye and rides off to more adventure.

CAST

Dan Boone.....Bill Elliott
Ellen Brandon.....Betty Miles
Cannonball .....Dub Taylor
Leach Kilgrain.....Ray Bennett
Mayor Elwell.....Walter Soderling
Jeb Brandon.....Carl Stockdale
Red .....Bud Osborne

Release date, May 7, 1941

ANGELS WITH BROKEN WINGS (Republic)

Comedy and Music

Associate producer, Albert J. Cohen. Directed by Bernard Vorhaus.

SYNOPSIS

Charlotte Lord (Katharine Alexander), a widow in her early forties, is about to marry Guy Barton (Sidney Blackmer), a successful business man. The marriage has the approval of Charlotte's three daughters, Jane (Jane Frazee), Marilyn (Marylin Hare) and Leni (Leni Lynn), and their two girl friends, Lois Wilson (Lois Ransom) and Mary Wilson (Mary Lee). But on the eve of the marriage it develops that Mexican divorces have been outlawed, and that Guy is still legally married to Sybil (Binnie Barnes). Sybil demands $250,000 to give Guy his freedom.

The girls hatch a plot to have Sybil adjudged insane but their maneuverings are in vain. They then invent a fictitious Argentine "Don Pablo," who is supposed to have more money than Guy, and have Steve Wilson (Edward Norris) impersonate him, hoping to distract Sybil. The plan is succeeding when a real Don Pablo (Gilbert Roland) turns up. The Lord girls confess all their difficulties to him, and he agrees to help.

He disguises himself as a waiter and tries to win Sybil's affection. She spurns him until she happens to see his passport and learns he is the real millionaire. Don Pablo almost marries Sybil before he realizes that she knows his true identity. Then it is discovered that only Mexican mail order divorces have been declared invalid and that Guy is free to marry Charlotte.

CAST

Sybil Barton.....Binnie Barnes
Don Pablo Vincente.....Gilbert Roland
Mary Wilson.....Mary Lee
Billy Wilson.....Billy Gilbert
Jane Lord.....Jane Frazee
Steve Wilson.....Edward Norris
Charlotte Lord.....Katharine Alexander
Punchy.....Leo Gorcey
Lois Wilson.....Lois Ransom
Leni Lord.....Leni Lynn
Marilyn Lord.....Marilyn Hare
Guy Barton.....Sidney Blackmer
Gus.....Tom Kennedy

SPECIAL REMARKS

The musical score consists of "Three Little Wishes," "In Buenos Aires," "Where Do We Dream from Here?", "Has to Be," and "Bye Lo, Baby" by Jules Styne and Eddie Cherkose, and "Una Voce Poco Fa," from the "Barber of Seville."

Release date, May 27, 1941

KISSES FOR BREAKFAST (Warner Brothers)

Comedy Romance

Directed by Lew Seiler.

SYNOPSIS

Rodney Trask (Dennis Morgan) is a young man with a sense of humor. Juliet Marsden (Shirley Ross) is a pretty girl, who consents to marry Rodney, tossing over Lucius Lorimer (Jerome Cowan), her off and on fiancee.

The wedding ceremony is in progress when Clara Raymond (Lucia Carroll) ex-girl friend of Rodney's, appears and threatens to raise a row. She forces Rodney to leave the house with her. When he refuses her demand for money, she has him beat up by an accomplice. They leave Rodney unconscious in a gully, run his car over a cliff. The circumstantial evidence is that he has been killed, and his body washed out to sea.

Juliet mourns, has the buttons from his coat cremated in a handsome urn. Rodney a victim of amnesia, as a result of a blow on his head, not knowing his own name adopts F. H. A. Holmes from a real estate sign and starts for South Carolina to look up Laura Anders (Jane Wyatt), whose card he finds in his pocket.

Rodney is not aware that Laura is Juliet's poor cousin whom he has never met. Under his new character he is known as "Happy." He secures a job at the run down plantation owned by Laura, and working real hard turns it into a profitable operation.

Rodney and Laura decide to marry and on their honeymoon attend the wedding of Juliet to Lucius, whom she has decided to marry, thinking Rodney dead.

The situation created by his return, results in much confusion, but in the end his real love goes to Laura and Juliet must be satisfied with her second choice.

CAST

Rodney Trask.....Dennis Morgan
Laura Anders.....Jane Wyatt
Juliet Marsden.....Shirley Ross
Betty Trent.....Lee Patrick
Lucius Lorimer.....Jerome Cowan
Ellie.....Una O'Connor
Phillips.....Barnet Parker
Dr. Burroughs.....Romaine Callender
Clara Raymond.....Lucia Carroll
Chet Oakley.....Cornel Wilde
Arnold.....Willie Best
Clotilda.....Louise Beavers
Dowager.....Winifred Harris
Motor Cop.....Ed Deering
Hobo.....Frank Orth
Police Captain.....Cliff Clark

SINGAPORE WOMAN (Warners - First National)

Drama

Associate producer, Harlan Thompson. Directed by Jean Negulesco.

SYNOPSIS

The night young David Ritchie (David Bruce) arrives in Singapore for an interview with Sir Stanley Moore (Gilbert Emory), wealthy tin magnate, a disappointed suitor kills himself for love of Sir Stanley's daughter, Vicki Moore (Brenda Marshall). Ritchie settles down on a plantation near Singapore to experiment on rubber. He is financed by Sir Stanley.

Three years follow during which everybody friendly with Vicki meets misfortune and death. Her husband dies at sea. One night, while slumming with Jim and Alice North (Jerome Cowan and Rose Hobart), David visits a low dive in Singapore's underworld. He finds Vicki there, alone and despondent. He takes her to his jungle plantation.

David leaves for town to meet his fiancee, Claire Weston (Virginia Field), who has arrived unexpectedly. Forced to return to the plantation when his car is wrecked on a bridge, he is met by Vicki who believes he has returned because he did not want to leave her. Claire finally arrives and leaves shortly after because of Vicki. David uses money he has saved to help Vicki's father rehabilitate his mines. Then Vicki's husband—supposedly lost at sea—turns up. Vicki and David separate over a misunderstanding. David finds Vicki in the same cafe in Singapore.

CAST

Lady Vicki Moore.....Brenda Marshall
David Ritchie.....David Bruce
Claire Weston.....Virginia Field
Jim North.....Jerome Cowan
Alice North.....Rose Hobart
Suwa.....Connie Leon
Singa.....Abner Biberman
John Wetherby.....Richard Ainley
Sir Stanley Moore.....Gilbert Emory
Prosecutor.....Stanley Logan
Clyde Baxter.....Morton Lowry
Frieda Conway.....Heather Angel

Release date, May 17, 1941

THE GET-AWAY (Metro-Goldwyn-Mayer)

Melodrama

Produced by J. Walter Ruben. Directed by Edward Buzzell.

SYNOPSIS

A series of daring robberies have terrorized defense industries in the middle west. Sonny Black (Dan Dailey, Jr.), believed to be the ringleader, is sent to a mid-western penitentiary. Jeff Crane (Robert Sterling), a G-man, is placed in the prison as a convict to watch Black. Jeff wins the trust of Black and the two make good an escape. Black is wounded in the escape. Jeff gets him to a cheap rooming house in Chicago, where Black kills the landlord, a former convict.

Jeff and Black flee to a small town where Black poses as a respectable citizen. Jeff goes for Dr. Glass (Charles Winniger), a drunken doctor who serves the gang. On the way he meets a girl who asks for a lift, and proves to be Maria Theresa (Donna Reed), Black's sister, who does not know he is a gangster. Jeff is taken in as one of the gang. Jeff is dismissed from the service when he and Black get into a fight over Maria Theresa.

Jeff, by subterfuge, finds the hideout of the gang and notifies the G-men. The place is surrounded and all the gang captured except Black, who escapes. Later, Black is trapped in a dance hall and in a gun battle is killed by Jeff.

CAST

Jeff Crane ..... Robert Sterling
Dr. Josiah Glass ..... Charles Winninger
Maria Theresa ..... Donna Reed
Warden Alcott ..... Henry O'Neill
Sonny Black ..... Dan Dailey, Jr.
Mose ..... Ernest Whitman

Release date, June 13, 1941

SILVER STALLION (Monogram)

Western

Produced and directed by Edward Finney.

SYNOPSIS

Forced by circumstances, three pals, Dave Duncan (David Sharpe), Pascal North (LeRoy Mason) and Freshwater (Chief Thundercloud), an Indian, become horse thieves and are hunted by every law agency in the west. Dave, the Kid of the outfit, rescues a colt from a forest fire to raise it. The trio meet Jane Walton (Janet Waldo), daughter of a horse rancher whom they had come to rob. The Kid has a change of heart and tells his pals he wants to go straight. Angered they join forces with Tronco (Thornton Edwards) and Benson (Walter Long), horse thieves, and plan to kill the Kid.

The Kid is trapped at the girl's ranch and his gun fighting wins the admiration of his two ex-pals, who swing to his side and save his life after Dave, the Kid, learns that Benson is his brother's killer. They all surrender to the law to pay their debt to society. The kid's horse, Thunder, meanwhile has a career paralleling that of the Kid and in the end seeks out his enemy of the horse world and pays his debt and regains peace for his family.

CAST

Dave.....David Sharpe
Pascal.....LeRoy Mason
Freshwater.....Chief Thundercloud
Tronco.....Thornton Edwards
Benson.....Walter Long
Jane.....Janet Waldo
Dad.....Fred Hoose
Thunder.....Himself
Black Jack..... Himself
Captain Boots.....Police Dog

Release date, May 28, 1941

A YANK IN THE R. A. F. (20th Century-Fox)

War Drama

Produced by Darryl F. Zanuck. Directed by Henry King.

SYNOPSIS

Hunting for thrills, Tim Baker (Tyrone Power), an American, ferries a bomber from from Canada to London, in the early days of the war. During an air raid rehearsal, Tim runs into Carol Brown (Betty Grable), a chorus girl who'd broken their engagement back in Dallas because she thought he was too irresponsible. In the day time, Carol is a volunteer nurse. She dares Tim to join the R. A. F. He does.

In his first encounter, Tim's plane is shot down but he manages to land without injuries to himself. Tim finds that two young Britishers, Wing Commander Morley (John Sutton) and Roger Pillby (Reginald Gardiner), are interested in Carol. Carol and Tim quarrel when Tim gets drunk and fails to show up for a date. Carol accepts Morley's invitation to visit his country manor.

When the Germans invade Holland and Belgium the R. A. F. takes to the skies. Morley, Harry Baker (Donald Stuart), a little cockney, and Tim head a squadron for the marshalling yards at Dortmund. The bomber is forced down off Holland, on the channel. Morley, Harry and Tim dash for cover when a German patrol is spotted. They run into a lone officer. Harry is killed, Tim and Morley make their escape in a motor boat. Morley is wounded. For two days they bob in the churning channel without gasoline. Then a seaplane rescues them and Morley is taken to a hospital. Tim walks into the room as Morley kisses Carol, who is nursing him. Tim is positive now that he has lost Carol.

In the Dunkirk evacuation, Tim brings down three German planes. Returning to England he finds Carol and they are married.

CAST

Tim Baker.....Tyrone Power
Carol Brown .....Betty Grable
Wing Commander Morley.....John Sutton
Roger Pillby.....Reginald Gardiner
Corporal Harry Baker.....Donald Stuart
Graves .....John Wilde
Thorndyke .....Richard Fraser
Flight Lieutenant Richardson.....Bruce Lester
Wales .....Gilchrist Stuart
Flight Lieutenant Redmond.....Denis Green
Intelligence Officer.....Stuart Robertson
Group Captain .....Lester Matthews
Canadian Mayor .....Frederick Worlock
Officer .....Claud Allister
Chauffeur .....John Rogers
Mrs. Fitzhugh.....Ethel Griffies
Co-Pilot.....John Hartley
Radio Man.....Eric Lonsdale
Headwaiter .....Alphonse Martell
German Sergeant .....Hans Von Morehart
Stretcher Bearer.....Lilyan Irene

MOONLIGHT IN HAWAII (Universal)

Comedy, Music

Associate producer, Ken Goldsmith. Directed by Charles Lamont.

SYNOPSIS

When Pete Fleming (Johnny Downs) and his quartet, which includes himself, Ollie Barrett (Judd McMichael), Red Simpson (Ted McMichael) and Beans Smith (Joe McMichael) fail to make good on the radio, Pete deserts the act and becomes a tourist guide. Pete escorts the wealthy Mrs. Floto (Marjorie Gateson) and her nieces, Mary Lou (Marie Lou Cook), Doris (Elaine Morey) and Gloria (Sunnie O'Dea) to Hawaii. The three boys stow away on the boat.

Ollie, Red and Beans "move in on" Pete at the hotel in Honolulu. When Pete goes to round up his party for dinner, the boys follow. Their loud knocking at various doors annoys Toby Spencer (Jane Frazee) who hits them over the head with her handbag. When they finally locate the girls, Beans pairs off with Mary Lou, Ollie with Doris and Red with Gloria.

During dinner Ollie, Red and Beans start singing and Mary Lou joins them. Pete takes Toby out into the moonlight, and they sing a song together. She apologizes for her former conduct, and urges Pete to renew his efforts to become a radio star. She suggests her father, Walter Spencer (Leon Errol) as a possible sponsor. Spencer owns a large cannery.

Spencer and the man who supplies him pineapple, get into a terrific argument and dissolve their partnership, leaving Spencer with no pineapples to can.

Spencer and Lawton, the pineapple grower, vie for the affection of Mrs. Floto, with the intervention of the alluring Ilani (Maria Montez), "professonal Hawaiian" from Brooklyn, complicating matters further. Mrs. Floto cannot decide between Spencer and Lawton, and winds up by marrying an orchestra leader, whose advice she has sought. Spencer and Lawton patch up their quarrel, and become sponsors of a radio show starring the quartet, Ollie, Red, Beans and Mary Lou. Pete wins, too, because he gets Toby.

CAST

Pete Fleming.....Johnny Downs
Toby Spencer.....Jane Frazee
Walter Spencer.....Leon Errol
Ilani .....Maria Montez
Gloria .....Sunnie O'Dea
Mrs. Floto.....Marjorie Gateson
Doris .....Elaine Morey
and the Merry Macs
Ollie Barrett.....Judd McMichael
Red Simpson.....Ted McMichael
Beans Smith.....Joe McMichael
Mary Lou.....Mary Lou Cook

MOUNTAIN MOONLIGHT (Republic)

Drama with Music

Associate producer, Armand Schaefer. Directed by Nick Grinde.

SYNOPSIS

The Ozark mountain home of Abner and Elviry Weaver is the scene of a party when a cyclone strikes. All the farmhouses in the area are destroyed, and the Weavers, like their neighbors are thrown upon the not-so-tender mercies of the local banker. In the ruins of their home, the Weavers find a tin box containing a promissory note attesting that Abner's great grandfather had lent the American government $200,000 in 1790, the amount payable on demand.

The Weavers go to Washington and learn that their note had automatically become invalid seven years after its date. Then Senator Martin (Andrew Tombes) finds a clause in the note which makes it automatically renewable at the end of each seven year period. With the interest piling up for 150 years, that makes the amount due the Weavers up in the millions.

Paul Conrad (Kane Richmond), Senator Martin's unscrupulous young assistant, plans to trick the Weavers out of their money. He offers them $190,000 for the note but, learning of the clause, they refuse. The fortune goes to their heads. Carol Weaver (Betty Jane Rhodes) responds to the wooing of Conrad; Elviry goes in for grand opera. Cicero takes up polo. Only Abner remains himself.

Abner secretly sends a story to the newspapers that the note is a phoney. The fair-weather friends drop the Weavers. Once he has proved his point, Abner admits he lied. Abner asks the government for only the face value of the note and the Weavers prepare to return home.

CAST

Abner .....Leon Weaver
Elviry .....June Weaver
Cicero .....Frank Weaver
Carol Weaver .....Betty Jane Rhodes
Doctor Ed .....John Archer
Paul Conrad.....Kane Richmond
Bill Jackson .....Frank Sully
Holbrook .....Johnny Arthur
Violey.....Loretta Weaver
Johnny Weaver.....George Ernest
Senator Marvin.....Andrew Tombes
Steve Brown.....George Chandler
Lawyer Talbot.....Harry Hayden
Gardener .....Roscoe Ates

SPECIAL REMARKS

The musical score consists of "Then You'll Remember Me," "Drinking Song," "Put on Your Old Gray Bonnet," "Gee But It's Great to Meet a Friend," "From You," "For He's a Jolly Good Fellow" and "I Close My Eyes."

Pre-vues of 1941-42 Product Release Dates Not Set

DRESSED TO KILL (20th Century-Fox)

Detective Melodrama

Executive producer, Sol. M. Wurtzel. Directed by Eugene Ford. Based on the novel by Richard Burke, and the character, "Michael Shayne," created by Brett Halliday.

SYNOPSIS

Michael Shayne (Lloyd Nolan) is preparing to wed Joanne LaMarr (Mary Beth Hughes), blonde burlesque entertainer, when a scream interrupts. Dashing into the hall of the Hotel Du Nord where Jeanne stays, Mike runs into Emily (Virginia Brissac), the hotel maid who has discovered a double-murder in the apartment of Louis Lathrop, a broken-down stage producer. The dead are Lathrop and Desiree Vance, both dressed in court costume.

Shayne sees an opportunity to make some money. He calls a newspaper and sells the exclusive tip on the murder for a hundred dollars; an additional four hundred will be paid for the exclusive on the killer. Then Shayne calls Inspector Pierson (William Demarest). The clues point to Julian Davis (Henry Daniel), a ham actor, but Shayne isn't convinced and does his best to keep Davis out of the inspector's hands.

Shayne, meanwhile, by questioning many people who had been connected with Lathrop, learns that a man named Carlo was once married to Desiree Vance and that, although supposedly killed at Chateau Thierry in 1918, is still alive. He sets a trap and Carlo walks into it. Carlo had been masquerading under the name of Otto Kuhn (Erwin Kalser), theatre watchman hired by Lathrop.

CAST

Michael Shayne .....Lloyd Nolan
Joanne La Marr.....Mary Beth Hughes
Connie Earle .....Sheila Ryan
Inspector Pierson .....William Demarest
Rusty .....Ben Carter
Emily .....Virginia Brissac
Otto Kuhn .....Erwin Kalser
Julian Davis.....Henry Daniel
Al.....Dick Rich
Max Allaron.....Milton Parsons
Hal Brennon.....Charles Arnt
David Earle.....Charles Trowbridge
Reporter.....Hamilton MacFadden
Phyllis Lathrop .....May Beatty
Editor.....Charles Wilson
Sam .....Manton Moreland

1940-41 FEATURE SERVICE DATA

To Aid Showmen in Checking—Production Numbers—Running Time—Round Table Exploitation—Audience Classification—Dates and Page Numbers of Herald Reviews.

Great Swindle, The (Col.)
Release Date April 10, 1941
Production No. 2034
Running Time 54 Minutes
Reviewed May 24, 1941, Page 33
Audience Classification—General
Legion of Decency Rating—Class A-1

She Knew All the Answers (Col.)
Release Date May 15, 1941
Production No. 2008
Running Time 85 Minutes
Reviewed May 24, 1941, Page 36
Audience Classification—General
Legion of Decency Rating—Class A-2

Billy the Kid (MGM)
(Technicolor)
Release Date May 30, 1941
Production No. 137
Running Time 95 Minutes
Reviewed May 24, 1941, Page 33
Audience Classification—General

Love Crazy (MGM)
Release Date May 23, 1941
Production No. 134
Running Time 99 Minutes
Reviewed May 17, 1941, Page 37
Audience Classification—Adult
Legion of Decency Rating—Class A-2

Wild Man of Borneo (MGM)
Release Date January 24, 1941
Production No. 121
Running Time 78 Minutes
Reviewed May 17, 1941, Page 37
Audience Classification—General
Legion of Decency Rating—Class A-2

Dead Man's Shoes (Mono.)
Release Date January 15, 1941
Running Time 70 Minutes
Reviewed May 17, 1941, Page 37
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 3, '41, Page 57

King of the Zombies (Mono.)
Release Date May 14, 1941
Running Time 67 Minutes
Reviewed May 10, 1941, Page 40
Audience Classification—General
Legion of Decency Rating—Class A-2

Pioneers, The (Mono.)
Release Date May 10, 1941
Running Time 61 Minutes
Reviewed May 3, 1941, Page 40
Audience Classification—General
Legion of Decency Rating—Class A-1

I Wanted Wings (Par.)
Release Date May 30, 1941
Production No. 4028
Running Time 132 Minutes
Reviewed March 29, 1941, Page 40
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—Apr. 5, '41, Page 67; Apr. 12, '41, Page 57; May 10, '41, Page 64

Feature Service Data is completely indexed in the cumulative index on pages 155-156

One Night in Lisbon (Par.)
Release Date June 13, 1941
Production No. 4029
Running Time 97 Minutes
Reviewed May 17, 1941, Page 34
Audience Classification—Adult
Legion of Decency Rating—Class B

Pirates on Horseback (Par.)
Release Date May 23, 1941
Production No. 4054
Running Time 69 Minutes
Reviewed May 24, 1941, Page 36
Audience Classification—General
Legion of Decency Rating—Class A-1

Reaching for the Sun (Par.)
Release Date May 2, 1941
Production No. 4027
Running Time 89 Minutes
Reviewed April 12, 1941, Page 37
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 17, '41, Page 64

Lone Rider in Ghost Town (Prod.)
Release Date May 16, 1941
Production No. 165
Running Time 64 Minutes
Reviewed May 17, 1941, Page 38
Audience Classification—General
Legion of Decency Rating—Class A-1

Gay Vagabond, The (Rep.)
Release Date May 12, 1941
Production No. 022
Running Time 66 Minutes
Reviewed May 24, 1941, Page 33
Audience Classification—General
Legion of Decency Rating—Class A-2

Fantasia (RKO)
(Technicolor)
Release Date Not Set
Walt Disney Production
Running Time 135 Minutes
Reviewed November 16, 1940, Page 40
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 10, '41, Page 64

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults.
Class B	Objectionable in Part
Class C	Condemned

Scattergood Pulls the Strings (RKO)
Release Date May 23, 1941
Production No. 132
Running Time 69 Minutes
Reviewed May 17, '41, Page 38
Audience Classification—General
Legion of Decency Rating—Class A-1

Sunny (RKO)
Release Date May 30, 1941
Production No. 133
Running Time 98 Minutes
Reviewed May 24, 1941, Page 32
Audience Classification—General

They Met in Argentina (RKO)
Release Date April 25, 1941
Production No. 128
Running Time 77 Minutes
Reviewed May 17, 1941, Page 34
Audience Classification—General
Legion of Decency Rating—Class A-1

Blood and Sand (20th Cent.-Fox)
(Technicolor)
Release Date May 30, 1941
Production No. 143
Running Time 125 Minutes
Reviewed May 24, 1941, Page 32
Audience Classification—Adult

Pot o' Gold (U.A.)
Release Date April 11, 1941
James Roosevelt Production
Running Time 87 Minutes
Reviewed April 5, 1941, Page 36
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Apr. 12, '41, Page 58; May 3, '41, Page 54; May 10, '41, Page 67; May 24, '41, Page 61

Lucky Devils (Univ.)
Release date January 3, 1941
Production No. 5053
Running Time 62 Minutes
Legion of Decency Rating—Class A-1
Round Table Exploitation—May 10, '41, Page 63

Affectionately Yours (W.B.-F.N.)
Release Date May 10, 1941
Production No. 566
Running Time 90 Minutes
Reviewed May 10, 1941, Page 39
Audience Classification—General
Legion of Decency Rating—Class A-2

Shot in the Dark, A (W.B.)
Release Date April 5, 1941
Production No. 522
Running Time 57 Minutes
Reviewed May 24, 1941, Page 32
Audience Classification—General

Singapore Woman (W.B.-F.N.)
Release Date May 17, 1941
Production No. 563
Running Time 64 Minutes
Reviewed May 17, 1941, Page 34
Audience Classification—Adult
Legion of Decency Rating—Class A-2

1940-41 SHORTS

What They're All About
Who Made Them
Production Numbers
Release Dates

THE FORGOTTEN MAN (Par.)
Benchley Comedy (SO-4)

The forgotten man of the title is the father whose daughter is about to be married. Robert Benchley plays the role in the usual Benchley manner. First, daughter's beau comes a-visiting and father has to go down to the cellar to smoke his pipe in the heat of summer. Then when the marriage preparations are underway, the neighbors take over the house. At last the wedding takes place and father returns home master of the house, to find that daughter number two has grown up in the interim and the doorbell begins ringing all over again.

Release date, May 23, 1941 11 *Minutes*

JOCKEY'S DAY (RKO)
Sportscope (14,310)

Wendell Eads is shown here in what is described as typical day in the life of a jockey. Eads begins his daily routine at Keeneland, Kentucky track, by arising at five in the morning. He exercises his horse and checks the morning workouts of the horses against which he will race. Eads keeps himself in physical condition by a daily stint of roadwork, and by watching his calories. After a visit to Man-of-War, the famous race horse, the camera shows scenes in the jockey room, at the weighing-in, and in the paddock. The big race concludes the subject.

Release date, May 9, 1941 9 *Minutes*

ZERO THE HOUND (Par.)
Animated Antics (HO-9)

Zero and his master go duck hunting and after a long wait a lone precocious duck waddles across the path of the hunters. They stalk after the duck as he wades out into the marshes. Zero is affected by the chill of the water and starts to sniffle, complicating his hunting tactics. The duck leads him a merry chase. Then they come across a bear, who has murder in his eye, but the bear catches the sniffles, the hunter catches the sniffles and in the ensuing sneezing the hunter's gun goes off. Down come a flock of ducks.

Release date, May 30, 1941 7 *Minutes*

SOCKEROO (W.B.)
Broadway Brevity (6207)

Maxie Rosenbloom enters college. The boys and girls on the school newspaper prevail upon him to box the champ with the receipts to go towards the scholarship fund. But before the fight, Maxie's prof hypnotises him and tells him that he is a poet. The prof leaves while Maxie is still in a hypnotic state and everything looks black for Maxie when he enters the ring thinking he is a great poet. The lads on the school paper locate the prof, who arrives in time to release Maxie from hypnosis. Maxie wins the bout.

Release date, May 31, 1941 20 *Minutes*

SCRUB ME MAMMA WITH A BOOGIE BEAT (Univ.)
Color Cartoon (5248)

In this color cartoon a lazy group of southern darkies awaken on the arrival of a Harlem miss and proceed to get rhythm in the modern manner. It is a subject of especial interest to swing devotees.

Release date, April 28, 1941 7 *Minutes*

Synopses Indexed

Page numbers to synopses of short subjects published in all the issues of Product Digest Section to date are listed in the 1940-41 Shorts Release Chart, starting on page 152.

HUNTING THE HARD WAY (W.B.)
Broadway Brevity (6208)

Howard Hill in this subject again demonstrates his amazing skill with the bow and arrow as he hunts for wild mountain lions in the Rockies. He has a breath-taking moment when a lion poises above him ready for a back-breaking leap, but Hill sees the beast and his arrow unerringly hits its mark.

Release date, June 17, 1941 20 *Minutes*

ALL THE WORLD'S A STOOGE (Col.)
Stooges (2407)

The Stooges, dressed in white, are window washers at work in a dentist's office, high above the street. In the doctor's absence, a patient comes in for an extraction. Mistaking the Stooges for dentists, he pleads that they ease his pain. They accommodate him. When the doctor returns the boys jump out of the window, smack into the car belonging to their erstwhile patient. The former patient takes the Stooges to his home, dresses them as children and presents them to his wife as refugees. His wife is delighted but the boys return the hospitality by wrecking the place.

Release date, May 16, 1941 16 *Minutes*

TAKE IT OR LEAVE IT, No. 4 (Col.)
Quiz Reel (2606)

In this fourth in the Bob Hawk series, contestant James McBride, a Youngstown cook, selects food for his topic and stops when he has won eight dollars. Agnes Worth, a typist from Atlantic City, selects marriage as a topic and fails when she answers that Adam only had two sons. Charles Russell, a lawyer, answered all questions put to him on "time" and won sixty-four dollars. Mrs. John Dwyer, music teacher from Syracuse, correctly answered questions on the Conga and the Polka but missed on the Gavotte. The jackpot question, "Who was the first President of the forty-eight states?", went unanswered.

Release date, May 1, 1941 10 *Minutes*

THOSE WE LOVE (Par.)
Headliner (AO-6)

This is a camera trip behind the scenes of the radio program of the same name. Among the actors who appear on the air show are Nan Grey, Richard Cromwell, Donald Woods, Alma Kruger, Oscar O'Shea, Helen Wood, Lurene Tuttle and Virginia Sale. The journey stars with Agnes Ridgeway's script, follows it to final approval; then the cast, under the supervision of Gordon Hughes rehearses, and finally the show goes on the air.

Release date, June 6, 1941 11 *Minutes*

INFORMATION PLEASE, No. 10 (RKO)
(14,210)

Louis Bromfield, the author, is the guest expert in this issue of the series. The questions involve puns, old-time motion picture stars, coats-of-arms which might be appropriate to several famous contemporaries, and folk songs used in orchestral work. Oscar Levant and Mr. Bromfield answer the question on the movie stars and F. P. Adams contributes to the music query. The single miss of the session, is caused by the failure of the four authorities—John Kieran is the fourth—to identify an outline map of the Island of Manhattan.

Release date, May 16, 1941 10 *Minutes*

AERONUTICS (MGM)
Pete Smith Specialty (S-267)

Pete Smith here places his cameras in the cockpit of a plane and takes the audience on a flight with a student flyer. The instructor after explaining the controls, takes the ship up and executes a loop, a steep climb, a snap roll, and then flips the plane over on its back. The instructor rights the plane and tells the student to take over. Trying to keep the nose of the plane on the horizon, the student climbs, dives, turns and does everything except keep a straight, level course. Then the plane falls into a tailspin. The instructor rights the plane in the nick of time.

Release date, April 26, 1941 10 *Minutes*

UNUSUAL OCCUPATIONS, No. 5 (Par.)
(*Color*) (*LO-5*)

The unusual occupations that this subject is concerned with are a self-kicking machine in a gasoline refueling station in Croatan, North Carolina, which entitles the visitor who tests the machine to a "What a Fool I Was" Club membership card; a sculptor in Ohio who works with a hoe; an artist in Brooklyn who reduces large masterpieces to the size of postage stamps; a woman in New Mexico who uses the lining of an egg to make roses, and the home of John Barrymore and his collection of oddities.

Release date, May 30, 1941 11 *Minutes*

DIVING THRILLS (Col.)
World of Sports (2807)

Seen in this sports reel are diving and swimming champions. There are the Fairbrother sisters, Skippy, Jim and Pat—12, 14 and 16 years old, respectively—and all champions for their class and age. Their repertoire includes everything from simple headers forward, to the flying Mollbergs with a twist. Elbert Root, four-time champion, demonstrates his somersault swan with a one-and-a-half. Jack Cullimore does a twin two-and-one-half pike style number, and Charlie Diehl does the same dive backwards. The comedy is supplied by Larry, Griswold, a diving acrobat.

Release date, April 25, 1941 9 *Minutes*

INDIAN DURBAR (Par.)
Fascinating Journey (*Color*) (*MO-5*)

Here is filmed a religious ritual in India in color. Participating are the maharaja and his princes. The ritual opens with the grand procession to the royal palace and then depicts the princes being received by the maharaja as they present their gifts.

Release date, May 16, 1941 11 *Minutes*

1940-41 SHORTS

Production Numbers
Release Dates
Running Time

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	SPECIAL (16 Minutes)		
....	International Forum, 1	2-22-41	142
....	International Forum, 2	5-27-41	..
	ALL STAR COMEDIES (Average 17 Min.)		
2401	From Nurse to Worse (Stooges)	8-23-40	..
2421	Pleased to Mitt You (Glove Slingers)	9-6-40	18
2422	The Spook Speaks (Keaton & Ames)	9-20-40	10
2402	No Census, No Feeling (Stooges)	10-4-40	10
2423	Cold Turkey (Langdon)	10-18-40	10
2424	A Bundle of Bliss (Clyde)	11-1-40	..
2403	Cookoo Cavaliers (Stooges)	11-15-40	26
2425	Blondes and Blunders (Walter Catlett)	11-29-40	26
2426	His Ex Marks the Spot (Buster Keaton)	12-13-40	..
2404	Boobs in Arms (Stooges)	12-27-40	118
2427	The Watchman Takes a Wife (Clyde)	1-10-41	130
2428	Fresh As a Freshman (Glove Slingers)	1-29-41	95
2405	So Long Mr. Chumps (Stooges)	2-7-41	92
2429	So You Won't Squawk (Keaton)	2-21-40	142
2430	Yumpin' Yiminy (El Brendel)	3-7-41	139
2406	Outiful But Dumb (Stooges)	3-21-41	142
2431	Glove Affair (Glove Slingers)	4-4-41	139
2432	Black Eyes and Blues (Karns)	4-18-41	129
2433	Ring and the Belle (Clyde)	5-2-41	154
2407	All the World's a Stooge (Stooges)	5-16-41	151
2434	Ready Willing but Unable (Brendel)	5-30-41	..
2435	Untitled (Clyde)	6-13-41	..
2436	French Fried Patootie (Mowbray)	6-27-41	..
2408	I'll Never Heil Again (Stooges)	7-11-41	..
	COLOR RHAPSODIES (7 Minutes)		
2501	Tangled Television	8-30-40	18
2502	Mr. Elephant Goes to Town	10-4-40	18
2503	The Mad Hatter	11-3-40	..
2504	Wise Owl	12-6-40	27
2505	A Helping Paw	1-7-41	51
2506	Way of All Pests	2-28-41	..
2507	The Carpenters	3-14-41	142
2508	The Land of Fun	4-18-41	..
2509	Tom Thumb's Brother	6-5-41	..
	PHANTASIES CARTOONS (Average 6 Min.)		
2701	Schoolboy Dreams	9-24-40	10
2702	Happy Holidays	10-25-40	..
2703	The Little Theatre	2-7-41	..
2704	There's Music In Your Hair	3-28-41	139
2705	The Cute Recruit	5-2-41	..
2706	The Wallflower	7-3-41	..
2707	The Crystal Gazer	8-8-41	..
	FABLES (6 Minutes)		
2751	Farmer Tom Thumb	9-27-40	10
2752	Mouse Meets Lion	10-25-40	18
2753	Paunch 'n' Judy	12-13-40	57
2754	The Streamlined Donkey	1-17-41	95
2755	It Happened to Crusoe	3-14-41	139
2756	Kitty Gets the Bird	5-18-41	..
2757	Oumb Like a Fox	6-19-41	..

For Synopses of 1940-1941 short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers.

Prod. No.	Title	Rel. Date	P.D. Page
	CINESCOPES (Average 9 Min.)		
2971	Hobby Lobby	8-30-40	..
2972	Floating Elephants	10-4-40	..
2973	Nice Work, If You Can Do It	11-8-40	18
2974	Unusual Crafts	12-25-40	57
2975	Feathers (Cosmocolor)	1-31-41	..
2976	Movie Magic	2-22-41	92
2977	This Is England	4-10-41	117
2978	Capital Sidelights	4-28-41	154
	WASHINGTON PARADE (Series 3) (10 Minutes)		
2901	No. 1 (The Mint)	10-25-40	..
2902	No. 2 (U. S. Military Academy)	12-13-40	130
2903	No. 3 (United States Naval Academy)	1-3-41	117
2904	No. 4 Spirit of 1941	3-7-41	119
	COMMUNITY SING (Series 5) (10 Minutes)		
2651	No. 1 (Jolly Tunes)	10-2-40	18
2652	No. 2 (Popular Love Songs)	11-8-40	18
2653	No. 3 (Melodies That Linger)	12-13-40	..
2654	No. 4 (Gay Tunes)	1-1-41	..
2655	No. 5 (Fun with Songs)	2-7-41	91
2656	No. 6 (Songs with Harmony)	3-14-41	142
2657	No. 7 Peppy Song Hits	4-25-41	..
2658	No. 8 (Featuring "Perfidia")	5-29-41	..
	QUIZ REELS (Average 10 Min.)		
2601	Take It Or Leave It	12-5-40	26
2602	Take It Or Leave It No. 2	12-25-40	57
2603	Take It Or Leave It No. 3	2-7-41	91
2604	Junior I. Q. Parade	3-7-41	..
2605	So You Think You Know Music No. 1	4-3-41	119
2606	Take It or Leave It No. 4	5-1-41	151
	NEW YORK PARADE (10 Minutes)		
2951	The New York Parade	1-24-41	71
2952	Abroad at Home	3-27-41	130
	HAPPY-HOUR (40 Minutes)		
2441	Puss in Boots (Re-issue)	11-21-40	..
	TOURS (10 Minutes)		
2551	Historic Virginia	8-16-40	10
2552	Savoy In the Alps	9-13-40	10
2553	Old and New Arizona	9-27-40	..
2554	Islands of the West Indies	10-25-40	18
2555	Sojourn In Havana	11-25-40	27
2556	Beautiful British Columbia	12-20-40	57
2557	From Singapore to Hong-Kong	1-10-41	92
2558	Western Wonderland	2-28-41	92
2559	San Francisco—Metropolis of the West	4-3-41	119
2560	Beautiful Ontario (Color)	5-23-41	154
	20TH ANNIVERSARY SNAPSHOTS (10 Minutes)		
2851	No. 1 (Ken Murray)	9-6-40	10
2852	No. 2 (Oon Wilson)	10-18-40	18
2853	No. 3 (Ken Murray)	11-22-40	27
2854	No. 4 (Ken Murray).	12-27-40	..
2855	No. 5 (Bob Hope)	2-2-41	117
2856	No. 6 (Larry Simms)	3-14-41	91
2857	No. 7 (Ken Murray)	4-25-41	139
2858	No. 8	6-6-41	..
2859	No. 9	7-11-41	..
	WORLD OF SPORTS (9 Minutes)		
2801	Master of Cue	10-4-40	10
2802	Hunting Wild Deer	11-22-40	27
2803	Ali the Giant Killer	12-27-40	51
2804	Ice Capers	1-24-41	92
2805	Splits, Spares and Strikes	2-21-41	91
2806	The Jungle Archer	3-28-41	118
2807	Diving Thrills	4-25-41	151

M-G-M

Prod. No.	Title	Rel. Date	P.D. Page
	CRIME DOES NOT PAY (Average 20 Min.)		
P-201	Eyes of the Navy	10-26-40	..
P-202	You, the People	11-30-40	26
P-203	Respect the Law	1-4-41	117
P-204	Forbidden Passage	2-8-41	80
	Coffins on Wheels	..	..
	FITZPATRICK TRAVELTALKS (Tech) (9 Minutes)		
T-211	The Capital City	9-7-40	..
T-212	Cavalcade of San Francisco	9-28-40	..
T-213	Old New Mexico	10-26-40	..
T-214	Beautiful Bali	11-23-40	26
T-215	Old New Orleans	12-21-40	118
T-216	Mediterranean Ports	1-4-41	57
T-217	Red Men on Parade	2-1-41	83
T-218	Alluring Alaska	3-8-41	107
T-219	Glimpses of Kentucky	4-12-41	142
T-220	Yosemite the Magnificent	5-10-41	..
T-221	Glimpses of Washington State	6-7-41	..
	PETE SMITH SPECIALTIES (10 Minutes)		
S-261	Quicker'n a Wink	10-12-40	..
S-262	Wedding Bills	11-30-40	27
S-263	Sea for Yourself	12-21-40	129
S-264	Penny to the Rescue	1-25-41	68
S-265	Quiz Biz (Sepia)	2-8-41	80
S-266	Memory Tricks (Sepia)	3-15-41	118
S-267	Aeronuties	4-26-41	151
S-268	Lions on the Loose (Sepia)	5-24-41	..
	PASSING PARADE (10 Minutes)		
K-281	American Spoken Here	11-30-40	27
K-282	Whispers	2-8-41	80
K-283	More Trifles of Importance	3-22-41	104
K-284	Out of Darkness	3-29-41	139
K-285	Willie and the Mouse	5-17-41	154
	MINIATURES (10 Minutes)		
M-231	Rodeo Oough	119-40	27
M-232	The Great Meddler	12-21-40	41
M-233	Happiest Man on Earth	12-28-40	117
M-234	More About Nostradamus	1-18-41	57
....	The Battle		154
	OUR GANG COMEDIES (Average 11 Min.)		
C-291	Good Bad Boys	9-7-40	..
C-292	Waldo's Last Stand	10-5-40	..
C-293	Goin' Fishin'	10-26-40	..
C-294	Kiddie Kure	11-23-40	26
C-295	Fightin' Fools	1-25-41	71
C-296	Baby Blues	2-15-41	104
C-297	Ye Olde Minstrels	3-18-41	104
C-298	1-2-3 Go	4-20-41	142
	TECHNICOLOR CARTOONS (9 Minutes)		
W-241	Lonesome Stranger	11-23-40	27
W-242	Mrs. Ladybug	12-21-40	..
W-243	Abdul the Bulbul Ameer	2-22-41	104
W-244	The Prospecting Bear	3-8-41	104
W-245	The Little Mole	4-5-41	139
W-246	Goose Goes South	4-26-41	139
W-247	Rookie Bear	5-17-41	..

Prod. No.	Title	Rel. Date	P.D. Page
	METROSCOPIX (7 Minutes)		
A-100	Third Olmensional Murder	3-1-41	80

PARAMOUNT

Prod. No.	Title	Rel. Date	P.D. Page
	SPECIAL (19 Minutes)		
FFO-1	Raggedy Ann	4-11-41	130
	ANIMATED ANTICS (7 Minutes)		
HO-1	The Oandy Lion	9-20-40	..
HO-2	Sneak, Snoop and Snitch	10-25-40	17
HO-3	Mommy Love Puppy	11-29-40	27
HO-4	Bring Himself Back Alive	12-20-40	34
HO-5	Pop and Mom in Wild Oysters	2-14-41	80
HO-6	Twinkletoes Gets the Bird	3-14-41	..
HO-7	Speaking of Animals—Oown on the Farm	4-18-41	91
HO-8	Sneak, Snoop and Snitch in Triple Trouble	5-9-41	..
HO-9	Zero, the Hound	5-30-41	151
HO-10	Twinkletoes—Where He Goes Nobody Knows	6-27-41	..
HO-11	Copy Cat	7-18-41	..
HO-12	The Wizard of Arts	8-8-41	..
	UNUSUAL OCCUPATIONS (Color) (11 Minutes)		
LO-1	No. 1	9-27-40	..
LO-2	No. 2	11-29-40	27
LO-3	No. 3	1-24-41	71
LO-4	No. 4	3-28-41	92
LO-5	No. 5	5-30-41	151
LO-6	No. 6	8-1-41	..
	BENCHLEY COMEDIES (10 Minutes)		
SO-1	The Trouble with Husbands	11-8-40	..
SO-2	Waiting for Baby	1-24-41	71
SO-3	Crime Control	4-11-41	119
SO-4	The Forgotten Man	5-23-41	151
	FASCINATING JOURNEYS (Tech) (10 Minutes)		
MO-1	River Thames, Yesterday	11-8-40	18
MO-2	The Sacred Ganges	12-27-40	51
MO-3	A Village in India	1-31-41	71
MO-4	Oelhi	3-21-41	92
MO-5	Indian Ourbar	5-16-41	151
MO-6	The Jungle	8-1-41	..
	GABBY COLOR CARTOONS (7 Minutes)		
GO-1	King for a Oay	10-18-40	..
GO-2	The Constable	11-15-40	17
GO-3	All's Well	1-17-41	51
GO-4	Two for the Zoo	2-21-41	68
GO-5	Swing Cleaning	4-11-41	119
GO-6	Fire Cheese	6-20-41	..
GO-7	Gahhy Goes Fishing	7-18-41	..
GO-8	Winter Sport	8-15-41	..
	HEADLINERS (10 Minutes)		
AO-1	Moments of Charm (Tech)	9-13-40	..
AO-2	Listen to Larry	10-25-40	..
AO-3	Johnny Messner & Orch	12-13-40	34
AO-4	Gene Krupa and His Orch.	1-31-41	71
AO-5	Bob Chester and Orch	3-21-41	92
AO-6	Those We Love	6-6-41	151
	MAOCAP MODELS (Color) (9 Minutes)		
UO-1	Western Daze	1-17-41	129
UO-2	Dipsy Gypsy	4-4-41	130
UO-3	Hoola Boola	6-13-41	..
UO-4	Gay Knighties	7-25-41	..
	PARAGRAPHICS (10 Minutes)		
VO-1	Nature's Nursery	10-11-40	..
VO-2	Seeing Is Believing	11-22-40	27
VO-3	Broezy Little Bears	12-27-40	117
VO-4	Red, White and Blue Hawaii	2-28-41	91
VO-5	Foothall Parade	8-15-41	..

Prod. No.	Title	Rel. Date	P.D. Page
	POPEYE THE SAILOR (7 Minutes)		
EO-1	Popeye Meets Wm. Tell	9-20-40	..
EO-2	My Pop, My Pop	10-18-40	..
EO-3	With Poopdeck Pappy	11-15-40	27
EO-4	Popeye Presents Eugene, the Jeep	12-13-40	41
EO-5	Problem Pappy	1-10-41	51
EO-6	Quiet Pleeze	2-7-41	95
EO-7	Olive's Sweepstake Ticket	3-7-41	..
EO-8	Flies Ain't Human	4-4-41	119
ED-9	Popeye Meets Rip Van Winkle	5-9-41	142
ED-10	Olive's Boithday Presink	6-13-41	..
EO-11	Child Psykolojiky	7-4-41	..
EO-12	I'll Never Crow Again	8-8-41	..
	POPULAR SCIENCE (Color) (10 Minutes)		
JO-1	No. 1	9-6-40	..
JO-2	No. 2	11-1-40	17
JO-3	No. 3	12-20-40	34
JO-4	No. 4	2-21-41	91
JO-5	No. 5	5-2-41	92
JO-6	No. 6	7-14-41	..
	SPORTLIGHTS (9 Minutes)		
RO-1	Diving Demons	9-6-40	..
RO-2	Sporting Everglades	10-4-40	..
RO-3	Motorcycle Stunting	11-1-40	18
RO-4	Marine Round-up	12-6-40	26
RO-5	Feminine Fitness	1-3-41	41
RO-6	Acrobatic Aces	2-7-41	117
RO-7	Fishing Fever	2-28-41	91
RO-8	Canine Sketches	3-28-41	95
RO-9	Sun Fun	4-25-41	91
RD-10	On the Spot	5-23-41	142
RD-11	Lasso Wizards	6-20-41	..
RD-12	Snow Dogs	7-25-41	..

PRODUCERS

	AMERICAN HISTORY (22 Minutes)		
0.1	Our Bill of Rights	3-1-41	..
0.2	Our Declaration of Independence	3-1-41	..
0.3	Our Constitution	3-1-41	..
0.4	Our Monroe Doctrine	3-1-41	..

RKO

	SPECIAL (18 Minutes)		
13,801	Growing Up	12-13-40	34
	SPECIAL (Average 11 Min.)		
14,501	Eyes on Brazil	2-21-41	80
14,502	What's Happening In Argentina?	3-21-41	104
14,503	How Goes Chile?	4-18-41	..
	MARCH OF TIME (Average 20 Min.)		
13,101	On Foreign News Fronts	9-13-40	..
13,102	Britain's R.A.F.	10-4-40	..
13,103	Mexico	10-25-40	..
13,104	Arms and the Men—U. S. A.	11-22-40	..
13,105	Labor and Defense	12-20-40	118
13,106	Uncle Sam, The Non-Belligerent	1-17-41	..
13,107	American's All!	2-14-41	83
13,108	Australia at War	3-14-41	92
13,109	Men of the F.B.I., 1941	4-11-41	118
13,110	Crisis in the Atlantic	5-9-41	139
	WALT DISNEY CARTOONS (8 Minutes)		
14,101	Golden Eggs	3-7-41	68
14,102	A Gentleman's Gentleman	3-28-41	91
14,103	Baggage Buster	4-18-41	129
14,104	A Good Time for a Dime	5-9-41	142
14,105	Canine Caddy	5-30-41	..
14,106	Nifty Nineties	6-20-41	..
14,107	Early to Bed	7-11-41	..
14,108	Truant Officer Donald	8-1-41	..
14,109	Donald's Camera	8-22-41	..
	INFORMATION PLEASE (Average 11 Min.)		
14,201	No. 1 Anna Neagle	9-6-40	..
14,202	No. 2 Ruth Gordon	10-4-40	..
14,203	No. 3 Alice Marble	11-1-40	18
14,204	No. 4 Louis Bromfield	11-29-40	34
14,205	No. 5 Wendell Willkie	12-27-40	51
14,206	No. 6 Jan Struther	1-24-41	68
14,207	No. 7 Anna Neagle	2-21-41	80
14,208	No. 8 Boris Karloff	3-21-41	118
14,209	No. 9 Alice Marble	4-8-41	142
14,210	No. 10 Louis Bromfield	5-16-41	151
	SPORTSCOPE (Average 9 Min.)		
14,301	Quail Quest	8-30-40	..
14,302	Kentucky Royalty	9-27-40	..
14,303	Sportsman's Partner	10-25-40	17
14,304	Snow Fun	11-22-40	34
14,305	Snow Eagles	12-20-40	57
14,306	Mat Men	1-17-41	57
14,307	Caballero College	2-14-41	83
14,308	Publicity Sports	3-14-41	107
14,309	Sword Soldiers	4-11-41	130
14,310	Jockey's Day	5-9-41	151
	PICTURE PEDPLE (10 Minutes)		
14,401	No. 1	9-13-40	..
14,402	No. 2	10-11-40	..
14,403	No. 3	11-8-40	27
14,404	No. 4	12-8-40	34
14,405	No. 5	1-3-41	57
14,406	No. 6	1-31-41	71
14,407	No. 7	2-28-41	83
14,408	No. 8	3-28-41	129
14,409	No. 9	4-25-41	139
14,410	No. 10	5-23-41	..
	EDGAR KENNEDY (Average 18 Min.)		
13,401	Sunk by the Census	9-6-40	..
13,402	Trailer Tragedy	10-18-40	..
13,403	Drafted In the Depot	12-20-40	51
13,404	Mad About Moonshine	2-21-41	80
13,405	It Happened All Night	4-4-41	104
13,406	Apple in His Eye	6-6-41	..
	LEDN ERRDL (Average 19 Min.)		
13,701	He Asked For It	9-27-40	..
13,702	Tattle Television	11-29-40	26
13,703	The Fired Man	1-10-41	129
13,704	When Wifie's Away	3-14-41	104
13,705	A Polo Phoney	5-16-41	139
13,706	A Panic in the Parlor	6-27-41	..
	RAY WHITLEY (Average 15 Min.)		
13,501	Bar Buckaroos	11-8-40	18
13,502	Prairie Spooners	1-31-41	71
13,503	Red Skins & Red Heads	4-25-41	142

REPUBLIC

	MEET THE STARS (10 Minutes)		
028-1	Chinese Garden Festival	12-24-40	..
028-2	Baby Stars	1-24-41	117
028-3	Variety Reel No. 3	2-24-41	80
028-4	Variety Reel No. 4	3-24-41	..
028-5	Hollywood Meets the Navy	4-24-41	129

20TH CENTURY-FOX

	ADVENTURES NEWSCAMERAMAN (Average 9 Min.)		
1201	Midget Motor Mania	11-8-40	16
1202	Training Police Horses	1-17-41	68
1203	The Modern Highway	1-31-41	..
	BELIEVE IT DR NOT (10 Minutes)		
1601	Acquitted By the Sea	9-27-40	10
	LEW LEHR (9 Minutes)		
1401	Grunters and Groaners	8-30-40	..
	FATHER HUBBARD ALASKAN ADVENTURES (9 Minutes)		
1101	Eskimo Trails	8-2-40	..
1108	Arctic Springtime	4-25-41	..
1110	Winter in Eskimo Land	7-4-41	..
	MAGIC CARPET (9 Minutes)		
1102	Land of Flowers (Tech)	9-15-40	..
1104	Old Dominion State (Tech)	11-22-40	26
1105	Spotlight on Indo China	12-20-40	57
1106	Sentinels of the Caribbean	2-14-41	129
1107	Miracle of Hydro	3-14-41	129
1109	A Letter from Cairo	5-9-41	..
	SPORTS REVIEWS (8 Minutes)		
1301	Vacation Time (Tech)	8-16-40	..
1302	Lure of the Trout	10-11-40	10
1303	Bowling for Strikes	12-20-40	17
1304	The Rodeo Goes to Town	1-3-41	57
1305	Playing with Neptune	2-14-41	129
1306	Symphony in Snow	3-14-41	131
1307	Fun on Rollers	6-6-41	..
	TERRYTOONS (Tech) (7 Minutes)		
1551	Billy Mouse's Akwakade	8-9-40	..
1552	Lucky Duck	9-6-40	..
1553	How Wet Was My Ocean	10-4-40	10
1554	Landing of the Pilgrims	11-1-40	10
1555	Plane Goofy	11-29-40	26
1556	Temperamental Lion	12-27-40	34
1557	Mississippi Swing	2-7-41	71
1558	The Home Guard	3-7-41	80
1559	Uncle Joey	4-18-41	..
1560	What Happens at Night	5-30-41	..
	TERRYTOONS (Black & White) (7 Minutes)		
1501	Club Life in Stone Age	8-23-40	10
1502	Touchdown Demons	9-20-40	10
1503	Happy Hunting Grounds	10-18-40	10
1504	Magic Pencil	11-15-40	27
1505	Snow Man	12-13-40	34
1506	What a Little Sneeze Will Do	1-10-41	57
1507	Hairless Hector	1-24-41	68
1508	Fishing Made Easy	2-21-41	129
1509	When Knights Were Bold	3-21-41	131
1510	The Baby Seal	4-10-41	..
1511	A Dog's Dream	5-2-41	..
1512	The Magic Shell	5-16-41	..
1513	Horse Fly Dpera	6-13-41	..
1514	Good Old Irish Tunes	6-27-41	..
1515	Bringing Home the Bacon	7-11-41	..
1516	The Old Daken Bucket	7-25-41	..
	THE WORLD TODAY (9 Minutes)		
1701	Battle of the Atlantic	4-11-41	130
1702	War in the Desert	7-18-41	..
1703	Empire in Exile	5-23-41	..
1704	Anzacs in Action	6-20-41	..

UNIVERSAL

	SPECIAL (19 Minutes)		
5110	Swing With Bing	9-4-41	..
	COLOR CARTOON (Average 7 Min.)		
5241	Crazy House	9-23-40	..
5242	Recruiting Daze	10-28-40	..
5243	Knock-Knock	11-25-40	26
5244	Syncopated Sioux	12-30-40	41
5245	Mouse Trappers	1-27-41	68
5246	Fair Today	2-24-31	68
5247	Hysterical High Spots In American History	3-31-41	91
5248	Scrub Me Mama with a Boogie Beat	4-28-41	151
5249	Dizzy Kitty	5-26-41	..
5250	Salt Water Daffy	6-9-41	..
5251	Wordy Woodpecker	6-30-41	..
	STRANGER THAN FICTION (9 Minutes)		
5371	No. 81	9-16-40	..
5372	No. 82	10-14-40	..
5372	No. 83	11-4-40	..
5374	No. 84	12-2-40	34
5375	No. 85	1-1-41	41
5376	No. 86	2-3-41	80
5377	No. 87	3-10-41	91
5378	No. 88	3-24-41	95
5379	No. 89	4-7-41	118
5380	No. 90	5-5-41	154
5381	No. 91	5-19-41	154
5382	No. 92	6-2-41	..
	GDING PLACES (9 Minutes)		
5351	No. 81	9-23-40	..
5352	No. 82	10-14-40	..
5353	No. 83	11-11-40	..
5354	No. 84	12-23-40	57
5355	No. 85	1-22-41	51
5356	No. 86	2-19-41	71
5357	No. 87	3-17-41	91
5358	No. 88	3-31-41	104
5359	No. 89	4-21-41	118
5360	No. 90	5-12-41	..
5361	No. 91	5-26-41	..
5362	No. 92	6-16-41	..
	MUSICALS (Average 18 Min.)		
5221	Class In Swing	9-11-40	..
5222	Gongamania	10-16-40	17
5223	Torrid Tempos	11-27-40	34
5224	Tickled Pinky	12-25-40	41
5225	Beat Me Daddy	1-22-41	..
5226	Bagdad Daddy	2-19-41	83
5227	Music In the Morgan Manner	3-19-41	92
5228	Jumpin' Jive	4-23-41	..
5229	Shadows in Swing	5-21-41	154
5230	Music a la King	6-18-41	..
	CDLOR CARTODNS (Re-issues) (Average 8 Min.)		
5261 to 5266	Inclusive	6-3-40 to 8-10-40	..

VITAPHONE

	SPECIAL (10 Minutes)		
....	London Can Take It	10-26-40	..
....	Christmas Under Fire	1-24-41	..
	TECHNICOLOR SPECIALS (Average 20 Min.)		
6001	Flag of Humanity	10-19-40	..
6002	March on Marines	12-14-40	34
6003	Meet the Fleet	2-8-41	80
6004	Wings of Steel	4-5-41	129
6005	Here Comes the Cavalry	6-28-41	..
	ELSA MAXWELL COMEDIES (19 Minutes)		
6101	Riding Into Society	8-7-40	..
6102	The Lady and the Lug	3-22-41	139
6103	Throwing a Party	7-12-41	..
	BROADWAY BREVITIES (20 Minutes)		
6201	Just a Cute Kid	10-5-40	17
6202	Alice In Movieland	11-16-40	27
6203	Love's Intrigue	12-28-40	57
6204	Dog in the Orchard	1-25-41	117
6205	Take the Air	2-22-41	83
6206	The Seeing Eye	5-3-41	117
6207	Sockeroo	5-31-41	151
6208	Hunting the Hard Way	6-17-41	151
	HOLLYWOOD NOVELTIES (10 Minutes)		
6301	Football Highlights	9-28-40	..
6302	Shark Hunting	11-8-40	..
6303	Mexican Jumping Beans	12-7-40	26
6304	History Repeats Itself	1-18-41	..
6305	Wild Boar Hunt	3-15-41	95
	THE SPORTS PARADE (10 Minutes)		
6401	Fly Fishing	9-21-40	..
6402	Dogs You Seldom See	11-2-40	..
6403	Diary of a Racing Pigeon	11-23-40	27
6404	California Thoroughbreds	1-11-41	51
6405	Fight, Fish, Fight	3-1-41	91
6406	Sky Sailing	4-19-41	118
6407	Big Bill Tilden	5-24-41	130
	MELODY MASTERS BANDS (10 Minutes)		
6501	Matty Malneck & Orch	9-14-40	..
6502	Joe Reichman & Orch	10-26-40	..
6503	Jan Garber & Orch	11-23-40	..
6504	Skinnay Ennis & Orch	1-4-41	41
6505	Henry Busse & Orch	11-30-40	27
6506	Cliff Edwards and His Buckaroos	3-8-41	92
6507	Freddy Martin & Orch	4-12-41	104
6508	Marie Greene and Her Gang	4-26-41	130
6509	Hal Kemp & Orch	6-14-41	154
	LOONEY TUNES CARTOONS (7 Minutes)		
6601	Calling Dr. Porky	9-21-40	10
6602	Pre Historic Porky	10-12-40	..
6603	Sour Puss	11-2-40	27
6604	Porky's Hired Hand	11-30-40	34
6605	Timid Toreador	12-21-40	51
6606	Porky's Snooze	1-11-41	71
6607	The Haunted Mouse	2-15-41	80
6608	Joe Glow the Firefly	3-8-41	107
6609	Porky's Bear Facts	3-29-41	104
6610	Porky's Preview	4-19-41	130
6611	Porky's Ant	5-10-41	142

(Chart continued on following page)

(Chart continued from preceding page)

MERRIE MELODIES CARTOONS (Tech)
(7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
6701	Malibu Beach Party	9-14-40	..
6702	Stagefright	9-28-40	..
6703	Holiday Highlights	10-12-40	..
6704	Good Night Elmer	10-26-40	18
6705	Wacky Wildlife	11-9-40	27
6706	Bedtime for Sniffles	11-23-40	27
6707	Of Fox and Hounds	12-7-40	..
6706	Shop, Look and Listen	12-21-40	41
6709	Elmer's Pet Rabbit	1-4-41	41
6710	The Fighting 69½	1-18-41	117
6711	Sniffles Bells the Cat	2-1-41	83
6712	The Crackpot Quail	2-15-41	80
6713	The Cat's Tale	3-1-41	107
6714	Tortoise Beats the Hare	3-15-41	104
6715	Geefy Groceries	3-29-41	107
6716	Toy Trouble	4-12-41	131
6717	Trial of Mr. Wolf	4-26-41	129
6718	Farm Frolics	5-10-41	142
6719	Hollywood Steps Out	5-24-41	142

BOB HOPE RE-ISSUES
(Average 18 Min.)

6901	Calling All Tars	2-1-41	68
6902	Shop Talk	2-22-41	83
6903	Old Grey Mayer	3-15-41	83
6904	Double Exposure	4-5-41	104
6905	Watch the Birdie	4-26-41	107

SERIALS

COLUMBIA

1120	Green Archer, The (15 Episodes)	10-25-40	..
2120	White Eagle (12 Episodes)	1-31-41	41
2180	The Spider Returns (15 Episodes)	5-9-41	130

REPUBLIC

081	King of the Royal Mounted	9-20-40	..
082	Mysterious Dr. Satan (15 Episodes)	12-13-40	18
080	Adventure of Captain Marvel (12 Episodes)	3-28-41	68
083	Jungle Girl (15 Episodes)	6-21-41	154

UNIVERSAL

5681-92	Junior G-Men (12 Episodes)	10-140	..
5781-95	The Green Hornet Strikes Again (15 Episodes)	12-24-40	..
5881-92	Sky Raiders (12 Episodes)	4-8-41	118
6781-95	Riders of Death Valley (15 Episodes (Pre-released) (1941-42)	7-1-41	92

WILLIE AND THE MOUSE (MGM)

Passing Parade (K-285)

John Nesbitt in this Passing Parade issue presents some mice and some interesting facts about their behaviorism. For years scientists have been using mice for physiological tests because they react to such tests somewhat like humans. Some mice adapt themselves more readily than others and some have a higher degree of intelligence than others. To prove this various tests are performed with the mice holding the stage.

Release date, May 17, 1941 10 *Minutes*

THE RING AND THE BELLE (Col.)

Andy Clyde (2433)

Andy Clyde here is a fight manager, who to the discomfiture of Ma Clyde (Vivien Oakland), keeps the house cluttered up with broken-down pugs. Ma finally ejects the fighters, but not before Andy has wagered the couple's savings on a bout between the Masked Marvel and Dynamite Dugan. Andy trains the Marvel in the back room of his barber shop. Andy arranges for the Marvel to lose weight in a Turkish bath but Andy is mistaken for the fighter and thrust into a steam cabinet. The night of the bout, Ma learns of the bet and lays the Marvel low with one punch. Andy takes the Masked Marvel's place and is taking a terrific beating until his colored boy second slips some dynamite into Andy's gloves. Dugan is counted out in the rafters.

Release date, May 2, 1941 17 *Minutes*

CAPITAL SIDELIGHTS (Col.)

Cinescope (2978)

Here is a novel presentation of the city of Washington told in the manner of a quiz. With a background of the White House and scenes reminiscent of the War of 1812, the audience is asked to name the lady who rescued the state silverware and a portrait of General Washington. The camera moves to the gardens of the St. Francis Monastery, where is the soil of the first colony dedicated to religious freedom, and the audience is asked to name the founder. Other questions are concerned with the hero of the battle of New Orleans, and the first Chief Justice of the Supreme Court, with appropriate backgrounds. Arthur Hale of radio's "Confidentially Yours" is the narrator.

Release date, April 28, 1941 10 *Minutes*

HAL KEMP AND HIS ORCHESTRA (W.B.)

Melody Master (6509)

Hal Kemp's orchestra holds the stage in this "Melody Master" subject from Warner Brothers. Musical numbers include "I'll Be Missing You," "The Joke's on You," "Trade Winds," "Begin the Benguine" and "The Workout."

Release date, June 14, 1941

SHADOWS IN SWING (Univ.)

Musical (5229)

The band of Jan Garber is featured in this Universal two-reel musical subject. Assisting are Louis DaPron, tap dancer; Jean Garry, singing and dancing performer; Stop, Look and Listen, a trio of girl vocalists, and Susan Miller, a radio singer.

Release date, May 21, 1941 18 *Minutes*

THE BATTLE (MGM)

Miniature

This subject depicts a mythical war against the United States. A strong Black (enemy) force approaches the Panama Canal. The U. S. Navy moves to meet the challenge. First, there are a number of last minute preparations. Then the submarines are sent out, followed by destroyers, light and heavy cruisers, aircraft carriers and battleships. Finally the range is found and the big guns of the battle fleet go into action, firing at a target some 15 miles away. Then all is quiet. The Black invading force has been routed and the fleet returns to its home base.

STRANGER THAN FICTION, No. 91 (Univ.)

(5381)

Included in this issue are sequences of a woman in Baltimore who reproduces famous paintings in embroidery, the art of making stained glass, of a teller's window in a Dallas bank that may be reached from the seat of an automobile, and a contented cow who has learned how to operate a water pump in the barn.

Release date, May 19, 1941 9 *Minutes*

BEAUTIFUL ONTARIO (Col.)

Tour (Color) (2560)

The camera here depicts the interesting province of Ontario in Canada. Starting from Lake Ontario to Lake Erie, through the eight locks of the Welland Canal, the audience is shown the fruit districts. There is a stop-over at Kingston, where the first British fort, Ft. Frederick, was built some 300 years ago and now has become an Officers' Training School. Finally to Northern Ontario where the Indians still roam the forest glades.

Release date, May 23, 1941 10 *Minutes*

STRANGER THAN FICTION, No. 90 (Univ.)

(5380)

The subjects in this issue of the series concern a World War veteran who has built his own conveyance and is accompanied on his travels by a pet rooster; a beautiful set of silver chess pieces wrought by a jeweler in his spare time, and a kennel fancier who raises lion cubs and puppies together.

Release date, May 5, 1941 9 *Minutes*

JUNGLE GIRL (Republic)

Serial—15 *Episodes*

Dr. Meredith, an eminent physician, has been driven from civilization by the criminal activities of his twin brother. With his infant daughter, he settled in the African jungle, where his ability to cure the native ills resulted in the virtual control of the Masamba tribes. These tribes possess vast diamond mines which are coveted by a group of crooks.

These men, with the aid of Shamba, a witch doctor jealous of Meredith, lure the physician into a trap and Latimer murders him. The natives believe that a secret amulet was the secret of Meredith's power. Shamba attempts to kill Nyoka, Meredith's daughter, in order to obtain the amulet. She is rescued by Stanton. Latimer works with Shamba, and with Dr. Meredith's brother, who poses as the former so successfully that even his own daughter does not realize the deception.

After several close incidents, Nyoka turns the amulet over to her supposed father. The amulet actually contains the secret to the entrance of the Cave of Nakros. The crooks give the amulet to Shamba in exchange for diamonds. Stanton and native boys capture the diamonds from Meredith. Meredith recaptures the diamonds and is killed by Latimer for double-crossing him. Latimer tries to escape but is killed in a hand-to-hand encounter in the air. Stanton and Nyoka assure the natives that the diamonds will be used to buy medical supplies for the tribe.

CAST

Nyoka	Frances Gifford
Jack Stanton	Tom Neal
Meredith-Bradley	Trevor Bardette
Slick Latimer	Gerald Mohr
Curly Rogers	Eddie Acuff
Shamba	Frank Lackteen
Wakimba	Tommy Cook
Bombo	Robert Barron
Lutembi	Al Kikume
Brock	Bud Geary
Claggett	Al Taylor

SPECIAL REMARKS

The story is based on the novel "Jungle Girl" by Edgar Rice Burroughs. It was directed by William Witney and John English.

CHAPTER TITLES

Episode One—"Death by Voodoo"
Episode Two—"Queen of Beasts"
Episode Three—"River of Fire"
Episode Four—"Treachery"
Episode Five—"Jungle Vengeance"
Episode Six—"Tribal Fury"
Episode Seven—"The Poison Dart"
Episode Eight—"Man Trap"
Episode Nine—"Treasure Tomb"
Episode Ten—"Jungle Killer"
Episode Eleven—"Dangerous Secret"
Episode Twelve—"Trapped"
Episode Thirteen—"Ambush"
Episode Fourteen—"Diamond Trail"
Episode Fifteen—"Flight to Freedom"

Release date, June 21, 1941

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Li'l' Abner, RKO	..	126
Little Bit of Heaven, A, Univ.	..	40
Little Men, RKO	6	24
Little Nelly Kelly, MGM	2	126
Lone Rider in Ghost Town, Prod.	..	150
Lone Rider Rides On, The, Prod.	..	65
Lone Wolf Keeps a Date, The, Col.	3	24
Lone Wolf Takes a Chance, The, Col.	64	113
Long Voyage Home, UA	..	116
Love Crazy, MGM	121	150
Love Thy Neighbor, Par.	22	77
Lucky Devils, Univ.	30	150
MAD Doctor, The, Par.	43	138
Mail Train, 20th-Fox	..	126
Maisie Was a Lady, MGM	22	101
Major Barbara, UA	85	138
Man Betrayed, A, Rep.	75	102
Man Hunt, 20th-Fox	128	..
Man-Made Monster, Univ.	86	128
Man I Married, The, 20th-Fox		8
Man Who Lost Himself, The, Univ.	64	128
Margie, Univ.	..	25
Marked Men, Prod.	..	48
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HOW TO USE IT

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Check the title of any feature that you want to look up, turn to the designated page or pages, and you will find all buying and booking information available up to this very minute — synopses, casts, credits, release dates, production numbers, running time, review references, Round Table references and Legion of Decency ratings.

Product Digest is published every other week alternately with the regular Release Chart.

The Release Chart carries, as always, an alphabetical index of titles, a breakdown by companies, star information, release dates, running time and review references. The Release Chart, published every other week, is a compact compilation of certain important booking information.

Product Digest, on alternate weeks, is cumulative, a more extensive compilation of similar information. The Release Chart is complete in itself. Product Digest carries only current information, but if you maintain a complete file of Product Digest, you will have, at your instant service, synopses, casts and other detailed data which could not conceivably be compressed into one issue. The cumulative alphabetical index of Product Digest, however, is a reference to all information that has been printed to date in all the issues of Product Digest.

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and featuring the new young star **GENE REYNOLDS**

SAMUEL S. HINDS · RALPH MORGAN

Screen play by Lewis R. Foster and Arthur Caesar · Directed by Alfred E. Green

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REVIEWS:

The Reluctant Dragon
Angels with Broken Wings
Hands Across the Rockies
House of Mystery
Thieves Fall Out
Paper Bullets

THIS WEEK—
RELEASE CHART

NEXT WEEK—
PRODUCT DIGEST

WAR suddenly dominates production, with Hollywood scheduling 46 features about Defense, Sabotage and Espionage

POWER shortages in South blackout theatre marquees—Gasolineless Sundays discussed as week-end attendance factor

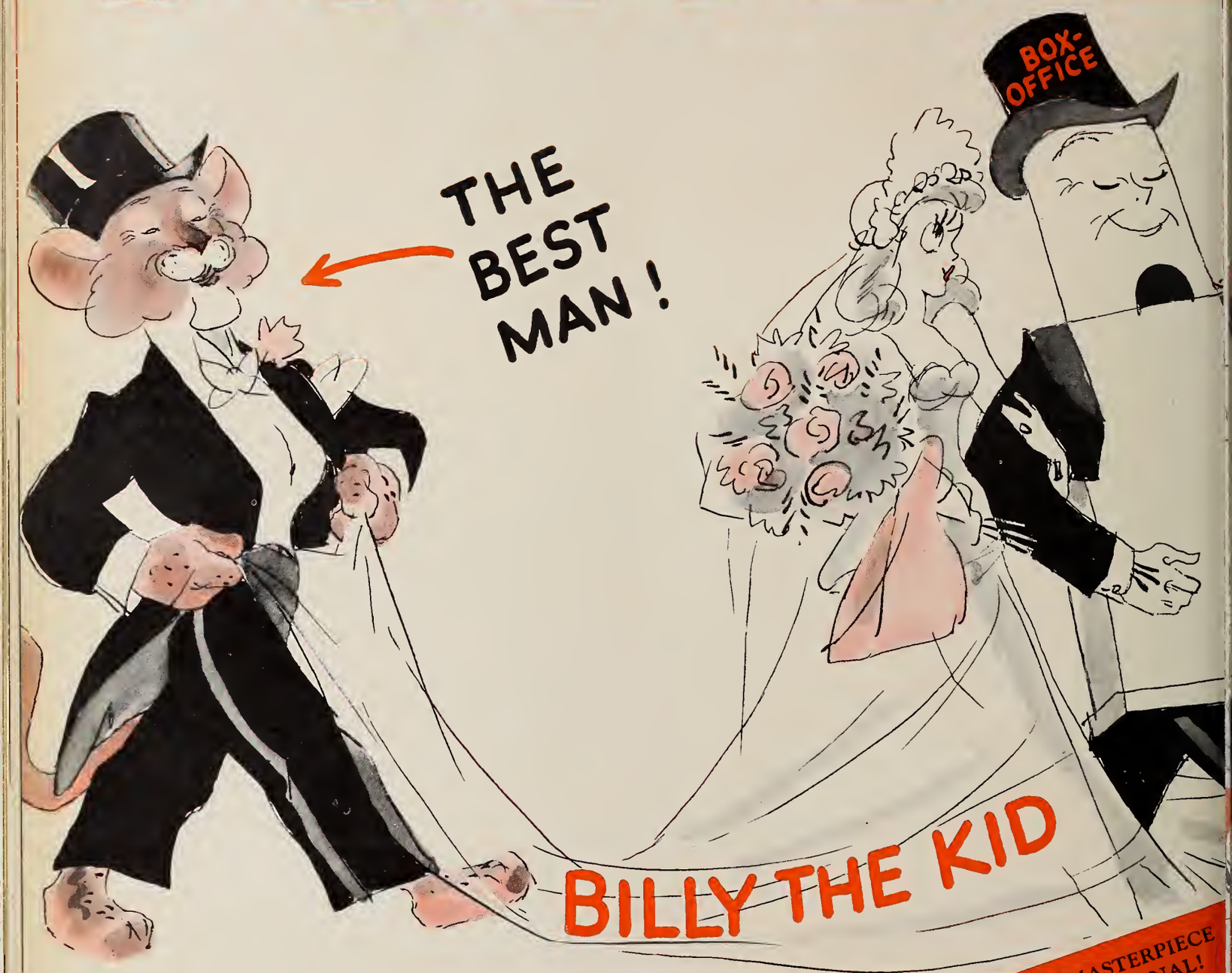
ENGLAND reports on what twenty months of Total War and Bombing have done to studios and box offices—Public adjusts

MPTOA *and* PCCITO SHOWMEN CONVENE IN HOLLYWOOD

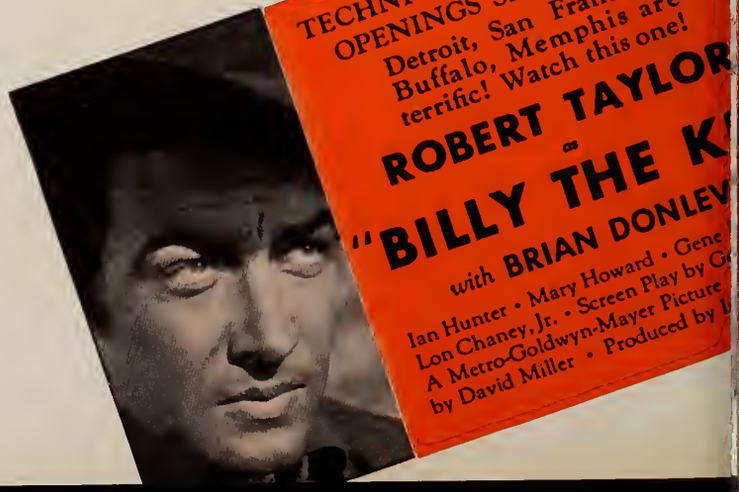
VOL. 143, NO. 10 JUNE 7, 1941

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JUNE B



Millions of dollars worth of high-powered entertainment. Box-office tunes for June! Leave it to M-G-M, as usual, to come to the rescue.

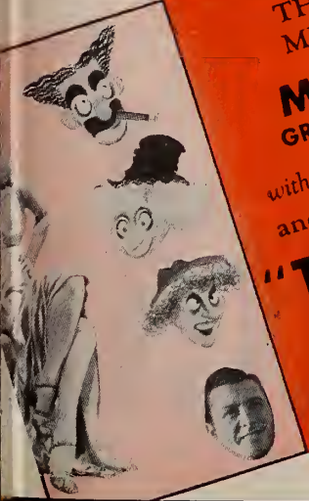


RIDES!



E BIG STORE

THEY MET IN BOMBAY



THE SEASON'S BIG MUSICAL COMEDY!

MARX BROS.

GROUCHO • CHICO • HARPO

with **TONY MARTIN**

and Songs! Girls! Merriment!

"THE BIG STORE"

with Virginia Grey • Margaret Dumont • Douglass Dumbrille • Screen Play by Sid Kuller, Hal Fimberg and Ray Golden • Directed by Charles Riesner • Produced by Louis K. Sidney



OH MR. GABLE! (*Your new role is dashing as two-fisted Rhett Butler*)

CLARK GABLE • ROSALIND RUSSELL

in **CLARENCE BROWN'S PRODUCTION**

"THEY MET IN BOMBAY"

with PETER LORRE • Jessie Ralph • Edward Ciannelli • Matthew Boulton • Screen Play by Edwin Justus Mayer, Anita Loos & Leon Gordon • Based on a Story by Hans Kafka • An M-G-M Picture • Directed by CLARENCE BROWN • Produced by HUNT STROMBERG

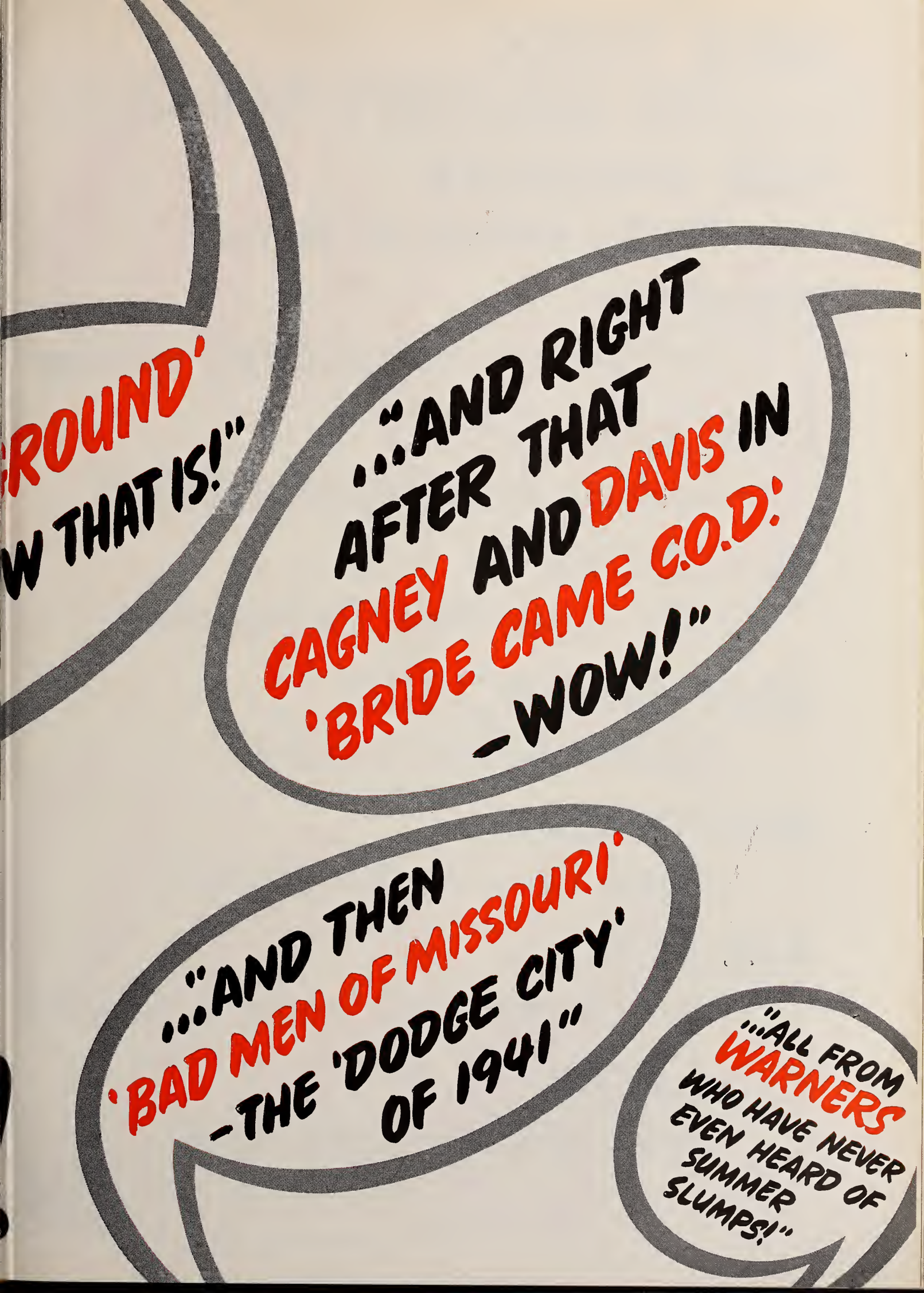
"...AND NEXT THERE'S LUPINO AND GARFIELD IN 'OUT OF THE FOG' —ANOTHER 'SEA WOLF'!"

"...AND THEN THERE'S 'UNDE AND WHAT A

The Talk of The Trade



JACK L. WARNER *In Charge of Production* • HAL B. WALLIS *Executive Producer*


ROUND'
W THAT IS!"
..."AND RIGHT AFTER THAT CAGNEY AND DAVIS IN 'BRIDE CAME C.O.D.' _WOW!"
..."AND THEN 'BAD MEN OF MISSOURI' _THE 'DODGE CITY' OF 1941"
..."ALL FROM WARNERS WHO HAVE NEVER EVEN HEARD OF SUMMER SLUMPS!"

NEW YORK
– Third smash week at the Roxy!

LOS ANGELES
– Biggest business of the year!

DETROIT
– Tremendous Decoration Day opening!

KANSAS CITY
– Doubles "Down Argentine Way"!

ST. LOUIS
– 20% bigger than "Tin Pan Alley"!

SAN FRANCISCO
– Shatters holiday records!

BALTIMORE
– Bigger than "Western Union"!

ALBANY
– Greater than "The Grapes of Wrath"!

CHICAGO
– Looks like four weeks here!

BLOOD *and* SAND

20th CENTURY FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 143, No. 10 June 7, 1941

THRILL MARKET

DRAMA is synthetic trouble, struggle, excitement, concern, suspense. In primitive days life supplied plenty of it. As civilization came, the hunter became herdsman, farmer, and, in time, industrialist, building ever with precautions for living, with safeguards against thirst, starvation and weather. He fought for peace and comfort, the glow that comes from a full belly in a warm and secure cave.

To some, civilization has given that, for a while.

But still this Man, in his unsubdued inner self, has demanded the old excitements of insecurity, lusted for titilation of his ancient urges, impulses past their utility and so unserved. Out of that the art of entertainment has been born, to supply the thrills, the excitement, the suspense. All of our sports trace to that. All of our arts do, too. We did so much in earnest for so long that we still have to do them, in fun. Uncounted millions of years of nerve and muscle making have built a backlog of urge that our shallow years of civilization cannot satisfy. So we must have prizefight, and polo, and rodeo, and bullfight, baseball, and lacrosse, and tennis, badminton, and chess, crap dice, and poker, and bridge. We love action and suspense and murder, because we have lived with them so long. We like predatory sex, too, even as our forebears went out to drag them home by the hair.

From it all comes drama, and the principal vehicle of drama for all the world has, of late, been the motion picture, competent to do all and say all.

BUT now, for a while, the peace and security of the little nook that we call civilization has not seemed such a shelter. Menace seems to be beating in, like a storm driven by a turn of the wind.

It is war.

This war, this strife of club and hatchet, is being brought to the firesides of once comfortable America. It, for now, presents struggle, excitement, concern. It is calling for the young men, for brawn and skill. The call is reaching into every home where there are those between twenty-one and thirty-five years. It is demanding, in taxes and bonds, the treasures of chimney cranny and bank. The battle cry sounds in every morning's papers, in every evening's radio.

Civilization has turned back the years toward the beginning. There is concern, suspense, excitement enough at home.

There is now, every day, enough to talk about at dinner. There are enough problems to be met. There is drama in every man's day. He does not have to go out and shop for it.

So, one is not to be surprised that as the tensions have increased the box office has found fewer seekers for synthetic concern.

Depending somewhat on the trend of war, the probabilities are that the state of stresses will wear itself down until once again the customers, wearying of the facts, will seek fancy and fiction again. Bombed Britain still goes to the movies.

What has been happening to the box office of the American theatre is not a failure of Production, of Distribution or of Exhibition. It is a consequence of the preoccupation of the customers with more immediate and personal interests.

"The slump" manifest here and there at the box office is, in the judgment of this observer, but a ripple in the sand of the beach where the tides of world events sweep. It is a transitory impress, and it will pass. A hundred and thirty-five million people are not going to forget about amusement for very long.

△ △ △

THE late Mr. Stephen Foster, who died so many years ago, so tragically and obscurely in Bellevue Hospital in New York, at the end of a career in what came to be "Tin Pan Alley", has at last been given a niche in the Hall of Fame. He has left to Americana several titles of mellow sentimental song, laden with dolour, and has become a tradition out of all proportion to historic fact. Had he written but one song, and that one "The Old Folks at Home"—more commonly known by the refrain words of "Suwanee River"—he would still have come to fame. His theme, you will observe, was not of the bawdy blues, no "hot licks" of word or phrase of notes, but just the old folks at home—of the simple in heart.

△ △ △

MASS REACTIONS

SPECIAL interest, in view of the much that has been said and written about the relation of the motion picture to its audience, attaches to remarks made last week by Mr. Howard Dietz before a gathering of the Associated Motion Picture Advertisers in New York. Mr. Dietz is advising the Treasury Department in matters pertaining to the propaganda of defense financing. He is getting a close-up, of a special sort, of the war.

Observed the speaker, the motion picture, in any proposal to put messages on the screen, must be aware of a responsibility growing out of the fact that it serves mass audiences, and that mass reactions are not akin to individual reactions, and are not the total of individual reactions. He pointed out that the effect of such an expedient as reading from the columns of any New York City daily paper to an audience of thousands in Central Park would be decidedly different in effect than the reactions of any individual lone reader.

Mr. Dietz, concerned with the problems of war and the problems of the industry, discovers mob psychology as a factor of caution and concern for those who would serve his commonweal.

What is bad in war is also bad in peace. The screen, which has so much to weigh and consider with codes of caution in the national cause in war and struggle for the national existence, has also upon it, always, quite as urgent responsibility in peace, the causes of peace and the living of the people.

Men think, masses feel. The theatre of the multitudes is not a place for reasoning on poignant social issues or complex problems.

—Terry Ramsaye

This Week in the News

Boxoffice Gauge

"WHAT will the picture do at the boxoffice?" is the question which Allied States Association expects to answer for its independent exhibitor members.

Through "very definite and concrete plans," the nature of which were undisclosed, but from which a pre-test has been made of the expected boxoffice performance of feature pictures announced by distributors for national release late in May and throughout June, Allied has pegged its estimates of 20 current releases.

Allied's Information Department, established last year to gather information on product and policy from all members and organization affiliates, will conduct regular "boxoffice forecasts."

AID's boxoffice forecast this week was figured on a basis of national averages, and does not take into consideration occasional territorial differences. It ranks the pictures according to expected boxoffice performance in the nation as a whole, in two groups: Series A—pictures advertised for immediate release late in May to the middle of June; Series B—pictures advertised for release from the middle of June to early July.

"Taking into consideration the fact that general boxoffice receipts now are 20 per cent to 30 per cent below normal," the report observes," it is expected that "In the Navy" will compare with "They Drive by Night" business; "The Getaway" will compare with "Dark Streets of Cairo"; "Caught in the Draft" will compare with the business done on "The Sea Hawk"; and "Hurry, Charlie, Hurry," also with "Dark Streets of Cairo."

The AID predictions of what the 20 current releases will do nationally at the boxoffice follows:

Title	Company	Rank
Series A:		
In the Navy	Universal	1st
Blood and Sand	20th-Fox	2nd
Billy the Kid	MGM	3rd
Million Dollar Baby	Warners	4th
Adventure in Washington	Columbia	5th
Time Out for Rhythm	Columbia	6th
Men of the Timberland	Universal	7th
A Very Young Lady	20th-Fox	8th
The Getaway	MGM	9th
Cyclone on Horseback	RKO	10th
Series B:		
Caught in the Draft	Paramount	1st
Tom, Dick, and Harry	RKO	2nd
One Night in Lisbon	Paramount	3rd
Man Hunt	20th-Fox	4th
Bargain Basement	MGM	5th
Hit the Road	Universal	6th
Blossoms in the Dust	MGM	7th
Tight Shoes	Universal	8th
Hurry, Charlie, Hurry	RKO	9th
Parson of Panamint	Paramount	10th

POWER SHORTAGE, gasoline rations seen influencing motion picture theatre attendance Page 12

WAR FILMS on Hollywood production lists cover defense, spies, sabotage in comedies, musicals Page 13

MPTOA, Coast Conference meetings to examine consent decree, other exhibitor problems Page 15

REMEMBERING California's first exhibitor convention in 1912 Pages 16, 17

ENGLAND carries on with film production, exhibition, despite wartime burdens Page 18

U. S. INTERVENES in first arbitration case appeal to test clearance definition Page 25

REBEL UNIONS face loss of pacts, autonomy, as indictments rock Hollywood labor groups Page 29

SALES MEETINGS of Big Five still delayed as consent decree "new order" nears Page 31

KAO FINANCES await stockholders' vote June 12th on circuit consolidation loan Page 43

KENTUCKY SUES Schines for $100,000 Bank Night "game of chance" penalties Page 44

EUROPE still buys Hollywood films, UA sales manager reports Page 46

ASCAP REVAMPED to meet U. S. decree; seeks formula for collections within Florida law Page 49

CANADA TAX extended to sports following exhibitor protest; New Dominion developments Page 54

RADIO "high pressures" Congress for FCC probe, airwave commission charges Page 55

SERVICE DEPARTMENTS

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Talent 'Trust' Breakup

TALENT bureaus of CBS and NBC which control management of 800 artists, including 400 radio performers, are breaking up, as a result of the FCC report on anti-monopoly operations in radio.

Artists' commissions to CBS netted more than $750,000 in 1938, with another $700,000 going to NBC.

CBS has already announced the pending sale of Columbia Artists, Inc., to Music Corporation of America. The deal must be ratified by stockholders. MCA is reputedly paying $175,000 for the bureau, which reported a gross business of $194,757, with a net profit of $82,671, for the year ending January 1, 1938.

Officials of NBC's artist bureau have been dickering with the William Morris Agency, the General Amusement Corporation and Al Bloomingdale, of the department store family, who is now in the show business. This sale will include concert, lecture, theatre and radio artists under NBC management, ininclding some of radio's top-ranking performers.

Fifty-five per cent of CBS stock in Columbia Concerts will be bought back by the concert managers who have been directing the bureau for the last 11 years. The corporation did a gross business for the year ending June 7, 1938, of $426,413, showing a net profit of $94,033. Purchase price of the stock is estimated at about $500,000. Some of America's leading artists are represented by the bureau, including: Lily Pons, Grace Moore, Lawrence Tibbett, Paul Robeson, Nelson Eddy, Josef Hofmann, Jascha Heifetz, Yehudi Menuhin, Jose Iturbi, Richard Crooks and Lotte Lehmann.

Columbia Management of California, Inc., a subsidiary of CBS' Artists Bureau, representing 85 clients, will go over to MCA as soon as the New York deal is approved by the stockholders.

Arousing the Curious

GLAMOUR girls need not always be glamorous to attract the cash customers, it is noted in the advertising slant chosen by Earle W. Hudson, president, and Ralph Stitt, advertising head, of United Detroit Theatres, for the date on MGM's "A Woman's Face" at the United Detroit.

Departing immeasurably from the expected, the theatremen took clips from the print showing the scarred face of Joan Crawford and blew up the pictures for insertion in newspaper advertising, as illustrated in this week's Managers' Round Table (see page 63).

Blocks-of-5 Test Due

THE majors are to file their suit to test the constitutionality of the Minnesota anti-blocks-of-five booking law next week. Louis Phillips, Paramount attorney, said in New York Wednesday, "The papers are now in work."

The suit will probably be filed by all of the five major signatories to the Federal consent decree, which enforces the blocks-of-five method of selling. They are expected to move in the Minneapolis Federal Court for a temporary injunction, asserting the Minnesota law interferes with a Federal court decree applying to interstate commerce. Further speculation is that they will then attack the state law as unconstitutional because a Federal court decree allegedly supersedes state laws.

Meanwhile, exchanges of the five majors in Minneapolis are delivering film only under present orders; not making new contracts.

Doug Reports

DOUGLAS FAIRBANKS, JR., of Hollywood, touring South America for President Roosevelt in the interests of goodwill and cultural relations among the Americas, took to the air, last Saturday night, to personally report to the world at large on his progress. It appears that this was the first time Mr. Fairbanks has so reported.

Inquiries about the actor's progress, directed to the White House, where the appointment of "special envoy" was made, and to the State Department and the Rockefeller-Whitney committee in Washington for coordinating Latin American cultural relations, brought the response: "No reports yet."

It will be remembered that the appointment of Mr. Fairbanks caused an exchange of heated correspondence in Washington diplomatic circles.

At 3:45 P.M. Saturday, Columbia Broadcasting System's Herbert M. Clark, in Buenos Aires, was tuned in, at New York, via short wave, to announce a Q. and A. interview with Mr. Fairbanks.

"What about the film industry in South America?," the actor was asked.

"Tremendously improved," he reported. "I have seen a number of studios and films and was impressed by them all. They should be sending pictures to us soon and we should be exchanging technicians. I remember Great Britain's film industry in its early stages. Experts went back and forth and greatly improved the industry."

Q. "Is it true that a good many of our (Hollywood) pictures irritated people here because of the misconceptions of their way of living?"

A. "Well, for the past couple of years I have been busy in politics and other affairs and I have been out of the picture. However, I understand that they have recently instituted a self-censorship board in Hollywood for pictures of and about South America."

"South Americans want us to come down not as 'goodwill missions' but as human beings and tourists as we used to travel in Europe or Hawaii."

THE EMERGENCY

¶ In the existing international crisis the policy of the nation has been defined. United and determined support of the policy as defined therefore becomes the first order of business of the nation.

¶ Every person, however placed, and every activity, however constituted, must recognize that automatically it has become enlisted in the service of the nation. The extent of the obligation is limited only by the capacity to serve.

¶ The industry of the motion picture, on account of leadership of vision and understanding, supported by a characteristic industry-wide anxiety to discharge the full measure of its opportunity and responsibility, finds itself now well-organized and well-prepared to dedicate its facilities to the advancement of the nation's policy. Much already has been done by the motion picture in cooperating with various government establishments and agencies; more and still more will be done.

¶ The unique capacity of the motion picture in graphically conveying vital information to citizens both in the Services and in civil life will render an invaluable service. The inestimably great contribution of the motion picture toward the maintenance and betterment of morale for the whole of the citizenry will again be demonstrated.

¶ The industry, in the whole of its personnel and in all of its capacities, has heard the sounding of the "alert" and will not go off watch unless and until the nation's purposes have triumphed.

MARTIN QUIGLEY.

MGM's Decree Plans

METRO-GOLDWYN-MAYER will wait until the first three blocks-of-five pictures have been distributed before determining whether or not the new order of consent decree operations requires a change in production methods, according to present plans. This is the first indication of the company's real intentions under the new selling order.

After the consent decree regulation that not more than five pictures can be sold in any one group has been in effect about three months, MGM studio executives feel that enough information will then be available to determine what alterations, if any, will be needed in production planning.

O'Connor Set at 'U'

FOLLOWING a meeting of the board of directors, Nate Blumberg, president of Universal, Tuesday announced the appointment of John J. O'Connor as vice-president and executive assistant to the president, effective immediately.

Mr. Blumberg said: "Universal's acquisition of Mr. O'Connor is in line with the company's policy of maintaining a close exhibitor association."

The appointment is in the nature of a reunion. Both were long associated in the operation of RKO Theatres and when Mr. Blumberg became president of Universal, in 1938, Mr. O'Connor assumed Mr. Blumberg's RKO position of vice-president and general manager.

Universal this week also promoted William J. Heineman to assistant general sales manager, named Fred Meyers eastern sales manager and F. J. A. McCarthy southern and Canadian sales chief, effecting a complete shift in field operations, as described on page 48.

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THIS WEEK IN PICTURES



By Staff Photographer

EUROPEANS still prefer American films, and his company still is obtaining money from many countries of Europe and the Near East in spite of the war, Lacy Kastner, right, European sales manager for United Artists, reported Monday after his arrival in New York. Story on page 46.

NEWSPAPER, radio and screen interests have combined in Havana, Cuba, to produce up to the minute complete newsreel coverage. Below representatives of Royal News, Radio, Havana, Cuba, and *El Pais* are signing the agreement. Seated: Ing. Cristobal Diaz, *El Pais;* Amado Trinidad, of the radio station; Luis R. Molina, Royal News. Standing: Oscar Abasolo, manager, and Sergio Miro, director, of Royal News; Antonio Villazon, editor of the trade paper, *El Exhibidor,* and E. Aragon, art director of the station.





By Staff Photographer

CONGRATULATIONS, above. Edward Alperson acknowledges the hand clasps of friends in the New York home office of the RKO circuit, where he has been placed in charge of buying and booking.



INTERSTATE circuit executives at the company's annual convention in Galveston, Texas, are, from the left, seated, John Adama, Ted De Bore, R. J. O'Donnell, Karl Hoblitzelle, Raymond Willie and E. J. Solon. Standing: Van Hollomon, Jack Chalman, William O'Donnell, Torrence Hudgins, Frank Starz and Lynn Harris.



GUS BARTRAM, above, theatre manager for the Butterfield circuit in Traverse City, Mich., this week added a new pride to his professional career, the Michigan theatre, the circuit's third house in the city.



By Staff Photographer

INCREASED domestic production in Argentina is replacing the cut off European supply of films, while U. S. product holds its own, John Nathan, left, Paramount manager, told the press in New York.





THE HOLDENS IN HOLLYWOOD. William Holden, a Balaban & Katz executive and no relation to William Holden of the films, visits the Columbia studio with Mrs. Holden. Flanking them are Ozzie Nelson, left, and Edward Dmytryk.



ALEC SCHREIBER, above, Detroit exhibitor, and Mrs. Schreiber visit Melvyn Douglas on the Columbia set of "Our Wife."



WILLIAM J. HEINEMAN, above, this week was named assistant general sales manager at Universal. He previously was western manager. See page 48.

HARRY HOLDSBERG, left, manager of the Tri-States Des Moines, at Des Moines, greets his successor, Kermit Carr, before leaving for a tour of Army duty for which he volunteered.

POWER SHORTAGE, GASOLINELESS SUNDAYS SEEN ATTENDANCE FACTORS

Week-end Attendance Increase Predicted; Theatres in the South Seriously Affected by Lack of Rain and Electricity

Brand new national defense problems are present and pending to influence motion picture theatre receipts, both up and down.

On the downward side are the power shortages spreading in the South to black-out the fronts of movie houses and other business establishments.

Of favorable potentialities are the gasolineless Sundays, virtually promised by Petroleum Coordinator Harold Ickes, which already are being discussed by long-range exhibitor observers as aiding theatres in those places which lose to Sunday summer touring to the outdoors.

The power shortage in the south comes both from defense needs and a serious drought, appearing rather suddenly to affect theatres in Georgia, eastern Tennessee, North and South Carolina, Mississippi and Alabama.

Petroleum rations, with a resultant decrease in Sunday driving through restricted gasoline sales on that day, and a possible lowering by five degrees of oil heat in homes and public buildings are forecast in a survey of the American Petroleum Institute. The report was submitted to the OPM and Secretary Ickes on Tuesday.

Although available supplies of fuel oil will be distributed on a pro rata basis and federal price controls are expected to curb speculative rises in oil heating costs, large scale users of fuel oil such as theatres, are being urged by dealers to place immediate orders for their next winter's supply.

War Affects Attendance

Generally, the box office barometer, hovering in May around an all-time low mark for this time of year, a situation brought about by a public mind preoccupied by war and around-the-clock defense manufacturing, turned upward during the week with the turn of June. Some of the most authoritative national and local industry conservatives, whose identities remain anonymous by request, this week admitted that the box office slump reached its worse low in years during May, but added that now the corner has been turned and by August, they predict, a boom in box office business.

They, too, saw box office possibilities in gasolineless Sundays in the east for exhibitors who are seriously disturbed, business-wise, by the competition of the Summer's outdoors.

MOTION PICTURE HERALD, last week (May 31 issue, pages 29 and 30), reported that the box office slump in May had reached 30 per cent under normal, with war blamed almost universally in the U. S. However, unexpectedly, over the weekend, the declining line of the box office graph suddenly turned upward, as much as 35 per cent in New York, despite all of the outside competition of the three-day Memorial Day holiday observed in most states.

'GIVE US BIG ONES, WE'LL QUIT DOUBLES'

"If we could get a sufficient number of really big pictures, I would immediately return to a single feature policy," declared J. Real Neth, president and general manager of the Neth chain of neighborhood houses, in Columbus, Ohio. "It is my personal belief that a good feature augmented by a variety of shorts and a newsreel comprise the ideal entertainment."

To test audience reaction and preference, Mr. Neth recently played "The Devil and Miss Jones" on a single bill at the State theatre, while double featuring it with "Free and Easy" at the Eastern. House managers checking audience comment reported approximately 80 per cent receptive to single features, some having driven their cars from the extreme end of the city to attend. A few were indifferent, as they were "simply going to the theatre," and several walked away when they discovered that only a single feature was being shown.

When subsequently playing "The Great Dictator" on a single bill simultaneously at the State and Markham theatres, business was reported considerably better than reported for double features.

and city officials have already hinted that all night entertainment will be curtailed unless conditions are relieved in a few days.

Scattered rains of the past week failed to bring much relief to the parched areas of Southeast United States where crops and sources of electric power are suffering critically. Several larger communities of Mississipi, Alabama, Georgia, South and North Carolina and east Tennessee are co-operating with "blackouts" of all "white-ways"

While civilian consumers have co-operated by eliminating as many lights as possible in homes, authorities say that the situation is not improved as many streams, dependent for hydro-generation become mere tricklets. In several communities of north Mississippi and Alabama, abandoned steam power plants are being returned to aid in the over-bearing drain on TVA power lines.

While no theatres have as yet closed down, it is feared that they may be darkened by more stringent rulings in the near future. In many areas of the Southeast, there has been no rain since early April.

William K. Jenkins, partner with Arthur Lucas in the Lucas & Jenkins Circuit, declared, "The situation caused by the worst drought in Georgia in 37 years, has now reached a most acute stage and is seriously affecting business.

"The farm crops have not even begun to grow, and in many sections there is not more than half a stand of cotton. Many farmers are hoping for an early rain so that they can replant before it is too late," he added.

This unprecedented drought is described as having created an emergency in the hydro-electric plants, whose reservoirs are practically dry. This condition, in turn, has brought about a most drastic electric conservation program resulting in all theatres in Georgia eliminating entirely the burning of electric upright signs, marquee borders, etc., and reduction in the use of air conditioning equipment, all of which discourages theatre patronage.

In Atlanta, the Retail Merchant's Association agreed to eliminate all illuminated signs and window lighting. The city discontinued the use of the "white-way" system, and this, with the dark fronts of the theatres, makes this city look as though a blackout was being rehearsed.

The drastic curtailment of electric power to conserve energy for industrial defense units in the South has turned the 370,000-population metropolis of Atlanta into an almost "blacked out" city.

Cooperating to the fullest in the plea by cabinet members and power officials, Atlanta theatres have turned off the bright lights of the marquees and are using only those few essential lights needed to announce the attractions. Show windows in department stores are dark and highway lights are off.

Atlanta Business Off

Saturday night, usually characterized by gay throngs, found Atlanta's famed Peachtree Street almost deserted. One could walk two blocks without passing more than four or five people. Theatre managers stood outside their houses, with only small groups going in.

Theatres were among the first to pledge full cooperation in the reduction of power consumption in the Southeast by one-third.

Circuit-owner Jenkins said his company's 58 theatres in Georgia would "co-operate to the fullest extent because it is a patriotic duty to do so."

The emergency air-conditioning schedule adopted—which, it was stressed, is within the comfort zone—means that the base setting will be raised to 83 degrees with a relative humidity of 65 per cent, instead of the common practice to operate air-conditioning units at approximately a 10 to 12-degree differential from outside temperature, with a base setting usually at approximately 78 degrees and relative humidity approximately 50 per cent.

With the nation's electric power industry expanding to meet the challenges of defense production, "an allegation of (defense, not drought) power shortage is unwarranted," C. W. Kellogg, president of the Edison Elecric Institute, said in Buffalo Tuesday.

Addressing the institute's convention, he told the utility executives and electrical manufacturers the "power situation will be found to have been adequately provided for."

HOLLYWOOD 'ALL OUT' FOR WAR, DEFENSE, SABOTAGE AND ESPIONAGE

46 Features and Five Serials Background Those Subjects; Each of 11 Large Distributors Has from One to Ten

Marking a direct about-face from the policy of abstaining from any films dealing with the international powder-keg, which prevailed 20 months ago during the Chamberlain appeasement days, Hollywood now has embarked on an "all out" production schedule of pictures dealing with World War II, national defense preparations of the United States, sabotage and espionage, with 46 features and five serials being backgrounded on these subjects.

The eight major companies and the three independents all have from one to ten films based on these subjects, the majority of which have American characters and scenes.

Paramount leads the list with ten, either finished or being prepared; Warners is next with nine. RKO has six; Universal, five (including one serial); Monogram and M-G-M, four each; Columbia, four (including three serials); 20th Century-Fox, three; Republic, three (including one serial); United Artists, two; Producers Releasing Corp., one.

Virtually every type of story is included in the films—from farce comedy to spectacle and action melodrama.

Many Comedies, Musicals

With the start of World War II in September, 1939, producers trod lightly when pictures with war-time backgrounds were mentioned. As American consciousness of the need for intensive defense preparations grew, so did the number of pictures based on military themes.

Now, with the United States declared in a state of unlimited national emergency, the number of such films is being steadily increased, with additions almost weekly.

Significant is the fact that many of the proposed pictures are comedies and musical productions.

Paramount, with its spectacle of Army flying, "I Wanted Wings," about to go into general release after pre-release engagements, and "Caught in the Draft," starring Bob Hope and Dorothy Lamour in a farce comedy, already previewed, has eight more films on espionage, sabotage and defense preparations planned.

"Tomorrow's Admirals," which Paramount expects to do for the Navy what "I Wanted Wings" did for the Army, will be made on a high budget, and tentatively set to star are William Holden and Stirling Hayden. Miss Lamour and Eddie Bracken will be given top billing in "The Fleet's In," a farce comedy. In work is "Flying Blind," Richard Arlen-Jean Parker aviation drama being produced by William C. Thomas and William H. Pine for Paramount release. The two producers also have purchased "Torpedo Boat," a story of the United States mosquito fleet.

"War Town," describing the building of an Army cantonment and the attendant civilian "Boom town," will be made on a high budget. The studio also has three spy dramas: "Channel Fort," to star Ray Milland, "The Lady Has Plans" and "Dangerous Holiday."

Eight pictures finished, in work or being prepared on war, espionage and other matters pertaining thereto, are on tap at Warners. Six of them have to do with strictly American topics. Dennis Morgan and Priscilla Lane have been tentatively cast in "The Battle of the Atlantic," story of American convoys. George Raft and Olivia de Havilland will star in "All Through the Night," a comedy in which American gangsters resent the "muscling in" of foreign agents who desire to take over America and battle them to save the country for themselves.

The Navy at Warners

"Dive Bomber," Technicolor extravaganza of Navy flying with a cast of Errol Flynn, Fred MacMurray and Ralph Bellamy, to mention a few of the top names, is currently in work. "Sergeant York," the tale of the World War I hero, is being given its final editing touches. "Navy Blues" is being developed as an elaborate musical with a Navy background. "Private Smith, U.S.A." is a draftee comedy to be directed by Edward Sutherland.

Other war theme pictures at Warners, but having European backgrounds, are: "Underground," dealing with anti-Nazi "underground" activities in Germany and ending with the picturization of the flight of Rudolph Hess, No. 3 Nazi (from Germany to England); "Flight Patrol," featuring James Stephenson and Ronald Reagan in a story of the R.A.F., and "Background to Danger," narrative of an R.A.F. flier.

RKO is reviving the team of "Quirt" and "Flagg"—Victor McLaglen and Edmund Lowe—for "The Marines Are Ready," and has given them a strong supporting cast including Jack Holt and his son, Tim. "Parachute Battalion," a tale of the American parachute soldiers' training, is being edited, having been made with the cooperation of the Army. Michele Morgan's first American picture, "Journey into Fear," treating of espionage in Turkey, has been deferred pending developments in that war theatre, and "Joan of Paris," having to do with present day Nazi-occupied Paris, substituted.

The studio last week purchased "Modern Merry Widows," comedy of "draft widows," from Adela Rogers St. John and Charles Belden, who will do the script. Lucille Ball and Anne Shirley have been pencilled in for the leads. Harold Lloyd has a comedy about espionage, "My Favorite Spy," in preparation, and chances are that RKO will release it.

Universal, having rung the box office bell with Abbott and Costello's "Buck Privates," has embarked on a program of placing the ex-vaudeville actors in a series of service pictures. Previewed last week was the comedians' film with Dick Powell co-starring, "In the Navy." Planned are two more service pictures with the pair, one to be about the air service and the other about the Marines.

Another national defense theme picture is "Flying Cadets," story of pre-army flying training in which William Gargan, Edmund Lowe and Peggy Moran are featured. A serial, "Sea Raiders," with the "Dead End"—"Little Tough Guys" group being given the top roles, falls into the category, its background being the use of a new type of destroyer by the American Navy.

Having released "Roar of the Press" and "King of the Zombies," the former having a background of sabotage and the latter of Nazi encroachment in the West Indies, Monogram has no other like pictures for the remainder of the season. In active preparation stages for the start of the 1941-42 program are "Army Hostess," "Top Sergeant Mulligan," "Here Come the Marines" and "Navy Bound."

Three serials and a musical comedy are to be Columbia's contribution to the national defense cycle. The chapter plays, all on Larry Darmour's schedule, are "The Spider Returns," with Warren Hull, telling of sabotage of national defense preparations and which is already finished; "Holt of the Secret Service," starring Jack Holt and with an espionage background, and "Captain Midnight," from the Mutual network strip, telling of Nazi activities in South America. The musical comedy is "You'll Never Get Rich," starring Fred Astaire and Rita Hayworth.

MGM has several pictures dealing with Fascist activities and espionage in the United States on its schedule, one of them "Young Americans," already in work with Bonita Granville, Ray McDonald and Leo Gorcey in the leads. The story is about a group of youngsters uncovering an espionage ring. A recent purchase is "Bugles Blow at Midnight," unpublished novel by William Lipman dealing with the plot of a group of American fascists gaining control of a big city newspaper and putting up their own candidate for the presidency.

Others are "Combat Car," vehicle for Wallace Beery and to be made with the cooperation of the armored divisions of the United States Army, and "30,000 Horses," story of sending American airplanes to Canada for shipment to Britain.

Laurel and Hardy Back

Stan Laurel and Oliver Hardy will make their return to the screen in 20th Century-Fox' "Forward March," draft comedy which Monty Banks will direct. "Confirm or Deny," dealing with wire services in London during the current war and the effect of their operations on American newspapers, is also on the schedule.

Shooting now is "A Yank in the R.A.F." starring Tyrone Power and telling the story of an American in the Royal Air Force.

Republic, reporting excellent response to "Rookies on Parade," musical of life in a selective service encampment, plan at least two more musicals with service backgrounds. They are "Gobs in Blue," to feature Mary Lee, Leni Lynn and Eddie Foy, Jr., and "Navy Blue Eyes." The latter title was the original for "Gobs in Blue."

A serial, "King of the Texas Rangers," starring "Slinging Sammy" Baugh, football star, in the title role, will deal with Fifth Columnists in America.

United Artists producers Edward Small and Walter Wanger each have a film contributing to the cycle. Small is currently shooting "International Lady," starring George Brent, Ilona Massey and Basil Rathbone.

"The Eagle Squadron" is still on the preparation schedule at Wanger's, with Merian C. Cooper, who will be the producer, having made a trip to England to obtain shots of the R.A.F. in action for use in the film.

TRAILERS BOOST FILMS GENERALLY

Films are the best, the least expensive, the most satisfying form of entertainment in the world. This is the message that the Lucas and Jenkins circuit of the Georgia territory is giving its customers, via special trailers, run after the showing of a feature. The trailers also point out the function of films in a period when people are trying to forget numerous worries.

Silverstone and Pickford Unit Ready in 2 Weeks

Details about the new Maurice Silverstone-Mary Pickford producing aggregation, will be disclosed shortly, Miss Pickford said on Monday, as she arrived in New York at the same time as her new associate, Mr. Silverstone, who resigned last week as United Artists chief of world-wide operations.

Arthur W. Kelly, vice-president in charge of sales, is temporary administrative head, replacing Mr. Silverstone. When a permanent head is appointed, he will continue in his sales post, Miss Pickford said.

Details Soon

Miss Pickford said organization of the new producing company would be completed between June 15th and 30th, so it could plan for the new season. She added her role would be advisory and financial. She admitted negotiations were under way with producers, for association with the new company, but refused their names. She said producers in such an association would be financed by the company. Miss Pickford admitted conversations were being held with David Selznick and Frank Capra, for joining UA.

She added, speaking as a UA partner, that she, Charles Chaplin and Alexander Korda, owners of the company, were "completely satisfied" with its sales administration, and that they would continue its policy of obtaining and handling important films from "completely independent producers."

It was learned from Miss Pickford that the company has offered $400,000 to the Douglas Fairbanks, Sr., estate for its one-fifth interest; and that it plans to offer this interest, if obtained, and the one-fifth interest obtained from Samuel Goldwyn, to outstanding producers.

Mr. Silverstone's resignation from his post as worldwide operations chief came Wednesday, May 28th, in Hollywood, and was announced by Miss Pickford, as one of the stockholders who accepted it. On the same day, Mr. Silverstone disclosed he would form his own producing company, for UA release, and that Miss Pickford would be an associate.

Amid a welter of rumors immediately following the news, the opinion accepted by company spokesmen in New York was that the parent releasing company would emerge "bigger and better" as a result of the occurrences, and others to come. It was reported from the Coast that, being offered ownership status in the organization, to succeed Mr. Goldwyn and Mr. Fairbanks, were David Selznick and Frank Capra, both independent producers of renown, the former a long-time UA producer.

Contract Settled

The salary status of Mr. Silverstone was reported as follows: he will receive his full salary to this month's end, and 50 per cent of the amount due him thereafter, under his contract, will be paid him, over a time period. It was said this amounts to approximately $150,000.

Mr. Kelly, as the administrative head, was due in New York from the Coast Thursday. It is the second time he is in this capacity. The first time was five years ago, after the resignation of Al Lichtman, who is now with MGM. George Schaefer, now president of RKO, filled Mr. Lichtman's post.

Coast observers, immediately after the appointment of Mr. Kelly as temporary executive head to replace Mr. Silverstone, speculated upon whether he would retain the post. It was said James Mulvey, Eastern representative for Samuel Goldwyn, and a UA vice-president, had declined the position. Also, that David Selznick, the independent producer named as a possible forthcoming UA partner, had been offered the UA captaincy.

Mr. Silverstone, in discussing his plans last Wednesday, shortly after the disclosure of his resignation, said he would have complete charge of his new company. He added his headquarters would be in New York.

Replying to questions concerning his reported intention of purchasing UA stock, so he could also be a UA owner, Mr. Silverstone confirmed it, remarking: "I started negotiations some time ago on that, but pending the start of my new company, I have put them in abeyance."

REPORT from AMERICA

by Terry Ramsaye

WERE you sitting across this desk this afternoon, you, a showman from the home offices of New York or from the panelled sanctums of Hollywood—and if we were talking about pictures and box office—probably your editor would toss into the discussion a certain small town newspaper clipping which just came to hand in the day's mail.

The setting, you understand, would be an office a-top the walls of the grand canyon of Rockefeller Center, mid-town of New York, with the noises of the fevered city blended to something between a roar and a hum. Down below you might observe a clutching effort at peace and beauty in a striving, costly patch called "The Garden of All-Nations" where posies grow, under medicine dropper care, in hand-sifted soil on a roof a hundred feet or so above the pavement where the motors race and chase. Also down there you would be seeing that hectic esplanade called Fifty-second Street, where life begins at midnight in a winchell-world of mugs and thugs and strip-tease, goofs and gaiety, art, letters and the illiterate, permanent carnival for the carnal moments of both cosmopolites and hinterlanders at play. The desk between us would be littered and piled high with publicity flamboyances and photographs, mostly about matters that seemed to be divided between being too relevant and too irrelevant.

So, perhaps, if you should be glancing over the tendered clipping, you might be getting some part of the reaction that your editor has had in the reading of it—in all these circumstances of time and space. It is from the Tonganoxie Mirror, a weekly that has been running some sixty years, in a village out in Kansas. The piece pertains to a bit of goings on at the home of a woman who has lived in that village, in one spot, seventy-five of her eighty-and-odd years, and some of the neighbors. Among them — maybe you'd be surprised — are some who come to New York for hats, some who have been to Paris, at least two who wear university degrees. But they live out where the tall corn grows, as so much of America does. And this is what they found interesting to do that day:

> Mrs. Georgia Ramsaye entertained the members of the Civic Study Club on Monday. They assembled at one-thirty o'clock for dessert. After enjoying delicious strawberry shortcake, coffee and nuts, they adjourned to the living room. After a short business session, an interesting program on Mother's Day was presented by Mrs. John Dorney. Mrs. Georgia Gwathmey read a group of poems; Miss Lucy McNaughton read a brief story of the mother of George Washington and her illustrious son; Mrs. Archie Toothaker gave a group of readings of old-time selections appropriate to Mother's Day. Then Mrs. Dorney led in a guessing game. Mrs. McKone gave a financial report on the annual guest day, of which she was chairman. The annual election of officers was held and Mrs. Bert Harman was elected president; Mrs. Archie Toothaker, vice-president; Mrs. Foster Laming, secretary; and Mrs. H. H. Harris, treasurer. Plans were discussed for the annual picnic to be held in June. It is to be a basket picnic and the plans will be made by the program committee.

This is just another look at the customers, what they like, and what they think—which is part of this business. It is not mentioned this way very often. Usually it is just the silent vote of the box office.

Joseph Gins Promoted

Joseph Gins, salesman for the Columbia exchange in Pittsburgh, Pa., has been promoted to branch manager of the Charlotte. N. C., exchange.

Heads Proctor Publicity

Bernard Drexler has replaced Monroe Newell as publicity director of RKO Proctor's theatre in Newark, N. J.

Illinois Kills 10% Admission Tax

The Illinois House of Representatives on Wednesday rejected the Powell bill to tax amusements admissions 10 per cent. The rejection was performed by a postponement of consideration of the measure until June 30th. This is tantamount to a defeat, because the legislature adjourns on that date.

The Sanquist bill limiting picture shows to 135 minutes, unless there is a 15-minute intermission every hour, had its third reading in the House Tuesday night. Observers thought it might have a vote before the week's end.

"Doe" Foreign Rights Acquired

Budd Rogers has been appointed to represent Frank Capra Productions, Inc., in the foreign distribution of the Frank Capra-Robert-Riskin Production, "Meet John Doe," which is being released by Warners. Mr. Rogers will work in collaboration with the foreign sales department of Warners.

DECREE, DEFENSE, WAR & RECEIPTS, TRADE PRACTICES ON MPTOA AGENDA

Extensive Business and Social Program Planned for Joint Meeting with Pacific Coast Independents in Los Angeles

Greetings from President Franklin D. Roosevelt and California's Governor Culbert L. Olsen will open the 21st annual meeting of the Motion Picture Theatre Owners of America, and the second annual convention of the coastal regional Pacific Coast Conference of Independent Theatre Owners at the Ambassador Hotel in Los Angeles, on Monday, running through Thursday. More than 1,000 exhibitors, their families and others from the motion picture business throughout the nation are expected to attend.

Conclaves will be held separately. The Pacific Coast group will meet in the mornings and will be hosts to the MPTOA members, who will convene in the afternoons. Attendance at each group's sessions will be open to members of the other.

The PCCITO conferences will be limited to business sessions, at which a variety of exhibitor problems will be discussed.

Industry Leaders to Speak

The national group has scheduled as speakers the following: Y. Frank Freeman, president, Association of Motion Picture Producers, Paramount vice-president; Walter Wanger, president of the Academy of Motion Picture Arts and Sciences, president Walter Wanger productions; Judge J. F. T. O'Connor, U. S. District court; John H. Harris, president National Variety Clubs; Nathan D. Golden, motion picture bureau, U. S. Department of Commerce; J. Noble Braden, executive secretary, American Arbitration Association; William F. Rodgers, general sales manager, MGM; Neil F. Agnew, vice-president and general sales manager, Paramount; Gradwell Sears, general sales manager, Warner Brothers; Ned E. Depinet, vice-president in charge of sales, RKO; William A. Scully, general sales manager, Universal; Austin Keough, general counsel, Paramount.

Also Francis Harmon, coordinator, Motion Picture Committee Cooperating for National Defense and eastern representative of the Production Code Administration; J. Edgar Hoover, director, Federal Bureau of Investigation; Mary Pickford, co-owner, United Artists; Louella O. Parsons, King Features film columnist; Edward Arnold, president Screen Actors Guild; Sheridan Gibney, president, Screen Writers Guild; Frank Capra, president, Screen Directors Guild.

Topics on the agenda for the PCCITO meetings include discussions of all phases of the consent decree, problems of theatre expansion, block booking, double bills, and the suit against ASCAP for damages, which has been reported under contemplation by coast exhibitors. Reports of the various committees will be interspersed through the various sessions. Resolutions will be offered on Thursday.

President Roosevelt's letter of greeting to Ed Kuykendall, MPTOA president, reads: "Please extend cordial greetings in my behalf to all who attend the 21st annual convention of the MPTOA. It is most appropriate that you are calling this coming of age gathering 'The All Industry Goodwill Convention.' That spirit should make its own special contribution in the all-out effort for national unity which is of paramount importance during these anxious times. My best wishes for a successful gathering."

Twenty-nine years ago at San Francisco western exhibitors gathered for the first session of the old Motion Picture Exhibitors' League, parent of the present Conference. Organization of the exhibition end of the infant motion picture industry constituted the chief problem at the first California conference, which met on September 17, 1912.

Charles Rothchild, first president of the group, called upon the exhibitors to unite "to improve and elevate our business," according to a report in the *Moving Picture World*. He urged also a more dignified and business-like manner of transacting industry business and warned against exploiting the public. Regulation of traveling shows and membership of distributor-exhibitors in the League were also major problems at the first convention.

Registration day for the coast group is on Sunday, and MPTOA delegates will sign in on Monday. The coast conference starts its business sessions on Monday morning with reports from the Board of Trustees and committees, according to Robert H. Poole, executive secretary and general convention chairman. Mary Pickford will welcome the delegates to Hollywood.

MPTOA sessions, to be opened by general convention chairman H. V. "Rotus" Harvey of San Francisco, will start Tuesday afternoon with Miss Pickford again participating.

Social activities of both groups will be combined, starting with a studio tour for members and guests on Monday. The Association of Motion Picture Producers will be hosts to the visitors and are arranging the social and entertainment program. Miss Pickford will be hostess for many of the events.

Tuesday and Wednesday mornings will be devoted by the Conference to open forum discussions, which will be closed to all but exhibitors. On Wednesday and Thursday afternoons the national organization will hear further reports from its committees and additional speakers.

A studio party and dinner dance will be held Tuesday night in Hollywood, with film personalities in attendance. Wednesday afternoon Miss Pickford and other stars will be hostesses at a fashion show for the wives of delegates.

Both organizations will end their business sessions on Thursday afternoon and at night will gather together at Earl Carroll's Theatre-restaurant, at which the studios will be represented by executives and stars.

The executive board and the board of directors of the MPTOA will meet Monday night at the hotel headquarters, prior to the opening of the convention, to settle last-minute details of the program. The Coast Board of Trustees is expected to meet daily.

Advance indications of the resolutions to be present at the Pacific meeting on Thursday were not obtainable. They will be submitted from the floor by interested members and are not expected to be drafted in final form until the conclusion of discussions at the opening sessions.

Pointed attention from the PCCITO is scheduled for the proposed ASCAP suit in preparation for several months by Albert J. Law, general counsel, and former assistant U. S. Attorney General. Conference members have been asked in surveys for information on fees paid ASCAP since its organization.

1912 *CONVENTION HAD ITS PROBLEMS TOO*

Commenting on the state of the industry in 1912, *Charles Rothchild, the first president of the California Motion Picture Exhibitors League, told its members at their first convention in San Francisco, in September of that year* (see next page):

"It is an indisputable fact that through organization and consultation much can and will be done to elevate and improve the business. It is also an indisputable fact that the combined investments of the exhibitors are greater than the combined investments of the manufacturers and exchanges. They, through organization, control the business, while the control should be with us.

"Our competitive ideas and desire to obtain from the public the ultimate nickel is to blame for much of our unpopularity. We should refrain from misleading, sensational and vulgar advertising. We should put our business upon a higher plane by refusing to exhibit indecent, sensational or criminal subjects. If we proceed upon these lines and labor for the perpetuation of our business it will not be long before the guns of our enemies will be effectually spiked. And we will have the unanimous support and approval of all right thinking people."

Carolina Convention June 29th to July 1st

The Theatre Owners of North and South Carolina will hold their annual summer convention at Myrtle Beach, S. C., from June 29th through July 1st, with approximately 300 expected, and Charles Arrington presiding. It is the organization's 29th year.

Additional to Mr. Arrington, other officers are H. R. Berry and Roy Rowe, vice-presidents, and Mrs. Walter Griffith, secretary.

The Associated Theatre Owners of Indiana are to hold their fourth annual summer convention from June 17th through 19th at the Potawatomi Inn, Pokagon State Park, that state. The organization is affiliated with the national Allied States Association.

Multiple Bills Debate at Illinois Allied Meeting

The growing number of triple bills was scheduled to be the principal topic at the meeting of the Illinois Allied at the Hotel Congress in Chicago on June 4th. Jack Kirsch, president, reported that 12 northwest Chicago houses have switched from dual to triple shows within the last few weeks and called upon the membership to bring about an end to the practice. A drive for single features is predicted by Illinois exhibitors.

Allied of New Jersey at its annual convention at the Hotel Ritz-Carlton, Atlantic City, June 11th to 13th, will hear Arthur W. Kelly, vice-president in charge of distribution for United Artists, as one of the principal speakers on its program. The convention will also include a conference of Eastern exhibitor leaders and a testimonial banquet for Lee Newbury, Jersey Allied president.

Remembering California's First Exhibitor Convention



COINCIDENT with the joint convention of the national MPTOA and the regional PCCITO in Los Angeles, here emerges pictorial reminiscence of the first big West Coast convention in September of 1912 with the gathering in San Francisco of members and guests of the Motion Picture Exhibitors League of California.

The Herald and its readers are indebted to the courtesy and the archives of C. W. Champney, president and business agent of the Moving Picture Projectionists Local 739, IATSE, of Redding, California.

In a letter discussing his interesting picture, Mr. Champney remarks: "I have made an effort to gain identification for some of those present, but the recollections were so hazy that they would tend to confuse.

"There are many faces that older members of the film industry will quickly recognize. I am sure they will find it easy to pick out William S. Hart, Broncho Billy and some of the extras of that time. I am also told that in the picture can be found Sig Grauman and R. A. McNeil of the Golden State Circuit, but I cannot verify that."

A generation of showmen, and their customers, has arrived in the intervening twenty-nine years. Trade problems which those men of 1912 organized to discuss and meet are still under discussion.

Many will find the memory hunt suggested by this picture of provocative interest. The Herald hopes to hear from showmen who identify members of the 1912 gathering and, presently, to present their identifications. Send them, please, to the news editor.

(Identifications)

. . . . . .

. . . . . .

Who remembers Who among these showmen and players assembled in San Francisco in 1912



WHAT THE WAR HAS DONE TO SCREEN IN ENGLAND

Pictures Still Made and the Public Still Pays to See Them After 20 Months of Bombs, Bullets, Blackouts

(Before the start of World War II, in the Fall of 1939, England represented close to 20 per cent of the world's motion picture market; from that country, Hollywood had 50 per cent of its foreign revenues.)

by AUBREY FLANAGAN

in London
(Written May 21, 1941)

Britain has reached its twentieth month of warfare. They have been twenty months of warfare in which all previously held standards and codes have been swept aside, in which the battle has been brought to the back streets and the civilian to the front line, in which hardly a district or town but bears some scar testifying to the sub-human code of the Nazi gangster.

Today, nevertheless, motion pictures are still being made in Britain, picture theatres are operating almost normally, in remote villages and in the blasted and shattered cities of Coventry and Plymouth, Bristol and in London itself.

This month a British film, started during the most bloody days of the Battle of Britain, was given its premiere at Folkestone, under the very nose of the Nazi guns.

The motion picture industry, a segment of the entire fabric of Britain, is carrying on, its surface ruffled maybe, but its heart beating steadily.

500 Theatre Casualties

Trace the pattern of the industry today and changes will be found in details, changes inevitable in face of the dislocation which warfare brings. The essential pattern remains. Despite this twenty months of bombing and blitz, out of some 4,500 picture houses only 658 have ceased to operate, either destroyed or put out of circulation by enemy action, or compelled to close by economic and military circumstances. Probably not more than 500 can be classed as direct war casualties.

Attendances have dropped approximately 25 per cent. Production figures have reached their lowest on record, with only 65 feature films made in the last quota year ending March 31.

Today the exhibitor is taking a higher theatre tax at his box office, paying more in wages and in operating costs, working to a lower margin of profit.

The calling of men to the colors has depleted the ranks of projectionists, faces the exhibitor with the danger, as we write, that, within a few weeks' time—unless some concession is made—he may have no one to man his projection box. But the picture houses remain open. Studios have been commandeered and materials rationed. Out of Britain's 78 odd stages probably not more than 20 are available at the moment. Technicians have been called to the colors and face the same dangers of dereservation of their projectionist confreres. Here again the industry faces critical interference with its functioning. Here again many of these studios which have been taken over by the Government are working full pelt.

Trace again that pattern of industrial operation and study its changing details. More picture theatres are open on a Sunday than ever before. The cinema going habits of the populace, direct result of nocturnal raiding, have changed so that the weekday evenings have dropped in commercial value and the weekend, notably Sunday, is now the peak of the box office week.

On the screens of every picture house, every day and in every programme, is at least one picture made by the Government, a Ministry of Information propaganda short. The practical interest of the State in the motion picture as a means of propaganda and instruction intensifies every day. . . . The tracery reveals finer changes in detail. The essential pattern remains.

Survey the picture houses of Britain. In Plymouth and Portsmouth, Liverpool and Swansea, are heaps of rubble and charred wood where once stood noble buildings. In the heart of London's West End the blasted and blackened Leicester Square Theatre stands foursquare to Metro's Empire which bears scarcely a scratch, where every day box office queues pay financial tribute to the appeal of the motion picture. In London suburbs and country towns local cinemas still stand on the streets, their frontages less placarded with posters than of yore, their vestibules darkened when the blackout descends. From Sunday to Saturday the box office figures testify that, in a country at war, the screen is still as essential to the British citizen as his cigarette and his morning newspaper. That in serving that essential need Hollywood remains the prime source is shown by the 400 U. S. films imported here in the last quota year.

Left Indelible Marks

On this pattern of industry the year past has left indelible marks, marks also which time will remove, others which may be traced to a wider and more vivid design. The cataclysmic and catastrophic force of warfare, as it is being waged today, makes stability difficult. How far these designs may spread, to what extent others may arise, it would be invidious to forecast. No change or new phenomenon which has been

(Continued on following page)

British Survey Finds Increases In Overhead, Grosses Down 52%

A vivid spotlight on the technique of survival in the face of Totalitarian War is supplied in a study of trade conditions in one of Britain's most blitzed areas, and undertaken by the exhibitor group responsible. The study, devised mainly around the question of Sunday trading and the Charity Tax, has made manifest more than one commercial fact.

It establishes that Sunday is now the peak day of the trading week, that though net takings during the week have decreased some 52 per cent, and on Sunday 30 per cent, the Sunday box-office turnover has risen from a relative 14 per cent of the week's total to 20 per cent. Out of some 280 picture houses normally operating in the area over 120 are now closed as a result of trading conditions, enemy action, etc.

The decline in weekly takings—consequent upon continued bombing, the shelter habit, evacuation of thousands from the worst affected districts—plus increasing overheads, and war expenditure, have made it difficult for many exhibitors to continue trading.

In some cases landlords have been known temporarily to reduce rents. In other instances where freeholds are owned and subject to mortgage or debenture, interest and principal repayments have been suspended. While some exhibitors have been able to cut overheads—thanks to less exterior lighting and poster display, etc.—this has been balanced by increased wages and higher running costs. Some exhibitors have, by lodging additional personal securities, had banking facilities extended.

Some 200 picture houses surveyed were found in the six months ending March, 1940, to have dropped 52 per cent in gross takings, as compared with the same six months in the previous year. The period, of course, included the winter and worst "blitz" months. Monday to Saturday takings declined some 55 per cent and Sunday takings 40 per cent. The Sunday gross figure in the previous year was approximately £250,000. In the last six months it dropped to £180,000.

Over the whole of the wide area surveyed one picture house in seven is now closed. On the inner and more vulnerable circle the proportion is two out of five. (The whole country has a closure total of roughly 12 per cent. Some smaller and heavily bombed towns reach a figure of 60 per cent.)

Out of 200 houses in the area under study which have closed since the war, only 35 are closed on account of bomb damage; 36 have been shut for economic reasons. All in all, probably 150 would claim as reason for closure "poor returns".

The WORLD'S GREATEST MAN HUNT ...THE SCREEN'S GREATEST THRILL!

BIG-GAME HUNTER! WOR



Capt. Alan Thorndike, big-game hunter! . . . Kenya, the Bengal and Borneo ring with the fame of his exploits!



Now he stalks the biggest game of all . . . the fiercest and most dangerous game of all . . . the world's most hated man!

CAPTURE! ESCAPE! STA



Ruthlessly, relentlessly, the pursuit goes on . . . the human prey ferreted out from every refuge on land or sea!



In the arms of a girl, a lovely stranger out of the shadows . . . this fleeting moment of respite!

LD'S GREATEST PRIZE!

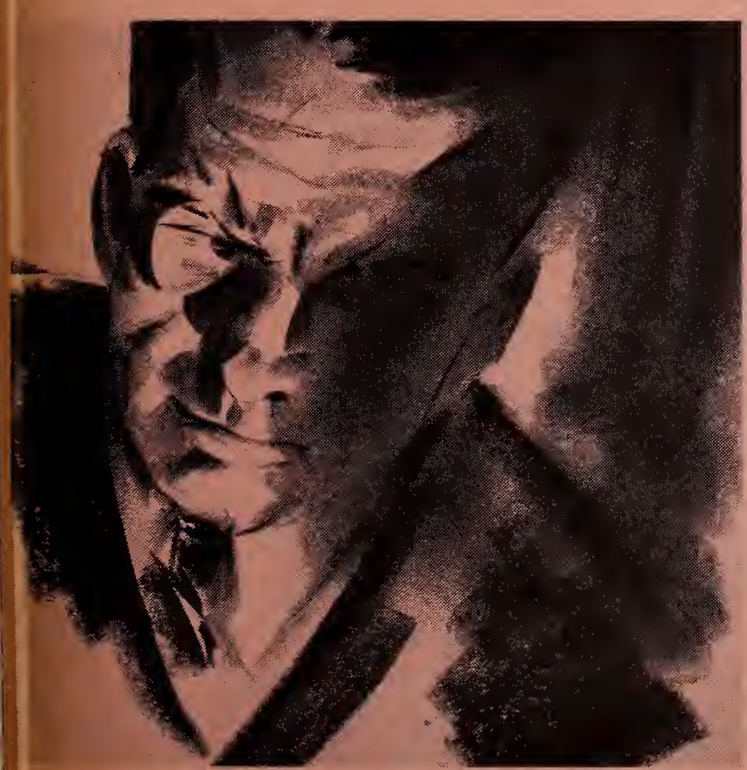


Captured in the very act of attempted assassination by Major Quive-Smith whose skill as a hunter is as great as his own!



Thorndike escapes and at once the greatest man hunt in the history of the world begins . . . the hunter is hunted!

KED BY RELENTLESS FOE!



Then, scenting the kill, Quive-Smith closes in . . . cornering his man 300 feet under the ground!



Thorndike is trapped . . . in a cave no wider than a coffin!

THE WORLD'S MOST FAMOUS HUNTER BECOMES THE WORLD'S MOST HUNTED MAN!

243 of the most thrilling scenes that ever gripped an audience!



starring

WALTER PIDGEON · JOAN BENNETT

with

GEORGE SANDERS • John Carradine • Roddy McDowall

Directed by Fritz Lang • Associate Producer Kenneth Macgowan • Screen Play by Dudley Nichols • Based on the novel "Rogue Male" by Geoffrey Household

20th CENTURY FOX

WAR AND THE SCREEN IN BRITAIN

(Continued from page 18)

registered can be traced back anywhere but to the explosive dislocation caused by the war.

The new theatre tax scale imposed last year by the Chancellor, after the industry had emphatically and pugnaciously repudiated his plans to impose the purchase tax on motion pictures, was a direct result of the Government's determination that the industry should make a higher contribution to the war chest. Finalized, too, were such matters as the new Exchange Agreement, establishing the amount payable back to the U. S. in dollars by the the American companies operating here. An Alternative Quota, based on finance rather than footage, was introduced. Little more is likely to be done to extend the Sunday opening of cinemas beyond the Emergency Regulations introduced by the Home Secretary last year. On the other hand it would be foolish to regard as finalized or inflexible the production position, notwithstanding that the quota remains on the statute book.

On the shelves of the Board of Trade, ready to be taken down and dusted off at any moment, are plans for a Films Commission with plenary powers of control over the industry. Production, though it continues, is in the melting pot, thanks to the Government's dilatoriness in making up its mind about the future, thanks to the commandeering of studios for war purposes, and thanks to the contentions of Mr. Ernest Bevin to allow key technicians to be called up for service, its final shape difficult to assess. The projected dereservation of projectionists brings with it, at worst, the possibility of the closure of thousands of cinemas. In actual fact an adjustment of the man power situation is not unlikely, if the work of a committee now sitting and representing both the industry and the Government reaches fruition.

Production Down

Statistically the production year has not been numerically fruitiful. Registration figures for the last quota period—March 1940 to April 1941—are as follows:—

Renters' Quota	42
Exhibitors' Quota	23
Total	65

Of these 19 were made on a double quota basis and three as triple quota.

The figures compare with 108 registered in the previous year and 103 the year before that. They represent 14 per cent of the reigstered total, as opposed to 22½ per cent demanded by the Act. This drop is traceable to war conditions generally, to the diversion of investment into other fields, armament manufacture, etcetera, but more directly to the continued haziness of the Government's plans regarding the industry and to the drainage on studio space, materials and man power.

U. S. interests here remain eager to make world market films. In so doing they could turn some of their frozen credits into dollars, getting returns not only here but in the foreign market. Without stars, or technicians, or studio space, or materials, it has proved well nigh impracticable. The sponsoring, despite these difficulties, of such films as "Quiet Wedding" and "Kipps," by Paramount and 20th Century-Fox respectively; and the tearing from the battered and bruised womb of Britain of Pascal's "Major Barbara," shows the goodwill and serious intention which exist.

In spite of veiled hints and nebulous promises that legislation would be amended to meet the wartime situation, no alteration to the existing quota law has so far been made by the Board of Trade. The institution of the monetary quota last May was merely an addendum to existing legislation. Under its provisions companies operating on a financial quota basis had to make, or acquire, 7,000 feet of British film for every 100,000 feet of foreign film imported. A specified amount, varying according to the percentages under the existing Act, had to be spent on British labor. The over-all labor cost of the film had to be not less than £3 per foot.

There were advantages for both sides of the bargain: on the one hand British labor interests were safeguarded and quota production encouraged; on the other less total footage was required by the Americans. The scheme, although only an alternative, was bitterly opposed by producers and the unions; by the one because it was considered to contribute nothing to British interests, by the other because it would supposedly lead to a 25 per cent decrease in production.

Deeper Causes at Work

The decrease in production would seem, nevertheless, to be due to deeper causes. As studios have increasingly been commandeered for storage, for offices and manufactories; as materials have been rationed and men have been called to the colors, as U. S. stars and directors have become less accessible, the situation has gradually worsened. Producers have complained and appealed for state finance. Labor has echoed the demand. Exhibitors have intensified their demands for a cut in the quota schedules. In Whitehall the sages of the Board of Trade, not improbably confused by the variegated demands of industry sections, last year evolved a secret plan for a Films Commission, called clandestine committees, pledged members to secrecy, omitted to consult the industry whose fate it was deciding. The scheme, shamed by the light of press revelation, was put aside, to be revived again in February this year by the new President of the Board of Trade, Captain Lyttleton. With it is tied up a plan to establish a Credit Bank to aid British production with, as its basis, the munificent sum of $2,000,000.

Thence, and with an emphatic repudiation of the scheme by all industry sections, save the labor unions, even by the Films Council itself, the Board of Trade has shelved both position and plan, suggested single feature bills and six-day runs as a palliative, been told by exhibitors and renters alike, and by the Films Council itself, that these wheezes are of no use and that what is needed is constructive Government action, release of men, material and studios, financial aid to those in need of it. With Bevin threatening to remove studio technicians from the reservation categories in which they had hitherto been placed above the age of 30, and an Emergency Committee appointed by the Ministry of Labor to investigate the man power situation and the needs of Services and industry in men and films and to make recommendation on the appropriate action, the situation rests, critical but not desperate. Should any impetus be given during thee forthcoming year to production, and indications are that Government needs will not be considered last, the role of the American companies here will not be supine.

The "freezing" here, during the current financial year, of all their revenues, above the $12,900,000 which last January's Exchange Agreement permits them to transmit to New York, provides also that frozen monies may be used for the production or acquisition of British films for the Home or foreign markets.

Worries over product, and the difficulties of fulfilling the quota, are not the only ones the British exhibitor has today. Overheads have increased considerably, war bonuses have been granted to labor, competition from Government and Service film enterprises have helped deplete their revenues. Expenditure has been necessary on air raid precautions, fire watching, war risk insurance, etcetera. Worst blow, however, during the year has been the need to increase the scale of admissions, a need compelled by the Government determination last year to impose further taxation on the industry. The original intention was to apply the Purchase Tax to films.

Purchase Tax Absorbed

In May last year the industry was summoned to be told by Government officials that the Purchase Tax would be applied to its commodity. An extra £5,000,000 was virtually demanded from the business. Despite a solid vote against this tax, despite a plain statement that it would virtually close down the industry by making it uneconomic for the Americans to import films and for exhibitors to show them, the Government remained insistent that the industry would have to pay up, even if payment be decided upon in another form. Trade meetings, Whitehall conferences, direct protest to the Chancellor ultimately achieved the final abandonment of the tax as a purchase tax, but only on the agreement that the trade would gather it in some other form, the only other obvious form being an increased entertainments' duty. After conversations between the trade and Government, a final schedule of theatre tax increases was agreed upon, a schedule which, to some extent, negotiated the difficulties of a higher duty bringing higher and uneconomic admission rates. In July the budget introduced these taxes with the estimate that they would yield another £4,000,000 to the Exchequer. The story of the trade's efforts to achieve an admission scale which would leave their trading economic, the abortive attempts of circuits to secure an all around 9d. minimum, the ultimate determination of various groups, districts and theatres to decide for themselves their financial destinies is both complex and lengthy.

Admissions have been increased all round and everywhere with an 8d. or 9d. minimum in most first run houses. The increases have, to some extent, brought changes in the marketability of variously priced seats, though they have hardly affected the sum total of attendances and grosses.

Where there has been a marked change is in the attendance habits of the cinema going public. Repeated and wide spread bombings and the growth of the shelter habit, late hours worked

(Continued on following page)

SAYS GOVERNMENT VIOLATED ORDER

Despite British Government assurance that no projectionists would be conscripted pending the result of a Government study of personnel needs, Arthur Moss of the Associated British circuit charged this week that projectionists were being called.

Meanwhile, in an effort to spur the Government to declare the film business an essential industry and exempt technicians from military service, the Cinematograph Exhibitors Association has indicated that unless immediate action is taken, half the British film houses will close and British production will cease.

BRITISH SCREEN 'ESSENTIAL INDUSTRY'

(Continued from preceding page)

at factories and workshops, coupled with the early curfew imposed, or volunteered, in vulnerable districts, have altered the whole pattern of weekly trade. Previously Monday to Saturday represented the most popular days, now they are less popular and trade is concentrated on Saturday and Sunday. In London, the most consistently bombed of all British areas, and which includes in its widest sphere 600 picture houses, the change is represented as follows: In the pre-war year Sunday takings represented approximately 14.19 per cent of the total takings for the week. In the first year of the war this had increased to 20.57 per cent. Trade, however, has declined in some of the London areas so that Sunday takings are down some 10.92 per cent in spite of the proportionate increase, whilst weekday takings have decreased by 40.82 per cent. (In the London County Council area alone, at the moment of writing, some 110 cinemas are still closed, as a result of enemy action, leaving approximately 173 operating).

Sunday Tax Protested

The switch-over in trade has been assisted by numerous districts availing themselves of last year's Emergency Order and, at the request of the military authorities, applying for power to open cinemas on Sundays. The new Sunday situation has, on the other hand, impelled wide-spread exhibitor protest against the Charity Tax on Sunday trading, because, it is contended, Sunday cannot now be considered an exceptional day since it is the pivotal point of the trading week. Further, many exhibitors in affected areas are working on so narrow a margin of profit that the Tax means the difference between a loss and a gain. In certain lesser affected districts, those country areas, for instance, where evacuees have been despatched and where Military and Air Force Stations are to be found, box office trading is better. In others it is solidly down on the pre-war average. In still others it is next to non-existent. Cinemas have been bombed and either destroyed or damaged. In some coastal areas they have been closed. In badly blitzed districts the exit of the population has depressed trade conditions intolerably. Stung to action by their grisly trading position, some exhibitor groups impelled the CEA to take action and persuaded the KRS to a lenient renting policy. Others, compelled to close down, complained bitterly against the stringent treatment which, it was claimed, had been meted out to them by the renters, protested against being compelled to give comprehensive and intimate details of their business position and that of all houses associated with them. Open war blazed out, with all the heavy artillery of the CEA turned on the KRS, died away in smoke as wiser counsels prevailed and the KRS agreed to withdraw their questionnaire and the CEA agreed to sit on a joint committee with the renters and examine every relief case individually.

Won "GWTW" Dispute

Meanwhile the Society recommended its individual members to give special and sympathetic consideration to badly hit exhibitors who could not pay the renters what they might have paid in happier circumstances. With the market limited it is not surprising that the exhibitor frequently has had the last word. He had the last word in the vexed "Gone With the Wind" dispute, which blazed and thundered in the earlier stages of the period under review, when Metro's 70 per cent rental, and 3s/6d-4s/6d admissions, were rejected completely and utterly by the exhibitors, and made the occasion of violent attacks on the renters in general and individuals in particular. The dispute was acrimonious and had unpleasant repercussions on other films and bookings, came to a stalemate with Metro sticking to their guns and the film being shown only in the West End of London and on road show lines in an infinitesmal number of houses.

That the market, though limited, has not been arid is reflected in the profits made in the last financial year by the two major theatre chains, Gaumont-British and Associated-British, whose chief, John Maxwell, died last October. Both corporations passed up a dividend, but Gaumont-British recorded a profit of £612,399 and Associated-British Picture Corporation a profit of £1,206,856. Not far behind were the Odeon Circuit with their trading profit for the same period £473,486.

Not the most happy or harmonious have been the relations of the industry with the Films Division of the Ministry of Information, that Government section charged with guiding propaganda through the channels of the motion picture industry. Despite the goodwill of the exhibitors, who have voluntarily given five minutes screen time in every program to a Government propaganda film, the Ministry of Information has more than once trodden on the corns of the CEA, not least unpleasantly, *vide* the Lafoten case, in depriving the newsreels of legitimate news, taken by Ministry of Information cameramen and passing it on to the exhibitors to show under his five-minute arrangement, although the subject had already been covered in one form or another. Sponsoring documentaries and propaganda films, either by direct commission or mere approval, or by its own Crown Film Unit, it has certainly achieved some prestige results in films such as "Men of the Lightship," "Squadron 992," "Britain Can Take It" and "Christmas Under Fire." It has considerably stimulated the production of the progressive realist film.

Extravagance Charged

On the other hand it has provoked the Government committee on expenditure to devastating criticisms, allegations of extravagance and inefficiency, interference with the industry and non-realization of the importance of the foreign field, beyond guaranteeing, early in 1940, £25,000 of the negative cost of a film which, at the time of writing, has not yet been shown. Leading producer Michael Balcon, who had hitherto been making films for the Ministry of Information, in December walked out on the Films Division, accusing it of a complete and utter lack of policy, of deplorable waste of time and money, of incursion into the industry's producer and distributor territory—and declared his intention of making his own propaganda films with private finance.

Not even the august Army Council has managed to avoid the criticism and objections of the industry, greatly for the indiscreet manner in which it launched its scheme for a mobile film unit to take motion pictures to troops in outlying areas, partially for the way in which it has operated the scheme itself. Not even the august presence of H.R.H. the Duke of Gloucester at the inaugural luncheon prevented exhibitor and renter leaders from telling the Brass Hats that they could not expect the industry to provide films until they had been asked—in the proper manner.

The Army Films Unit operates today with films supplied by the industry, but, despite the cordial relation which replaced the initial accrimony, it is not an affair of magnificence, but confines itself in the main to instruction rather than entertainment. On the high seas the Royal Naval Film Corporation, a pre-war creation, continues with trade collaboration to care for the motion picture needs of the British sailor. Otherwise F.E.N.S.A., a Government entertainment body and an offshoot of the Navy, Army and Air Force Institute, which caters to the entertainment and gastronomic needs of the Fighting Forces, provides films where it is not practicable for the industry to do so. Around the country, too, go some 200 odd mobile film units, sponsored by the Ministry of Information Films Division, bringing screen propaganda to the Orkneys and Scillys, to mountain villages and remote hamlets, not failing in so doing to tread once again on the corns of the industry by trespassing on the territory of local picture theatres, or by screening films which, it is claimed, cannot strictly be called propaganda.

Cooperation Prevails

Such expressions from official quarters are not the only order of the wartime regime. The most cordial relations have often marked the conversations of exhibitors and local authorities over opening hours. Though peremptory curfews were imposed on picture houses in many districts, sometimes as early as 7 p.m. in the worst months and in the worst districts, a spirit of cooperation has, in the main, enabled exhibitors to adjust their opening hours to suit geographical and seasonable circumstance. The Summer of 1941 is likely to see the vast majority of picture houses open until 10:30 or 11 p.m. With an adjusted blackout and a greatly extended daylight period it is hoped that the result will be to the benefit of the box office. As the blackout is set back to keep pace with the drawing dusk so hours will be adjusted backwards to allow earlier opening to offset earlier closing. In London a longer Sunday has been permitted the picture house with highly satisfactory box office results.

A Government gesture which has been appreciated, too, is the Board of Trade's war insurance for British films, under which by paying a premium of 2s/0d per cent per week and 2s/0d per cent per named person, the British producer can insure himself against interference by enemy action.

Future Uncertain

Out of these twelve months of difficulties and miracles, which the industry has survived, with scars maybe but surprisingly little damage to its sinews, will evolve a formula for continued existence. Just what that formula will be, of course, depends upon many things. It depends upon the Battle of the Atlantic, raging as we write, on Hitler's hammering at the gates of Egypt and the continued and intense bombing of Britain. It depends, too, on the Government's ultimate attitude to the trade as an essential service, on its decisions regarding the needs of the Forces in entertainment, on the statutory obligations of the various companies, on the essential urgency of screen propaganda and on the relations of foreign motion pictures to the dollar exchange situation.

For Good, and Evil

One potential factor for good and one for evil looms on the horizons. The closing of commercial, political and military ties between Great Britain and the United States should inevitably color and improve the Anglo-American trade situation. On the other hand invasion, still a possibility, may put paid to all schemes and intentions, demand an entirely new battle dress for Britain. No matter what the circumstances or conditions, it is nevertheless certain that the policy and practice of the industry here will be, as it was in the previous twelve months reviewed in these pages, to carry on. That is the British way.

U.S. INTERVENES FOR FIRST TIME IN A DECREE ARBITRATION CASE

Attorney General Files Brief in Chicago Case Pending Before Appeals Board; May Decide "Unreasonable Clearance"

Intervention this week by the U. S. Attorney General in the first motion picture arbitration appeal appeared likely to result in a far-reaching exposition by the Appeals Board of an arbitrator's jurisdiction in deciding what constitutes "unreasonable" clearance under the definitions of Section VIII of the New York consent decree. Filing of a Government brief this week as "friend of the court" in the appeal will also probably postpone for several weeks the currently due No. 1 appeal decision.

The Attorney General, through the motion picture section of the Department of Justice's anti-trust division entered its brief with the Appeals Board at New York on May 31st. Robert Wright, special assistant to the Attorney General, in charge of observing operation of the consent decree is understood to have prepared the intervening petition.

Chicago Case Appealed

Pending before Van Vechten Veeder, George W. Alger, and Albert W. Putnam, members of the Appeals Board, is the ruling of Charles P. Megan, arbitrator in the second Chicago case. Ben Banovitz, operator of the Ken theatre, Chicago, complained that clearance afforded to the Schoenstadt circuit's Shakespeare theatre was unreasonable under Section III of the decree. He named Paramount, RKO and 20th Century-Fox as defendant distributors. Mr. Megan's decision held that the Ken asked for a definite run, equal to that which the companies granted the Shakespeare, not clearance and dismissed the complaint. (See MOTION PICTURE HERALD, March 29th, page 17.) Under the rules of arbitration of the consent decree specific runs are not arbitratable until September 1, 1941.

The Government's petition to intervene in the appeal, and an accompanying brief were entered without forenotice with the Appeals Board at New York on Saturday, May 31st, during the Memorial Day holidays. It proved a surprise to many of the parties involved. An appeals decision had been expected this week on the basis of the record of the Chicago hearings. The New York board two weeks ago denied petitions by Paramount and 20th Century-Fox for permission to present oral arguments before the board.

Contending that under Section VIII of the decree an arbitrator has the power to say that two given theatres are not competitors, the Government, according to attorneys who have read its brief, asserts that the arbitrator may eliminate all clearance. It is argued that any clearance, in a situation where the theatres are not directly competitors, may constitute unreasonable clearance within the sense of the decree. If the Appeals Board, in line with the Government brief, grants Mr. Banovitz's motion to set aside the Chicago ruling and holds the Shakespeare's indefinite clearance over the Ken to be "unreasonable" it will support a new and very broad interpretation of the "clearance clause" attorneys say. It is believed in some quarters that it would result in the filing of many new clearance cases in situations which had previously believed to fall under the Specific Run category, which is not subject to arbitration until September 1st

At Washington, filing of a brief by the Department of Justice in the Ken arbitration case was said by department officials on Tuesday to be without special significance but in line with an understanding reached when the consent decree was set up that any time some important construction of the decree was involved in an arbitration proceeding the Government would be permitted to file a brief with the Appeals Board setting forth its position.

It was indicated that the department would probably take such action with respect to every issue brought before the national appeals board which has a bearing on the decree. There is no intention on the part of department officials to attempt any further presentation of the Government's position beyond the brief, which is offered for the consideration of the board in deciding the issue of the arbitrator's powers in the Chicago case.

Amended Briefs Granted

The Appeals Board has granted attorneys for Paramount, 20th Century-Fox and RKO until June 7th to file amended briefs in reply to the government intervenor. On Tuesday they indicated that, as in the case of the original appeal brief, they would enter a short joint reply. The Government intervention does not in any way alter their original appeal argument.

It is reported also, that in its brief the Government declares that under Section VIII an arbitrator must regard clearance not only in relation to the time involved but to the areas served by the respective theatres. Although the Ken and Shakespeare theatres are less than four blocks apart, the Government is said to have asked the Appeals Board in its first ruling to declare that proximity be considered as a basis for a clearance award. Paragraph six of Section VIII declares that the arbitrator shall take into consideration "the extent to which the theatres involved compete with each other for patronage."

First Cases in Atlanta

Two new cases, first for the tribunal, were filed this week at Atlanta, Ga., by a Miami, Fla., independent operator who seeks clearance from four of the Big Five. An unaffiliated major circuit was named with the distributors as a competitor for the first time in any of the cases filed to date. Previous circuits named in complaints have been associated with one or another of the consenting distributors.

Aaron H. Courshon, operator of the Parkway theatre at Miami names Paramount, Warner Brothers, and Metro-Goldwyn-Mayer in his first clearance complaint. He cites 16 theatres operated by Paramount Enterprises, Inc., asserting that they have first run clearances of 120-50 days over the Parkway. Named are the Sheridan, Colony, Cinema, Beach, Paramount, Olympia, Roxy, Rex, Tivoli, Dade, Regent, Boulevard, Hialeah and Flagler theatres in Miami and the Coral Gables and Canal theatres, Coral Gables.

A second complaint, also filed by Mr. Courshon in behalf of the Parkway names 20th Century-Fox alone and 12 houses of the independent Wometco circuit which, he alleges, receive 150-day first run clearances from Fox. The theatres operated by Mitchell Wolfson and Sidney Meyer named in the complaint are the Lincoln, Surf, Cameo, Plaza, Strand, Center, Biltmore, Tower, State, Miami, Mayfair, and Cocoanut Grove.

Filing of the first complaint in Atlanta leaves only five tribunals, Des Moines, Indianapolis, Kansas City, Omaha, and Seattle without any arbitration complaints on their records. During May 14 new cases were filed compared with 16 complaints registered during April.

Intervenors were filed during the week by interested parties at Washington and San Francisco. In Washington Cases No. 4 and 5 the Danville Enterprises, Inc., operator of the Dan, Capitol, and Rialto in Danville, Va., intervened in the cases filed by L. W. Lee of Danville. At San Francisco, Fox West Coast Theatres, Inc., intervened in the clearance demand of William Symfy, operator of the Rita theatre near Vallejo. Mr. Symfy, who has not yet opened his new house, alleges that RKO, Paramount, and Warners have set excessive clearance for already established houses.

At the continued hearing of the San Gabriel theatre clearance case in Los Angeles on Tuesday Herbert T. Silverberg, counsel for the distributors, asked that the complaint be dismissed on the ground that it requested specific run and was out of the arbitrator's jurisdiction until September 1st. Herbert Cameron, arbitrator, took the motion under consideration. Hearings resume June 11th.

Clarence Eynon, Denver attorney, will arbitrate the clearance complaint of the Nile Theatre, Mitchell, Neb. Hearings start June 12th.

At Pittsburgh clearance hearings on Case No. 2, Beacon theatre and William Green against all five were set for June 23rd. The Biordi Brothers complain, Case No. 3 was postponed from May 29th to June 11th.

Further postponement of Cincinnati Case No. 1, William Vance versus Loew's, Paramount, Warners and 20th Century-Fox was announced, moving the hearing from May 28th to June 5th.

New York Case No. 7, Lyric theatre, Oyster Bay, against all five was postponed until August 1st at the request of all parties. It is one of the longest postponements recorded to date.

ARBITRATION CASES FILED TO DATE

The following is a summary of the arbitration cases filed to date:

Filed This Week:

Atlanta—Two on Clearance

Previously Reported:

Clearance	49
Some Run	21
Withholding Prints	1
Total to June 4th	73

Hearings Held This Week:

Buffalo Case No. 4

Los Angeles Case No. 1

Breen Visits RKO Studio

Joseph Breen, RKO's new studio chief, and until recently Production Code Administration head, a post he resigned several weeks ago, paid his first official visit to the RKO Hollywood studios Thursday, May 28th, presiding at a dinner for Dr. Pedro Colman, dean of the University of Brazil. Mr. Breen has been staying at his Hollywood PCA position, pending appointment of a successor. Meanwhile he is familiarizing himself with RKO studio operations, and is expected to attend the company's sales convention in New York June 16th, as an active executive.

Variety Clubs for Coast, Houston

John H. Harris, national president of the Variety Clubs of America, left Pittsburgh June 5th by strato-liner for Los Angeles, where he will discuss plans for organizing a Hollywood tent, with Walter Wanger, Duke Clark, John Roy Johnston and other West Coast executives. While in California, Mr. Harris will attend the MPTOA convention and complete arrangements for sending the new edition of "Icecapades" to Atlantic City for its opening in Convention Hall on July 24th.

A Houston branch of the Dallas Variety Club is being organized by Al Lever, Houston manager for Interstate Theatre circuit.

Join Charity Committee

Five Variety Club members have been added to the executive committee of the Philadelphia Chapter of the National Foundation of Infantile Paralysis. Variety men now included on the committee are: Chief Barker, Dr. Leon Levy, Jay Emanuel, James Clark, Isaac D. Levy, Al Boyd, Charles Goldfine, Frank McNamee and Ted Schlanger.

Variety Club members of Indianapolis have booked the Opera Under the Stars company for performances at the Indiana State Fair grounds, for June 25th and 26th. Proceeds of the shows will be used to send underprivileged boys to summer camps, it was announced by Chief Barker, Kenneth T. Collins. Plans also are being launched for the tent's annual golf tournament, and the proceeds from this event will go to help meet expenses of the blood bank established by the tent last year at the Indiana University medical center.

Rubin Awarded Medal At Syracuse University

Syracuse University presented its George Arents Pioneer Medal to J. Robert Rubin, vice-president and general counsel of MGM, last Saturday, May 31st, at its annual commencement exercises. Chancellor William P. Graham made the presentation. Mr. Rubin is an Orange alumnus of the university.

In bestowing the medal, Chancellor Graham read the citation: "Alumnus of Syracuse and native of our city, you have had a memorable career. . . . Admitted the bar, you chose New York City as your place of residence, and for a time you engaged in the political life of that city. . . . But your chosen profession of law called you into its active service and with that relationship you have become one of the country's outstanding leaders in the motion picture industry."

Dr. Peale Named Advisor

Following the appeal of Warner Brothers for a technical assistant on the production of Hertzell Spence's biography of his father, "One Foot in Heaven," the Rev. Dr. Norman Vincent Peale, pastor of the Marble Collegiate Reformed Church, New York, has been designated by a committee of Protestant clergymen, representing various denominations and sections of the country, to serve in that capacity.

Ted Wynn in Buffalo

Ted Wynn, new RKO exploitation representative for the Buffalo and Albany territory, has taken up his headquarters at the company's Buffalo exchange.



By Staff Photographer

HONORS for RICHARDSON—A delegation from the Society of Motion Picture Engineers this week called on Frank H. (Bluebook) Richardson, projection editor, and presented a scroll of appreciation for his services to the art. Left to right: Sylvan Harris, Herbert Griffin, Mr. Richardson, Paul Larsen, Donald Hyndman.

Havana Exhibitors To Honor O'Connor

by RAMON PEON
in Havana

Edward O'Connor, Metro-Goldwyn-Mayer branch manager in Havana, was to be guest of honor at a luncheon given by Cuban exhibitors and the local Federation of Film and Theatrical Reporters of Cuba on June 7th at the Royal Palm hotel.

▽

A short subject depicting the activities of Nazi agents in Latin America is in production in Havana. Saviur Cancion and Rogelio Pujol are the producers. It will be available in both Spanish and English versions.

▽

Ferrer de Couto, popular motion picture columnist and commentator, will be given a dinner to honor his 20th year as a film trade reporter. Ernesto P. Smith, Columbia manager here, and Ramon Garcia, of Universal, are in charge of the affair.

▽

Jorge Pineyro, technical director of Educational Pictures of Cuba, has returned from New York to handle the Cuban agency for Dupont raw stock and all 15 and 35 mm Victor Animatograph equipment. A new plant will be constructed to produce Spanish versions of Erpi pictures in 16 mm.

Teamsters Withdraw Pickets

Pickets have been withdrawn from New York film and legitimate houses employing orchestras under an understanding reached between the Theatrical Teamsters Union Local 817 and the theatres. The teamsters have been at odds with Local 802, the musicians union, over the handling of band instruments and paraphernalia.

'No Competition', 16 mm Men Say

Sixteen mm. film distributors are actively furthering their unwritten but understood pledge to refrain from competition with established 35 mm. theatrical exhibition, the Allied Non-Theatrical Film Association, headquarters of which are in New York, claimed on Monday. It was added that the organization, to explain further the legitimate aims of 16 mm. non-theatrical exhibition, was preparing a booklet for distribution in their field among theatre owners, and to other interested parties—explaining, in the words, of the Association:

". . . the service the 16 mm. field renders to the community through schools, clubs, churches, hospitals, institutions and communities not otherwise reached by the theatrical field."

In a special statement, reiterating the standing agreement of the members of the association, an agreement embodied in the by-laws, the Association on Monday asserted, "It is not the purpose of the 16 mm. field to compete with the 35 mm., but rather to cooperate in such a way that each will recognize the other's value and place in an industry which provides the entertainment and a medium of education to a big nation."

William K. Hedwig is president of the Association.

Eastman Elects Flint

Directors of the Eastman Kodak Company on Wednesday elected Charles K. Flint vice-president, and appointed Edward S. Farrow production manager. Succeeding Mr. Farrow as assistant production manager is William S. Vaughn.


MOON OVER
MIAMI
IN TECHNICOLOR!







MOON OVER MIAMI

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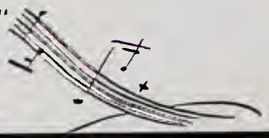




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"LOVELINESS AND LOVE"
"YOU STARTED SOMETHING"
"IS THAT GOOD?"
"SOLITARY SEMINOLE"



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STUDIO LABOR SEEKS NEW BASIS FOR NEGOTIATIONS, PACT THREATENED

Guarantee of Autonomy, Abrogation of Basic Pact Among Repercussions of Indictment of Browne, Bioff in New York

by VANCE KING
In Hollywood

Indictment, two weeks ago, of IATSE union leaders George E. Browne and William Bioff on charges of extorting money from film companies under threats of calling studio and other strikes has shaken union labor in Hollywood to its base and may result in an entirely new system of negotiations affecting not only the IATSE studio locals but other internationals' studio units as well.

Reportedly at stake are the continuance of the internationals' studio basic agreement, in which six internationals participate and negotiate for their Hollywood locals, guarantee of permanent restoration of autonomy to IATSE locals, and the possibility of a rebellion among rank and file members of the IATSE's ten Hollywood locals who at present are at an impasse with producers in negotiations over demands for new wage scales and conditions presented to studio heads months ago.

Local Requests Resignation

What might possibly be the first open break of an IATSE studio local was reported Tuesday following a meeting of Studio Electricians' Local 728, at which a resolution was reported to have been adopted requesting Bioff, Browne and their aides to resign. Executives of the local refused to confirm or deny the report on the ground that disclosing information of business meetings was against the local's by-laws.

Great interest in the developments surrounding the Browne-Bioff indictments and in indications that U. S. Attorney Mathias Correa in New York is continuing the investigation into the alleged conspiracy in which $550,000 assertedly changed hands, has been evinced by the locals' members and officers in Hollywood.

Whether other IATSE officials will receive official attention from the Federal Grand Jury in New York which returned the Browne and the Bioff true bills is a matter of much speculation, inasmuch as the conspiracy count specifically states "and others."

Sitting on the sidelines also anxiously awaiting developments are CIO organizers who lost their initial jousts with the IATSE in the 1937 Federated Motion Picture Crafts strike and also in their backing of the fight of the United Studio Technicians Guild against the Browne-Bioff combination in a consent election held in 1938 under the auspices of the National Labor Relations Board.

Focal point of the CIO sponsored attack then (the Technicians Guild readily admitted at that time that the CIO was aiding it morally and financially) was the Browne-Bioff regime and the power that Browne wielded in being able to create a "state of emergency" and cancel autonomy of the locals at will.

Guild strategy at that time failed in an attempt to take over the jurisdiction held by the five IATSE locals. Four of the locals voted in the NLRB election, almost as a unit, for continuing under IATSE rule, while the strength of the Guild came mainly from the dissident members belonging to the Studio Technicians Local 37. Shortly after the Alliance was victorious in the election, the international officers suspended Local 37's autonomy, dissolved it into five smaller units and granted them new charters, revoking for all time the charter of Local 37.

The civil litigation that followed, and which lasted for months in Los Angeles County Superior courts, will be echoed when the Los Angeles County Grand Jury takes up an investigation this week reportedly into the testimony given by IATSE executives in the injunction suit brought by Joseph Carpenter, president, and other officers of Local 37, in an attempt to stop the dissolution and hold intact the funds of Local 37 which, at the time of the takeover, amounted to thousands of dollars in bank deposits. Harold V. Smith, business representative of Sound Technicians Local 695 then and now, and at that time also international representative appointed by Browne, and Floyd Billingsley, of San Francisco, international vice president then and now, have been summoned by the inquisitors. Smith, subpoenaed last week, said he was not informed why he was wanted for questioning.

Business Agents Negotiate

IATSE business agents, representing the ten studio locals, have decided to embark on a program of conducting their own negotiations without asking for the help of the international. Meeting last week and enlarging their committee to consist, with them, of three added representatives of each local, the group is awaiting word from the producers on their insistence for an early meeting to discuss the new wage scales and working conditions they demand. The letter asking for an immediate hearing with the producers was addressed to Y. Frank Freeman, president of the Association of Motion Picture Producers and chairman of the producers' labor negotiations committee, instead of to the regular producer labor contacts, Pat Casey, who is now in New York, or Fred Pelton, his assistant.

On Monday, it was said in New York Mr. Casey would proceed to the Coast, to confer with IATSE union heads there.

The IATSE locals' committee met Monday night, in the office of chairman Harold V. Smith business agent of the Sound Technicians Local 695. Results were not divulged. However, it was reported there was discussion about civil litigation for back wages, if the Wages and Hours Administration's forthcoming report did not mention the subject. Mr. Smith particularly has been seeking back overtime wages for members of his local, whom, he asserted, worked 54 hours a week even after the Wages and Hours Act became effective. Laborites in Hollywood say some $3,000,000 in back pay is due workers.

The IATSE locals' committee has drawn up rules and regulations to govern its conduct in negotiations and expects to present a "united front" in the talks with the producers.

Heretofore, ever since the restoration of autonomy of the studio locals which had been removed by Browne several months after his accession to the office of the international presidency in 1935, the locals have not been lax in appealing to the international president or Bioff, his "personal representative," when reaching an impasse in negotiations with the studios.

It was Bioff who personally took charge of the negotiations in 1939 when, in September, upon threat of a national strike, both by Hollywood locals and projectionists throughout the country, he obtained a ten percent raise for the locals' members.

It was Bioff who, as chairman of the Conference of AFL Studio Unions, obtained in November of that year a ten percent increase in wages for ten small unions in Hollywood, this also upon threat of a strike which also would involve the IATSE.

Got 10 Per Cent Increase

It was Bioff, also, who gave orders from Chicago, where he was waging an unsuccessful fight to keep from serving a jail sentence on a pandering conviction of years ago, that called off a one-day strike of sound technicians at Republic when that studio refused to sign an agreement calling for 54 hours wages for 42 hours work. Bioff, according to an announcement, ended the strike upon his promise to negotiate a settlement with Herbert J. Yates, Republic board chairman. To this date, however, matters at Republic are "status quo" as far as the sound men are concerned.

In December of 1939, three of the four unions then in the international agreement received ten percent salary increases, the musicians alone of the carpenters, electricians and teamsters not receiving a raise. At that time the utility workers and the plasterers were included in the basic agreement, making a total of six in all to continue under the major pact to this day. (The carpenters in August of that year also received a ten percent increase to make up for the differential in other crafts' scales denied the union previously in a dispute.)

Since December, 1939, there have been no meetings of company heads and leaders of the six international unions, several matters having interfered in the meantime. At first, curtailment of foreign markets due to the war abroad made it disadvantageous to the unions to seek an upward adjustment of wage scales.

Then, too, came the question of the adaptability of the Wages and Hours act to certain classifications of studio workers who have been and are working hours beyond the statutory limitations without receiving the required overtime. In a hearing lasting several days in Los Angeles, Chief Examiner Merle D. Vincent of the Wages and Hours division left for Washington to prepare his recommendations, first announcing, however, a period of several weeks' time during which attorneys for producers and unions could file written briefs and contentions

(Continued on following page, column 1)

BROWNE IN NEW YORK JUNE 20TH

George E. Browne, president of the International Alliance of Theatrical Stage Employees, who, along with his Hollywood "personal representative," Willie Bioff, was indicted two weeks ago by a New York Federal Grand Jury on a charge of extorting $550,000 from Twentieth Century Fox, Loew's, Paramount and Warners, will be arraigned in that city's Federal Court June 20th. He surrendered last week in Chicago.

Meanwhile, Bioff waived extradition on Tuesday and posted a $50,000 appearance bond. A removal hearing, scheduled for Thursday was cancelled.

Hollywood Unions Stir in Rebellion

(*Continued from preceding page*)

supporting their requests for inclusion and/or exclusion of the questioned crafts from and in the provisions of the act.

In the background is a jurisdictional fight between Studio Utility Employes Local 724, whose international is a signatory to the pact, and the IATSE Utility Workers Local 727, the latter organization having filed before the regional office of the National Labor Relations Board charges of discrimination, in the granting of work, against the producers. Principal complaint is that the studios are not honoring work permits granted laborers by IATSE Local 727 and have wrongfully discharged its members. Studio Utility Employes Local 724 has the work of destruction of sets and laboring on all permanent construction, under jurisdictional lines laid down under the internationals' agreement.

Local 724 lost about half of its members to Local 727 following the turmoil growing out of the 1937 strike of the Federated Motion Picture Crafts, commonly referred to as the painters' strike, and the Technicians' Guild fight with the IATSE which was followed by the dissolution of Local 37 and the creation of Local 727, along with four other new units of the alliance.

Under the basic agreement, international officers, having before them the recommendations only of its Hollywood locals, alone do the negotiating with the company heads. Representatives of the Hollywood locals sit in on the deals, but generally have no voice outside of presenting the demands approved by the organizations' members.

There exists a so-called gentleman's agreement, or tacit understanding, that the wage scales and conditions negotiated by the major companies apply to the workers in the independent studios. It was the negotiating on its own with independent studios and sound companies that brought Sound Technicians Local 695 to its strike at Republic. The IATSE, however, has not been a party to the basic agreement for some years.

Although several IATSE locals had asked the international's help previously this year in obtaining a satisfactory readjustment of wage scales, the locals have decided to steer away from that course, under the present circumstances.

U. S. Mediation Seen In Disney's Strike

The strike by the Screen Cartoonists Guild, Local 852, against the Walt Disney studio, on Monday neared its second week, workers having walked out last Wednesday morning, when the studio asked for an NLRB election instead of conceding the Guild had a majority of workers. On Monday, too, the United States Conciliation Service was reported intervening.

Union officials were said to have told the Service they'd confer with Disney officials if the latter would grant immediate recognition to the union as the sole bargaining agency for Disney cartoonists.

At the same time, Fox West Coast circuit executives were said to have told Guild men asking withdrawal of Disney cartoons, that the circuit would observe its exhibition contracts.

The studio this week reported normal routine, with only 309 of 1,214 employees not working. The Guild claimed 450 strikers.

The Guild has asked support of other unions; and the Society of Motion Picture Film Editors discussed this Tuesday. The sound technicians' union ordered its members not to cross the picket line. The Photographers' union said it would give similar orders to 25 workers. However, other union workers, through Monday, had been crossing the line.

'Father' of Variety Boys Camp Honored



R. E. GRIFFITH



L. M. RICE

A FATHER'S DAY celebration will be held June 15th by the Boys Camp of the Variety Club of Texas in honor of R. E. Griffith, its collective father and benefactor. It was Mr. Griffith who conceived the idea of the camp and donated 540 acres of Texas fields and woodland on the banks of the Leon River, to make it an actuality. During 1939 and 1940 over 1,200 underprivileged boys enjoyed the camp, and this year plans call for the accommodation of 750 boys to attend during two-week periods.

Paul Short, chief barker, of the Tent, has assigned James Owen Cherry to arrange the outing, picnic and celebration. L. M. (Mike) Rice, chairman of the committee in charge of operation of the camp, and R. J. O'Donnell will be the speakers.

Fox Theatres Corporation Trustees Dismissed

In a final report of Milton C. Weisman, Kenneth P. Steinreich and Leopold Porrino, trustees of Fox Theatres Corp., it was disclosed in the New York supreme court the corporation had a net operating profit of $10,645 in 1940 and will have a possible profit of $10,000 in 1941. The report was approved by Justice Felix Benvenga, who discharged the trustees.

Final allowances of $2,500 were made to Mr. Steinreich, $1,875 to Mr. Weisman, and $628 to Mr. Porrino. Fox Theatres was also authorized to sell property held by it in the Bronx, N. Y., the assessed value of which is $8,000. This consists of a loft and remains of an office building. A dividend of ½ per cent was authorized to be paid creditors. Attorneys Hirson and Bertini were given $6,000 for their services.

The assets now total $168,278, all that remains of an estate valued at $35,000,000 a decade ago. The trustees were appointed to liquidate the assets of the company by former Judge Martin T. Manton on February 24th, 1939.

Sonotone Leases Offices

The Sonotone Corporation, manufacturers of hearing devices for theatres and other places, with a factory at Elmsford in Westchester County, New York, has leased the seven-story building at 570 Fifth Avenue New York for ten years. Brown, Wheelock, Harris, Stevens, Inc., and Cushman & Wakefield were the brokers who arranged the leasing of the building.

Theatre Concerns Incorporate

Michael F. Walsh, Secretary of State in Albany, N. Y., has issued papers of incorporation to two new exhibition companies, Garnett Operating Corp. and Classic Features Theatres, Inc. Grenart Operating Corp. has $20,000 capital stock with Benjamin R. Raphael, Brooklyn, Susanne Groves, St. Albans, L. I., and George Blake, Brooklyn, as directors. Classic Features Theatre, Inc., has 100 shares of stock, with Freda Jarrett, Esther Bergman and Beatrice Gillman, 229 West 42nd Street, New York, as directors and Philip F. Jacobs, same address, as filing attorney.

Goldstein, Decker Join

Louis Goldstein, of Astor Pictures of Southern California, has joined with Sam Decker of Majestic Pictures, and the two will operate jointly under the name of Majestic Pictures Distributing Corporation, at the latter's present headquarters, 1928 South Vermont Avenue, Los Angeles.

Schools Use Films

Motion pictures are being put to increased use for educational purposes by the Birmingham, Ala., city schools. According to T. R. Wright, principal of the Barker School and chairman of the visual education committee, 12 elementary schools and six high schools now have sound film equipment.

New Washington Exchange

Paramount will build a new exchange building in Washington, D. C., to cost approximately $100,000.

SPECULATION OVER NEW SALES ORDER DELAYING PRE-SEASONAL ACTIVITY

MGM, Paramount, Warners, UA Silent on Convention Plans; RKO, Columbia and 20th Century-Fox Schedule Meetings

With the start of new order selling under the consent decree only a few weeks away, convention dates and sales policy for at least four major distributors, three of them signatories to the New York anti-trust suit pact, remain undisclosed. Metro-Goldwyn-Mayer, Paramount, Warner Brothers and United Artists continue to answer convention queries from exhibitors, their own sales staffs, and the press with the same "under consideration" reply advanced weeks ago.

None of the 'Big 5' consent decree signers have as yet held conventions, at this comparatively late date. Of the five, only RKO and Twentieth Century-Fox have scheduled national sales meetings to announce plans for selling the first of the "blocks-of-five" in which manner the 1941-42 product must be offered to exhibitors. Both meetings are scheduled for New York's Waldorf Astoria hotel, in mid-June, within a few days of each other. RKO will meet June 16-20, and 20th Century-Fox June 17-19.

Future Speculative

Behind the uncertainty of convention plans, which in most cases are two or three months later than last year when all companies were well into field selling the 1940-41 product by mid-June, lies a general admission that what eventually will happen under the new decree sales system is still highly speculative. Privately, executives freely admit that they just don't know what the exhibitor response to trade shows, block-of-five offerings, and regional purchasing restrictions will be. There are many guesses, often founded on long years of experience, but few officials are prepared to hazard any general definition of policy or set up new practices until they see how things take form.

Only Universal, of the "Little Three" and the small independent producers have had their annual sales meetings. Anxious to be first in the field, and to sell as many '41-'42 program pictures as possible before the big distributors start operations, the independents in most cases met earlier this year than last. Several started their annual sales push several months in advance of their customary date. Reports on the success of the maneuver are conflicting. Some sales managers claim record pre-season sales. In other quarters it is reported that theatre operators are unwilling to make commitments for any pictures until they, too, can see what will develop when the majors launch consent-decree sales operations. The independent circuits are particularly reluctant to sign for next year's pictures from the independents until they see what wares the Big Five display, and how.

It is generally conceded, however, that the early campaigners had everything to gain and nothing to lose by getting first to the field and that when the '41-'42 selling competition gets hot they will not have lost by their early missionary work. Optimists among them say that unless the initial major offerings are world-beaters exhibitors will flock to the unrestricted block offerings of the independents to guarantee a year-long product supply.

Besides uncertainty of sales procedure the Big Five are slow to call the usual pre-season convention because of the decree's blocks-of-five restraint. Hitherto they have always offered for sale—on paper only—practically all of their yearly program, in some instances as many as 60 pictures. Obviously the decree restriction that distributors offer no more than five pictures in a group, and then only after they have been trade shown in the district where they are to be sold, eliminates many of the reasons for the traditional all-out national convention to ballyhoo the season's program.

More regional sales meetings, both at the start of the selling year and during its course may be substituted for the former national parley. Many executives are known to feel that such a plan would enhance the promotion of each blocks-of-five by setting the sales ballyhoo, within the organization itself, and in the field, closer to the release and selling dates. The latter dates, formerly up to a year apart appear likely to be reduced to intervals of a few weeks.

Indications from Warners, where sales officers have openly expressed doubt as to whether there will be any Warner convention this year, tend to support reports that the company will go the decree's block-of-five restriction one better, and offer many of their pictures singly, or in combinations of two or three. If such is the case periodic regional gatherings to boost important A films, or seasonal strings of them, may form the basis of the policy.

Paramount's "Show and Sell"

Paramount is expected to be ready with its formula for '41-'42 sales sometime next week following the return of Neil F. Agnew, vice-president in charge of sales. Mr. Agnew has been on a tour of exchanges, studio, and key distribution centers for a last check on ex-

(Continued on following page)

Distributor Sales Convention Dates for Last Year and This

Convention dates for eleven distributing companies as held last year and as held or planned for this year are as follows:

	1940-41 Date and Place	1941-42 Date and Place
Columbia	May 11th-14th, Atlantic City (Eastern Region) June 4th-7th, Chicago (Western Region)	June 7th, 8th, Chicago—Congress (National)
Metro-Goldwyn-Mayer	May 6th, 7th, San Francisco May 13th, 14th, Chicago May 17th, 18th, New York May 20th, 21st, Washington	Tentatively in late June or early July, probably regionals
Monogram	April 21st, 22nd, Dallas, Tex. (National)	April 4th, 5th, 6th, Hollywood (National) Regionals: San Francisco, April 19th; Chicago, April 20th; New York, April 27th; Southern, no date set
Paramount	May 24th, 25th, 26th, Los Angeles	Date not set
Producers Releasing	None	March 29th, 30th, 31st, Chicago
RKO Radio	May 27th, 28th, 29th, New York	June 16th, 17th, 18th, New York—Waldorf Astoria
Republic	May 28th, 29th, San Francisco June 4th, 5th, August 15th, November 20th, Memphis June 6th, 7th, August 8th, November 19th, Chicago June 11th, 12th, August 1st, November 11th; March 6th, 7th, New York	February 24th, 25th; May 19th, 20th, Hollywood February 27th, 28th, Kansas City March 3rd, 4th, Atlanta March 6th, 7th; May 27th, 28th, New York; May 22nd, 23rd. Chicago
Twentieth Century-Fox	April 12th, 13th, 14th, Chicago	June 17th, 18th, 19th, New York—Waldorf Astoria
United Artists	May 13th, 14th, 15th, New York May 16th, 17th, 18th, Chicago	Regionals—dates not set
Universal	May 11th, 12th, 13th, Atlantic City May 17th, 18th, 19th, Chicago	February 8th, 9th, 10, Chicago (National) Regionals: Chicago, February 12th; Cleveland, February 15th; Philadelphia, February 16th; New Orleans, February 18th.
Warner Brothers	June 10th, 11th, 12th, Pittsburgh (Eastern and Canadian) June 17th, 18th, 19th, Chicago (Western and Southern)	No date set

'NEW ORDER' DELAYS SELLING PLANS

(Continued from preceding page)

hibitor sentiment towards the blocks-of-five. The company, it is admitted, hopes that the function of selling and trade-showing may be combined successfully and expresses interest in a regional sales meetings plan to aid the "show and sell" innovation.

Metro-Goldwyn-Mayer executives are currently on the Coast conferring with the studio on the make-up of their first blocks, and to determine how many blocks will be offered immediately. William F. Rodgers, general sales manager, is expected to announce new season plans on his return next week.

Revealing that trade shows of 1941-42 product would start in the field "almost immediately" after its national sales convention in New York on June 16th to 19th, RKO-Radio became the first of the Big Five to indicate definite plans for meeting the trade screening requirements of the consent decree. Previously RKO was the first company to state its policy on blocks of five when Ned E. Depinet, vice president in charge of sales, announced that the first group would be ready for the New York meeting. (See MOTION PICTURE HERALD, April 19, page 8)

Mr. Depinet, in announcing the company's convention plans at a meeting of the Associated Motion Picture Advertisers in New York on April 17th outlined the advantages to exhibitors of trade showings:

"It is as logical that exhibitors will build up larger patronage if they screen all pictures before licensing and playing them and really set out to cash in on all the value of each picture and try to milk it dry. The old habit of pulling a picture and grabbing another whenever one doesn't stand on its own feet, without much exhibitor help, will not be so easy. We will have to do business with what we have and add to the efforts of selling them instead of pulling them."

No Communal Screenings

Communal screening arrangements are out as far as RKO is concerned, Mr. Smith added. "We will show and sell our product independently of what anyone else may do. That has always been our policy and it will not change under decree selling," he declared. Last month MOTION PICTURE HERALD, in a survey of tentative operating plans under the blocks-of-five requirement, reported that some of the major companies had discussed community screening rooms, or joint operation of a "trade show theatre" in larger exchange centers.

RKO, however, will rely on its present facilities in the branch offices, augmented by independent arrangements with local and circuit theatres and large independent screening rooms to provide room for both special and routine screenings. Mr. Depinet and A. A. Schubart, director of exchange operations, recently completed a study of the company's exchanges and are reported to have drawn up a city-by-city list of possible screening facilities. Local managers for each picture will choose the arrangements which will provide the best accommodations for the number of exhibitors expected to attend the trade show.

Affiliated circuit theatres, when available, and other large metropolitan houses will be used for special trade screenings by RKO, but the company will not use so-called "previews" or pre-release runs in its own theatres as trade shows. RKO officials expressed doubt that public performances, even with special reserved sections for exhibitors, would meet the consent decree definition of trade shows. They cited the decree definition which states that a "trade showing is an exhibition of a feature at a theatre or projection room for the benefit of exhibitors generally." They questioned whether a public performance of any sort could be construed as "for the benefit of exhibitors" and indicated that RKO screenings will be restricted to the trade.

Probably not more than one picture will be screened at a time, under the RKO system. Trade showings, starting after the New York convention will be from two months to three weeks in advance of release of the picture. In the case of top pictures special promotional trade screenings will be arranged in each district a month or six weeks ahead of release.

The problem of showing pictures to exhibitors in each of the 32 RKO exchanges is not expected materially to complicate setting release dates. A basic national release date will be set for each picture, and while availability of prints for district trade showing may vary in some instances, requiring a local release date, the divergence in no case is expected to exceed a few days.

Press Announcements Planned

RKO will rely principally on the trade press announcements prescribed in the decree to notify exhibitors of routine screenings. Special invitations, mailing lists, and salesmen's personal contacts, will also be used, however, to invite exhibitors to the trade screenings of leading pictures in each block-of-five.

Currently RKO has eight 1941-42 pictures before the camera or in the cutting room, according to reports from Hollywood. Among the titles which will probably be on hand for the New York convention and receive the first experimental trade showings in the field are: "Before the Fact," co-starring Gary Grant and Joan Fontaine; "My Life with Caroline," starring Ronald Colman; "The Devil and Daniel Webster," with Thomas Mitchell, Walter Huston, Anne Shirley, James Craig and Simone Simon; "Father Takes a Wife," with Adolphe Menjou and Gloria Swanson.

Also in preparation are: "Unexpected Uncle," "Journey Into Fear," starring Michele Morgan; "Joan of Paris," with the same star; "Through the Thin Wall," starring Charles Laughton; "The Mayor of 44th Street," a new Kay Kyser musical; "Valley of the Sun"; an untitled feature on radio news broadcasting, to be directed by Irving Reis; an untitled horse racing yarn in Technicolor to be produced and directed by David Butler.

Home office officials qualify all plans and prophesies on trade show practices with the observation that the success or failure of trade shows as a selling medium will depend on the exhibitor response. Sales chiefs will carefully check attendance and reaction at the first screenings. Meanwhile, it is readily admitted, all plans "are subject to change without notice."

Columbia Opens First Of Two Sales Meets

Columbia opens the first of two national sales conventions Saturday for a two-day session at the Hotel Drake, Chicago. A. Montague, general sales manager, announced that the first convention marks a departure from the company's usual policy in that it is a national executive sales meeting. Home office executives and sales heads, as well as Columbia division and branch managers will attend. Harry Cohn, president of Columbia Pictures, is expected from Hollywood. Jack Cohn, vice-president, and Mr. Montague, head the home office delegation at Chicago.

Plans for the second convention, to be attended by the entire Columbia sales force will be decided upon at the executive session in Chicago.

Mr. Montague will preside at the two-day session in Chicago, at which time an analysis of the company's forthcoming 1941-42 product will be presented. Columbia's full program of features and short subjects will be reported in detail, it was stated.

Among the home office executives who will attend the convention are Rube Jackter, assistant sales manager; Lou Astor, circuit sales supervisor; Lou Weinberg, circuit sales supervisor, and M. J. Weisfeldt, short subjects sales supervisor. In addition to these sales executives, the home office contingent will include Hank Kaufman, Bernard Zeeman, Maurice Grad, George Josephs, Seth Raisler, Vincent Borrelli and Joseph Freiberg and David A. Lipton, advertising and publicity director.

Division and branch managers present from the field at this first national executive sales meeting include:

Southern division manager Sam Moscow of Atlanta; branch managers R. J. Ingram of Atlanta; Joseph Gins of Charlotte; J. B. Underwood of Dallas; J. J. Rogers of Memphis; C. A. Gibbs of Oklahoma City; and H. Duvall of New Orleans.

Midwestern division manager Phil Dunas of Chicago; branch managers M. H. Evidon, Des Moines; O. J. Ruby of Milwaukee; H. J. Chapman of Minneapolis; and J. H. Jacobs of Omaha.

Central division manager Carl Shalit of Detroit; branch managers W. Guy Craig of Indianapolis; B. C. Marcus of Kansas City, Mo.; C. D. Hill of St. Louis.

Mid-East division manager Sam Galanty of Washington; branch managers A. S. Moritz of Cincinnati; L. Zucker of Cleveland; A. H. Levy of Pittsburgh, Pa.

Western division manager Jerome Safron of Los Angeles; branch managers R. C. Hill of Denver; W. C. Ball of Los Angeles; J. R. Beale of Portland, Ore.; W. G. Seib of Salt Lake City; L. E. Tillman of San Francisco; L. N. Walton of Seattle.

New York division manager Nat Cohn of New York; branch managers Irving Wormser and Sol Trauner of New York, Joe Miller of Albany, I. H. Rogovin of Boston; Phil Fox of Buffalo, T. F. O'Toole of New Haven; H. E. Weiner of Philadelphia.

National Screen Meeting At New York, June 16–19

National Screen Service and its affiliates, National Screen Accessories and Advertising Accessories, Inc., will hold their annual sales gatherings at New York on June 16th to 19th, George Dembow, vice-president in charge of sales, reported this week. Sessions will be at the Waldorf-Astoria. This year NSS is replacing previous regional gatherings with the one meeting in New York. All home office executives, district, and branch sales managers, and field sales and service men will attend.

Republic Adds to '41-'42 Serial List

Republic Pictures in Hollywood announces four serials for its 1941-42 product roster. In addition to "Texas Rangers" the company will make "Robin Hood," starring Roy Rogers; "Fu Manchu Strikes Back," a Sax Rohmer mystery thriller, and "Dick Tracy's Revenge," based on a comic strip. H. S. Brown will produce the chapter pictures with Jack English and William Whitney directing.

Thirteen shorts in production at the Warner studio in Hollywood raises activity in the shorts department, headed by Gordon Hollingshead, to an all-time peak.

YOU CAN DEPEND ON PARAMOUNT FOR THE SUMMER SEASON!

PARAMOUNT'S product for the first 9 months of the current season is the talk of the industry! We're now swinging into Summer with one smash hit after another.

PARAMOUNT gives you the big ones when you need them most!

Paramount Pictures

UNPARALLELED DELIVERY...

MAY 30

Now piling up terrific grosses from coast to coast!

"I WANTED WINGS"

starring **Ray Milland • William Holden • Wayne Morris • Brian Donlevy**
with Constance Moore • Veronica Lake • Harry Davenport • Directed by Mitchell Leisen

JUNE 13

"Sure-fire!"—*Box Office.* "Top-notch!"—*M.P. Daily.*
Every other critic echoes this applause.

"ONE NIGHT IN LISBON"

starring **Fred MacMurray • Madeleine Carroll** with Patricia Morison • Billie Burke
John Loder • Dame May Whitty • Edmund Gwenn • Reginald Denny • Billy Gilbert
Screen Play by Virginia Van Upp • Based on a Play by John Van Druten • Produced and Directed by EDWARD H. GRIFFITH

JUNE 27

Another grand outdoor thriller from the company that knows how to make them best!

"THE PARSON OF PANAMINT"

with **CHARLIE RUGGLES • ELLEN DREW • PHILLIP TERRY** • Joseph Schildkraut
Porter Hall • Henry Kolker • Janet Beecher • Paul Hurst • Based on the novel by Peter B. Kyne
A HARRY SHERMAN Production • A Paramount Picture • Directed by William McGann

Paramount Pictures

AUG. 15

The stars . . . the thrills . . . the spectacle of "Hurricane" . . . PLUS the ticket-selling power of gorgeous TECHNICOLOR

In three summer months Paramount gives you...
SEVEN SOLID SUMMER SMASHES!



Hope's hot as a firecracker...and Paramount times the release for a showman's natural!

"CAUGHT IN THE DRAFT"

starring **Bob Hope • Dorothy Lamour** with **Lynne Overman • Eddie Bracken**
Clarence Kolb • Paul Hurst • Produced by B. G. DeSylva • Directed by David Butler



One of the greatest screen properties of all time backed by a super-selling campaign!

"THE SHEPHERD OF THE HILLS"

starring **John Wayne • Betty Field • Harry Carey** • *IN TECHNICOLOR!*
with Beulah Bondi • James Barton • Samuel S. Hinds • Marjorie Main
Screen Play by Grover Jones and Stuart Anthony • Based on the Novel by Harold Bell Wright
Directed by Henry Hathaway



The big musical comedy smash that will make America kiss the blues goodbye!

"KISS THE BOYS GOODBYE"

starring **Don Ameche • Mary Martin** with Oscar Levant • Virginia Dale • Barbara Allen • Raymond Walburn • Elizabeth Patterson • Jerome Cowan
Connie Boswell and ROCHESTER • Based on a Play by Clare Boothe • Directed by Victor Schertzinger

...LOMA OF THE SOUTH SEAS"

...rring **Dorothy Lamour • Jon Hall • Lynne Overman**

Paramount Pictures

PARAMOUNT GIVES YOU ITS

BIGGEST HITS

TO GIVE YOU YOUR

BIGGEST SUMMER BUSINESS!

Nothing held back . . . no schedules switched . . . every picture ready for release! No wonder the word is out! **PARAMOUNT** is "The Hottest Company in the Business!"

SPRING, SUMMER, AUTUMN, WINTER . . .

DEPEND ON PARAMOUNT!

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

The Angostura-Wupperman Corporation, manufacturers of Angostura Bitters, which Hollywood's Frank Morgan's family has handed down in secret process for 121 years (Frank Morgan is Frank Wupperman), is advertising the thousands of Americans who are migrating to the West Indies for army and navy air base developments, to take generous doses of their bitters to help them meet the climatic conditions of the islands, tropical heat being as enervating as it is. Rum, they say, is the staple drink of the islands, and Angostura Bitters, they add, go very nicely with it. Long, cool, frosted Tom Collinses are no soap.

▽

If anyone is interested, one can join, in New York, the League for Better Understanding, the League for a Woman for President, League for Less Noise, League for Fair Play, Society for the Prevention of Disparaging Remarks About Brooklyn, the Society for the Bible in the Hands of Creators, the Society of Life and the Society for the Prevention of Asphyxial Death, Society of Mayflower Descendants, Society of the Second War with Great Britain, Society for Stability of Money, the Committee to Study the Organization of Peace, the Committee on Character and Fitness, Committee for the Study of Suicide, Committee for the Protection of Holders and Bonds Sold Through the F. H. Smith Company, or the Committee of French-American Wives.

▽

Jimmy Cagney, Bette Davis, Ann Sheridan, Eddie Robinson, George Raft and Wayne Morris are going to fly for Britain's Royal Air Force. They won't fly planes. They'll use their own wings, for Cagney, Davis et al are the names of homing pigeons being trained at the San Fernando Valley ranch of Tennant C. Wright, Warner production manager. The birds are being trained by Wright for the purpose of making emergency hops in case an RAF plane runs into difficulties. The birds will be cooped up in the belly of the ships and will be released with messages bearing the location of the disabled plane and will wing back to the home base to let the commander know about the pilot's trouble. Wright is donating 25 birds to the British.

▽

Now that "Fantasia" has left the Fulton Theatre in Pittsburgh, the tale can be told. It seems that for seven weeks, a local ballet dancer rehearsed on stage back of the screen, because she wanted to use Stokowski's music. Ann Wald, 16-year old, wrote manager John Walsh, Jr., asking freedom of back stage in order to improve her technique, including the audience bows, which the audience couldn't see. He okayed. She rehearsed.

▽

Right under our towering editorial windows in Rockefeller Center, Adrian Grasselly, in the British Empire Building, started the other day to chop up the President Vargas diamond, a little 726-carat item, worth a mere $2,000,000. The first chip, knocked from the stone by Grasselly after a year's study of the diamond, weighed 21 carats. It's available for $30,000. Mr. Grasselly intends splitting the big stone into little ones of from five to fifty carats.

When the lads and lassies of the Disney cartoon factory in California went on strike, last week, they had in hand an ideal theme song: 'Hi ho, hi ho, it's off from work we go.'

▽

Charles Penley, formerly general manager of Paramount Theatres in Great Britain, and now a Flying Officer with the Royal Air Force, 'somewhere in England', writes to say hello to all his old friends in Paramount both in New York and at the Coast. 'Tell them all we're doing fine,' he adds.

▽

Bob O'Donnell, head of the large Interstate Circuit, with Karl Hoblitzelle, down Texas way, has introduced the *Run-Around Athletic Club,* making all of his house managers and others eligible for membership when Interstate's home office executives give them the 'run-around.'

The club's motto: *Futility. Frustration. Finality.* Heez Waitin is president, I. M. Sittin is treasurer.

Tyred N. Wheary, chairman of the membership committee, has prescribed the following conditions and circumstances under which membership is issued:

1. Show positive proof that one or more pairs of trousers have been worn thin in southern portions waiting for an audience with 'Mike.'
2. Six or more consecutive and futile attempts to obtain interview with 'Mike.' (This gives apprentice membership only).
3. Left waiting by 'Mike' in same town he is in for three hours or more.
4. Left waiting for 'Mike' three or more days in town where he is not. (Life membership).
5. Ability to smile with tongue in cheek when 'Mike' advises, 'I'm too busy today, see me sometime next week.'

▽

All that was left of one London movie house after Hitler's 'blitzkrieg' airealists passed by was a billboard standing atop broken steel and stone, with the notice: KENT TAYLOR and LINDA HAYES . . . I'M STILL ALIVE.

▽

Harold Wengler, advertising-publicity impresario of Altec Sound Service, reports the opening of the Bean theatre, in Boston, Georgia.

▽

A Chicago woman discussing married life, observed, "After being married 22 years my husband and I are just like Romeo and Juliet. When we go to the movies, he sits on the main floor while I go to the balcony."

▽

An unusual aftermath to the reams of publicity, breaks accorded the recent visit to the Harvard Lampoon annual dance by Hal Roach's new star, Marjorie Woodworth, appears in the *Editor and Publisher.*

Using a photograph of Miss Woodworth (Wham Girl) sitting in the lap of the bronze statue of old John Harvard himself the *Boston Post* took a full page ad institutionalizing their 'staid' publication by comparing the press coverage given to the "Wham" girl, to the increased circulation of the *Post.* They used the headline "Who Packs the WHAM in Boston?," to tie-in the photograph of Woodworth. United Artists press agents insist that's something.

When an eastern reporter revealed that Groucho Marx had been made Doctor of Humor at Harvard, and was to start lectures there in September, it was the first the comedian had heard about it. And he hasn't heard much else since, receiving wires requesting further details.

In response to the latter, he dispatched the following wire from M-G-M sound stage where he was working with Harpo and Chico in "The Bargain Basement," to Harvard:

"My reported appointment to Harvard professorship couldn't have surprised me more if it had been Yale. I could take Harvard in my stride but can Harvard take Yale? I'd like to know what do I do now as I only have one pair of pince nez and a motheaten sweater with 'Oh you kid' on it.

Groucho Marx

"P.S.—Personally, I'd be willing to duck both colleges and sign up for free at Bryn Mawr girls' school."

Groucho"

▽

The many friends in Hollywood of Anatole Litvak will be pleased to learn that he is to direct "Hot Nocturne."

▽

Charlie Moore, reporting from Hollywood, concludes that a good stomach ache isn't an absolute necessity for movie actors, but it helps.

During filming of Paramount's "Henry Aldrich for President," Jimmy Lydon, Martha O'Driscoll, John Litel and Dorothy Peterson sa down to a dinner which lasted, on and off, all day and required the following items:

Two dozen baked potatoes.
Two gallon of shredded carrots.
Three gallons of vegetable soup.
One gallon of country gravy.
One gallon of salads, with dressing.
Five large stalks of celery.
Six loaves of bread.
Two quarts of pickles.
Two gallons of coffee.
Two gallons of milk.
Six cocoanut custard pies.

Maybe they didn't eat all this, large supplies being necessary for replacements for retakes.

▽

No Comment Department, **United Press reporting from Rome:**

The newspaper Popolo d'Italia of Milan appealed to Deanna Durbin today not to aid the British.

"Dearest Deanna," the newspaper said, "in the past we always had a soft place in our heart for you. However, today we fear that you, like the remainder of American youth, are controlled by the President and perhaps tomorrow will see fine American youth marching into battle in defense of Britain.

"If this is so, you don't yet know how hard life will be for the youth of tomorrow. Why doesn't American youth break the chains which are blindly dragging the entire nation into a war in which it will be defeated?

"To be able to gnaw the Axis, steel tough jaws are necessary and not rosy ones used to chewing gum. If you only knew how good and beautiful are the children of Rome and Berlin and how much poetry there is in the youth of Europe, then you wouldn't listen to your and our enemies."

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Reluctant Dragon

(RKO Radio - Disney)

Disney Varieties

With "The Reluctant Dragon" Walt Disney has demonstrated, as in "Snow White and the Seven Dwarfs" and in "Fantasia," his belief that the new and novel should be attempted so that additional forms of screen entertainment may be discovered. The feature cartoon was born with "Snow White" and in "Fantasia" Disney artists gave visual representation to classical music. Now in "The Reluctant Dragon" a full length motion picture has been welded together out of a tour of the studio and the presentation of several short subjects, one of which gives the title to the whole film.

Robert Benchley as a man persuaded by his wife to attempt to sell the idea of filming Kenneth Grahame's "The Reluctant Dragon" to Walt Disney is the unifying link for the picture. On his way to see Disney he has numerous adventures during which he manages to see the inside workings of the studio and three complete short subjects. At length he finds Disney in a projection room and is shown the latest production "The Reluctant Dragon"; the opening scenes were filmed in black and white and the rest, including all the interpolated shorts, are in color.

This Disney combination cartoon and studio tour is not revolutionary in the same sense as the word was applied to "Snow White" and "Fantasia" but it possesses solid entertainment values—almost everyone likes to see how pictures are made, especially cartoons, about which comparatively little has been previously shown. Also Robert Benchley has a number of amusing sequences, and best of all, this picture, like all films from the Disney workshop, is stamped with those characteristic qualities which have been applauded in shorts and features produced by that organization.

The Disney touch is most manifest in one of the short subject sequences "Baby Weems" which introduces a technique of using more stills than animated drawings. "Baby Weems" is a charming story of a remarkable child who talks from the time he is two days old. He becomes so involved in the problems of the day that his own parents are not even allowed to see him. Just before a momentous address to the nation, Baby Weems is taken ill. Upon his recovery his premature wisdom and gift of speech are lost and the world immediately forgets him. But his own parents are delighted for their baby is returned to them.

The sequence on "The Reluctant Dragon" is in the pattern of feature length cartoons but it is much shorter. A dragon and a knight, fearful of each other, wage a mock battle. Both would prefer to be poets but circumstances force them to pretend to fight. While pleasing in its way this subject hardly measures up to the exacting standards which Disney has set for himself in shorts and features, the letdown is perhaps especially noticeable after the excellent "Baby Weems" subject.

The exhibitor may find that one of the best selling points of "The Reluctant Dragon" is that it takes one right through the cartoon studio and shows in a delightful way how those subjects are produced. The name of Robert Benchley coupled with a Disney feature also is of considerable exploitation value. Special sound effects created by the Sonovox, an instrument which allows any sound, as that of an animal, to come from a human, are other new attractions.

Seen in a studio projection room.—MARTIN QUIGLEY, JR.

Produced by Walt Disney. Distributed by RKO Radio. Musical score, Frank Churchill and Larry Morey. Additional dialogue, Robert Benchley and Harry Clork. Director of photography, Bert Giennon. Film editor, Paul Weatherwax. Art director, Gordon Wiles. Set decoration, Earl Woodin. Sound recording, Frank Maher. Assistant director, Jasper Blystone. Production manager, Earl Rettig. Director of photography for technicolor sequences, Winton Hoch. Color director, Natalie Kalmus. Special sound effects by Sonovox. Technicolor sequences directed by Alfred L. Werker. Cartoon sequences directed by Hamilton Luske. Assisted by Jim Handley, Ford Beebe and Erwin Verity. Story "Reluctant Dragon" sequence by Ed Penner, T. Hee. "Baby Weems" sequence by Joe Grant, Dick Huemer and John P. Miller. Art direction, Ken Anderson, Hugh Hennesy and Charles Philippi. Backgrounds, Ray Huffine and Arthur Riley. Special effects by Ub Iwerks, and Joshua L. Meador. Animation by Ward Kimball, Fred Moore, Milt Neil, Wolfgang Reitherman, Bud Swift, Walt Kelly, Jack Campbell, Claude Smith and Harvey Toombs. The people: Robert Benchley, Frances Gifford, Nana Bryant, Barnett Parker, Buddy Pepper, Claud Allister, Billy Lee, Florence Gill, Clarence Nash, Norm Ferguson, Ward Kimball, Jimmy Luske, Alan Ladd, Truman Woodworth, Hamilton MacFadden, Maurice Murphy and the staff of the Walt Disney Studio. P. C. A. Certificate No. 6875. Running time, 73 minutes. Release date, June 27th, 1941. General audience classification.

Angels With Broken Wings

(Republic)

Novelty Comedy

This is an oddly constructed comedy offering showmen the names of Binnie Barnes, Gilbert Roland and Billy Gilbert for exploitation use and a group of the studio's "starlets" in support. Leo Gorcey and Sidney Blackmer are other names available for billing.

Utilized chiefly as framework for comedy situations, the story concerns the efforts of three teen-age daughters of a widow to disentangle their mother's fiance from a previous matrimonial alliance. Their efforts include an attempt to persuade his first wife that she is insane, which fails, and another to promote her interest in a rich man by way of diminishing her interest in the gentleman of the first part.

Produced by Albert J. Cohen and directed by Bernard Vorhaus, the picture is developed in unorthodox routine, sometimes to advantage, sometimes not. Unevenness of pace and partial lack of coherence mar the whole, detracting somewhat from screen value of a picture which is, however, above average in relation to budget.

Previewed at the Studio City theatre, near Hollywood, to a midweek audience of considerably less than capacity proportions which laughed intermittently, chiefly at individual incidents and bits in which various players displayed their comedy ability.—W. R. W.

Produced and distributed by Republic. Producer, Albert J. Cohen. Director, Bernard Vorhaus. Photographed by Ernest Miller. Edited by Edward Mann. P. C. A. certificate 7263. Running time, when seen in Studio City, 72 minutes. General audience classification.

CAST

Sybil Barton	Binnie Barnes
Don Pablo Vincente	Gilbert Roland
Mary Wilson	Mary Lee
Billy Wilson	Billy Gilbert
Jane Lord	Jane Frazee
Steve Wilson	Edward Norris
Charlotte Lord	Katharine Alexander
Punchey	Leo Gorcey
Lois Wilson	Lois Ranson

Hands Across the Rockies

(Columbia)

Bill Elliott Western

This latest of the "Wild Bill Hickok Adventures" is not up to standard. Story, photography and cast are notably lacking in assistance rendered to the picture's star, Bill Elliott, who does his best with the chore assigned him.

In addition to Mr. Elliott, the cast includes Mary Dailey. Dub Taylor, Kenneth MacDonald, Frank Larue, Donald Curtis, Tom Moray and Stanley Brown. The story, in brief, has "Wild Bill" come to the small western town of Independence in order to avenge the death of his friend's father. While there, he uncovers another injustice being perpetrated by the same gang which has caused the original murder, and rights both wrongs at once.

Eddy Waller, as a circuit judge, deserves favorable mention for his handling of a comedy assignment.

Leon Barsha, working on the low-budget side of the studio, produced, and Lambert Hillyer directed.

Previewed at studio projection room.—WALTER SELDEN

Produced and released by Columbia. Director, Lambert Hillyer. Assistant director, Milt Carter. Photographer, Benjamin Kline. Film Editor, Mel Thorsen. Sound engineer, Eddie Bernds. P. C. A. No. 7225. Release date, June 19, 1941. Running time, when seen in Hollywood, 57 minutes. General audience classification.

CAST

Wild Bill Hickok	Bill Elliott
Marshal Crawley	Mary Daily
Johnny Peale	Stanley Brown
Cannonball	Dub Taylor
Judge	Eddy Waller
Jennings	Hugh Prosser
Jessop	Kenneth MacDonald
Crawley	Frank La Rue
Dade	Don Curtis
Hi	Tom Moray
Red	Art Mix
Finney	Harrison Greene
Marshal Beemis	Slim Whittaker

Paper Bullets

(Producers Releasing—K-B Productions)

Crime Melodrama

"Paper Bullets" squeezes into its fast moving 70 minutes about every atom of entertainment that could be extracted from its story of politics and protected gambling and can take its place on the basis of quality among the better types of crime melodramas, the film to be distributed by Producers Releasing Corp., makes an auspicious debut in film production of the brothers Kozinsky, under the banner of K-B Productions.

Depicting politics in a large western city, it tells of a reformer who takes to the radio in his vice crusade and who is forced to become a member of the "syndicate" in control of illegal activity upon threat of exposure of an earlier crime. It also is a tale of two boys and a girl who grew up in an orphanage and who by circumstances are drawn together when they are adults. One boy and the girl engaged in crime and the other, not.

Joan Woodbury, as the girl who turns to crime after being "railroaded" to prison for an offense which she did not commit, and Jack LaRue and John Archer, a Wrigley-Jesse Lasky

(*Continued on page* 40)

TIME OUT FOR RAVES!

Read what the Coast preview critics have to say about the timeliest of musicals...with the year's biggest personality parade!

★ "HOLLYWOOD.—TIME OUT FOR RHYTHM first-rate show ...Top performances. Ann Miller pleases greatly with her fine dancing and singing. Her youth and those gams make a pretty eyeful. You can't go wrong on TIME OUT FOR RHYTHM!"
—FILM DAILY

★ "A cinch to hit the proper note with all classes of moviegoers. Contains practically everything in the musical book in talent, song and story. Impressive list of names. Ann Miller strikes new high. A neat entertainment package."
—LOS ANGELES EXAMINER

★ "Certainly a picture of satisfactory values... It will please."
—LOS ANGELES TIMES

★ "Shines and sparkles. Ann Miller's well worth the price of admission." *—LOS ANGELES EVE. HERALD & EXPRESS*

★ "A fast show. This reporter predicts considerable commercial success. It is Ann Miller's picture...As fast a thing on feet as this town has ever seen...The prettiest pair of legs in show business since Ann Pennington. For those who seek quantity, it's a bargain." *—HOLLYWOOD CITIZEN-NEWS*



TIME OUT FOR RHYTHM

with

Rudy VALLEE * Ann MILLER * Rosemary LANE
Allen JENKINS * Joan MERRILL * BRENDA and COBINA
The 3 STOOGES * Richard LANE * SIX HITS and a MISS
and Glen GRAY and his CASA LOMA BAND

Story by Bert Granet • Screen play by Edmund L. Hartman and Bert Lawrence

COLUMBIA PICTURES

REVIEWS OF FEATURE PRODUCT

(*Continued from page* 38)

air show contest winner, as the other orphans, play the principal roles, with Linda Ware, last seen with Bing Crosby in Paramount's "The Star Maker," as a singer whose career is furthered by the trio. Others included are Vince Barnett, Philip Trent, George Pembroke, Selmer Jackson, Kenneth Harlan, Bryant Washburn.

The Kozinskys—Maurice as producer and Franklin as his associate—show in their first film that budgetary limitations are not necessarily entertainment limitations. Phil Rosen, the veteran director, kept the tempo of the story at a fast clip from the start to the climax in which the members of the "syndicate" are convicted.

Miss Ware sings two songs, one of them, "Blue Is the Day," by Maurice Kozinsky, Johnny Lange and Lew Porter, being a good popular number bet.

Previewed at the RCA projection room, Hollywood to a press and professional audience which gave every indication of thoroughly enjoying it. Some viewers saw similarities between some of the characters portrayed and real life figures.—V. K.

Produced and released by Producers Releasing Corporation. Maurice Kozinsky, producer. Associate producer, Franklin Kozinsky. Production manager, Mack V. Wright. Assistant director, Arthur Gardner. Cinematographer, Arthur Martinelli. Musical director, Johnny Lange and Lew Porter. Art director, Frank Dexter. Sound, Buddy Meyer. Film editor, Martin G. Cohn. P. C. A. No. 7340. Release date, May 30th, 1941. Running time, when seen in Hollywood, 70 minutes. General audience classification.

CAST

Rita Adams.....Joan Woodbury
Mickey Roma.....Jack La Rue
Donna Andrews.....Linda Ware
Bob Elliot.....John Archer
Scribbler.....Vince Barnett
Jimmy Kelly.....Alan Ladd
Harold De Witt.....Philip Trent
Kurt Parrish.....Gavin Gordon
Clarence De Witt.....George Pembroke
Chief Flynn.....William Halligan
Bruce King.....Bryant Washburn
Lou Wood.....Robert Strange
Joe Kent.....Alden Chase
Jim Adams.....Kenneth Harlan
Fagan.....Alex Callam
District Attorney.....Selmar Jackson

Thieves Fall Out

(Warner Brothers)

Comedy and Criminals

Eddie Albert and Joan Leslie, the romantic twosome who appeared in similar roles in the recently released "The Great Mr. Nobody" and "The Wagons Roll at Night" are again costarred in this production of comedy and romance. Directed by Ray Enright the picture is novel in its presentation and theme although the dialogue is ofttimes trite and laborious.

The story revolves around two young people who want to get married but are prevented from doing so because of financial difficulties. The young man, in an effort to raise funds so that they may be married and start his own business, borrows on his far-distant legacy. Their troubles begin when two racketeers gain control of the legacy and attempt to swindle it from the couple.

Supporting Albert and Miss Leslie are Jane Darwell as the boy's grandmother with a vocabulary of expressions and slang common to that of racketeers and the underworld, which incidently, borders most of the time on silliness, Alan Hale as the boy's father, William T. Orr, John Litel, Anthony Quinn, Edward Brophy, Minna Gombell and others who aid in presenting an entertaining comedy and romance.

Reviewed at the Brooklyn Strand theatre where a late afternoon audience enjoyed the humorous situations as they arose but were noticably quiet when parts of the dialogue overreached for sprightliness.—GEORGE SPIRES.

Produced and distributed by Warner Brothers. Executive producer, Hal B. Wallis. From a play by Irving Gaumont and Jack Sobel. Director of photography, Sid Hickox. A.S.C. Art director, Max Parker. Dialogue director, Gene Lewis. Film editor, Clarence Kolster. Sound, Stanley Jones. Music by H. Roemheld. Gowns by Milo Anderson. Makeup by Perc Westmore. Running time, 72 minutes. Release date, May 3rd, 1941. P.C.A. Certificate No. 7008. General audience classification.

CAST

Eddie Barnes.....Eddie Albert
Mary Matthews.....Joan Leslie
Grandma Allen.....Jane Darwell
Robert Barnes.....Alan Hale
George Formsby.....William T. Orr
Tim Gordon.....John Litel
Chic Collins.....Anthony Quinn
Rork.....Edward Brophy
Ella Barnes.....Minna Gombell
Charles Matthews.....Vaughan Glaser
Martha Matthews.....Nana Bryant
Kane.....Edward Gargan
David Tipton.....Hobart Cavanaugh
Pick.....Frank Faylen
Harry Eckles.....William Davidson
Blossom.....Etta McDaniel

House of Mystery

(Monogram)

Murder Melodrama

Based on an A. E. W. Mason novel, "House of Mystery" is an interesting cinema story of a French detective whose clever sleuthing uncovers the murderers of a wealthy dowager and saves her jewels from a criminal ring.

Directed by Walter Summers and produced in England, the film stars Keneth Kent and Judy Kelly as the egotistical detective and the girl in the case believed by all to be responsible for the murder. Although the film is typical of many imported from England and which have been produced on limited budgets, this production, in purveying to the audience the facts and clues in the case, possesses all the elements of entertaining murder melodramas.

A wealthy woman is murdered for her fortune in jewels during a spiritualist seance and her companion (Judy Kelly) disappears. "Inspector Hanaud" (Kent) is called in on the case by the sweetheart of the girl. Many clues are uncovered by the "Inspector" and all point to the guilt of the vanished girl until he finds a cache of jewels in the murdered woman's room. He deduces that the girl has been kidnapped to reveal the hiding place to the criminals. "Inspector Hanaud" sets a trap and after numerous adventures, captures the criminals, their boss, and rescues the girl.

For the most part those in supporting roles are unknown to American audiences, but, nevertheless, aid in presenting the film for its worth.

Reviewed at the New York theatre in the heart of Times Square attended by a noon-time audience, comprised for the most part of men and young boys, who watched with interest.—GEORGE SPIRES.

Produced in England and distributed in the United States by Monogram. Directed by Walter Summers. Based on a novel by A. E. W. Mason. Photographed by Claude Friese-Green. Running time, 62 minutes. Release date, May 7th, 1941. P. C. A. Certificate No. 6000. General audience classification.

CAST

Inspector Hanaud.....Keneth Kent
Celia Harland.....Judy Kelly
Harry Wethermill.....Peter Murray Hill
Mr. Ricardo.....Walter Rilla
Madame Dauvray.....Ruth Maitland
Adele Rossignol.....Antoinette Cellier
Tace.....Clifford Evans
Helen Vaquier.....Martitia Hunt
Monsieur Besnard.....Ronald Adam
Monsieur Perrichet.....Arthur Hambling

China Fights Back

(RKO Radio)

March of Time, Vol. VII, No. 11

The March of Time this issue returns to the four-year-old undeclared war in China for a periodical accounting. Thematically stemming from the title the subject shows the Chinese, under the leadership of Generalissimo Chiang Kai-Shek, still fighting to free their vast country of the Japanese. The Chinese assets are a determined leader, a people that refuses to give up and a well trained army. That army, according to the commentator, is larger today than ever before but still lacks heavy artillery and modern fighting aircraft. Loss of their seaports has left the Chinese with two routes to obtain war material—the better of the two being the Burma Road. As fast as the Japanese bomb the road, coolies repair it. The subject is interestingly presented. Running time, 18 minutes.

National Decency Legion Classifies Fifteen Films

Of the 15 motion pictures classified by the National Legion of Decency in its listing of the current week seven were approved for general patronage, six were found unobjectionable for adults and two were classified as objectionable in part. The films and their classifications follow:

Class A-1, Unobjectionable for General Patronage: "Adventures in Washington," "Billy the Kid," "The Bride Wore Crutches," "In the Navy," "Sunny," "Naval Academy" and "The Texas Marshal." Class A-2, Unobjectionable for Adults: "Caught in the Draft," "Million Dollar Baby," "Redhead," "Tight Shoes," "Too Many Blondes" and "The Voice in the Night." Class B, Objectionable in Part: "Blood and Sand" and "Major Barbara."

Republic Signs Florida State

Republic Pictures Corporation has closed a deal for its entire 1941-1942 product with the Florida State Theatre Circuit (Publix-Sparks), operating approximately 100 theatres in Florida. J. R. Grainger, president of Republic, closed the sale with Frank Rogers, Florida State's general manager, in New York. Previously, negotiations were started in Jacksonville between Mr. Grainger, Mr. Rogers and Arthur C. Bromberg, Republic southeastern franchise holder.

Kallet Acquires Two Theatres

Kallet Theatres, Inc., up-state New York circuit with headquarters in Oneida, N. Y., has taken over the operation of the LeRoy theatre in LeRoy, N. Y., and the Strand at Brockport, it was announced by M. J. Kallet, president. This latest acquisition will give the independent circuit a total of 25 theatres.

Two Warner Films Serialized

"Dive Bomber," a Warner special in color, is the subject of a three-installment feature scheduled by the Des Moines *Register and Tribune*. A 6,000-word fictionization of "Sergeant York," starring Gary Cooper, also is set for early publication in the paper.

Will England Be Invaded?

AMERICA'S ACE EXPERTS GIVE YOU THEIR SENSATIONAL ANSWER

They forecast the war's future

nk!
rless!
cinating!
and
censored!



Major GEORGE FIELDING ELIOT

Military expert, N. Y. Herald Tribune . . . CBS commentator



RALPH INGERSOLL

Editor, PM...famous writer just returned from "inside" tour of Britain



WYTHE WILLIAMS

MBS commentator...famed foreign correspondent



LINTON WELLS

Celebrated CBS newscaster

2ND *in the*

NTERNATIONAL FORUM

ERIES "Round Table of The Screen"

A William Rowland Production
Burnet Hershey . . . Supervising Editor

A COLUMBIA SPECIAL
SHORT SUBJECT PRESENTATION
(IN TWO REELS)

THE HOLLYWOOD SCENE

Seventh Inning

A lull in Hollywood's current and long-term production boom appeared imminent this week, as 14 films were completed, but only five started and 41 actively shooting. With the comparatively low number started and before the cameras, the next few weeks will not be up to the high points established recently. Last week 12 pictures were started and 50 were shooting.

This week, 29 pictures were being prepared and 86 were being edited.

The week's tabulation:

COMPLETED

COLUMBIA
Tillie the Toiler
Two Latins from Manhattan
King of Dodge City
Mystery Ship
MONOGRAM
Wanderers of the West
Murder by Appointment
PRODUCERS RELEASING
Desperate Cargo
Gambling Daughters
PARAMOUNT
Nothing But the Truth
RKO
Father Takes a Wife
Meet the Viking
REPUBLIC
Puddin'head
UNIVERSAL
Flying Cadets
Man from Montana

STARTED

MGM
Young Americans
MONOGRAM
City Limits
UNIVERSAL
Almost an Angel
Mob Town
Raiders of the Dust

SHOOTING

COLUMBIA
Our Wife
Texas
Mr. Jordan Comes to Town
Tonight Belongs to Us
Ladies in Retirement
You'll Never Get Rich
GOLDWYN (RKO)
The Little Foxes
KORDA (UA)
Illusions
MGM
Barnacle Bill
The Yearling
Andy Hardy
Smilin' Through
Ringside Maizie
PARAMOUNT
Birth of the Blues
Among the Living
Sullivan's Travels
Sheik of Buffalo Butte
Bahama Passage
RKO
Devil and Daniel Webster
Look Who's Talking
Lord Epping Sees a Ghost
Untitled Tim Holt
REPUBLIC
Hurricane Smith
Gangs of Sonora
Under Fiesta Stars
SMALL (UA)
International Lady
20TH-FOX
Belle Starr
Yank in the R. A. F.
Charley's Aunt
Wild Geese Calling
UNIVERSAL
I, James Lewis
San Antonio Rose
WARNERS
Dive Bomber
Navy Blues
The Smiling Ghost
King Rubber

No short subjects were completed or started.

▽

Twentieth Century-Fox, according to announcement made this week, has built up a backlog of 11 completed scripts, with as many more in final stages of preparation, due to unprecedented writing activity at the studio since the first of the year.

Despite the heavy production schedule set for the coming months, the backlog is expected to increase.

The completed scripts are: "How Green Was My Valley," "We Go Fast," "Man at Large," "Down to the Sea in Ships," "Remember the Day," "Week-end in Havana," "The Night the World Shook," "The Light of Heart," "Falling Star," "Marry the Boss's Daughter" and "Hearses Don't Hurry."

▽

Josef Von Sternberg has been signed by Arnold Pressburger in Hollywood to direct "Shanghai Gesture." The picture, which will be Mr. Pressburger's first for United Artists release, will be made at the Hal Roach studios. Shooting is scheduled to start July 1st.

▽

John P. Miles, formerly publicity director for James Roosevelt's Globe Productions, has joined the Warner Brothers' publicity department.

"READIN', WRITIN' AN' NOW ACTIN'"

Gone are the days when students a-wearyin' of lessons had nothing gayer to look forward to for vacation relaxation than Scout Camp, old swimming hole or a hammock in the shade of the old apple tree.

Come are the days when good-looking and presumably gifted young folk of school and college may look forward, if luck or circumstance favours, to spend the summer learning to act, and acting, in the movies.

For Warner Brothers will be giving "summer contracts" to the flower of the nation's school and college enrollment, by way of training them for careers in the films, especially Warner films, according to studio announcement issued at weekend.

As a start, the studio will place a dozen of the young, handsome or beautiful, as the case may be, on this special type of contract, sending them back to their campuses in time for classes come autumn.

As a start upon this start, the studio has signed Barbara Barton of Winnetka, Illinois.

Miss Barton is the niece of Congressman Bruce Barton.

Congressman Barton is the Barton of Batten, Barton, Durstine & Osborne, the advertising agency that is—well, everybody knows B.B.D.&O.

Stories

Eighteen-story properties have been bought by Hollywood in recent weeks, eight of them in one block, and five were acquired by one studio.

Sigmund Neufeld, producing for Producers Releasing Corporation release, purchased eight original stories by Johnston McCulley, author of "The Mark of Zorro." The stories will be used for the "Frontier Marshal" series.

Metro-Goldwyn-Mayer was responsible for five acquisitions, consisting of two novels, two originals and a Broadway musical comedy. The latter is "Red, Hot and Blue," by Howard Lindsay and Russel Crouse, and is the story of a wealthy ex-manicurist who, aided by former convicts, starts a "love lottery."

The two books are "The Anointed," psychological tale by Clyde Brion Davis, and "Two Women," French Goncourt Prize novel by Maxcence van der Mersch, which treats of an unhappy marriage between a young girl and a smuggler, who kills himself and the man the girl really loves.

MGM's other two purchases, both originals, are "Bugles Blow at Midnight," by William Lipman, and "Comin' At You," by Borden Chase. The former is a story of a big city newspaper which falls into the hands of a group of Fascists, the latter a tale of the transformation of a hard-boiled shipyard manager.

Warners bought an original by Voldemar Vetluguin, entitled "Powers' Models," and will film it in Technicolor as a starring vehicle for Ann Sheridan.

Paramount purchased the radio sketch called "The Man in the Street," by William Bowers and Robinson Holbert. The story relates the romantic experiences of a young woman who interviews passersby on the street as part of her daily radio show. William H. Pine and William C. Thomas, whose Producers Corporation of America releases through Paramount, bought "Torpedo Boat," a story by Aaron Gottlieb of the U. S. "mosquito fleet," and a western detective mystery, "The Hands On the Clock Stood Still," written by Geoffrey Homes, pen name of Dan Mainwaring.

Screen rights to the radio serial, "Captain Midnight," were bought by Larry Darmour for Fall production.

▽

MARGARET SULLIVAN and CHARLES BOYER will be co-starred by Universal in "Heartbeat."

IRVING CUMMINGS is to direct "Louisiana Purchase" for Paramount.

OLIVIA DE HAVILLAND and GEORGE RAFT are to be co-starred in Warners' "All Through the Night."

KAO STOCKHOLDERS VOTE JUNE 12 ON CONSOLIDATION OF CIRCUIT

Merging Subsidiaries, Borrowing of $8,000,000 Provided in Reorganization Plan; Common Stock Dividends To Resume

Keith-Albee-Orpheum stockholders are to vote, in New York, June 12th, on the plan of reorganization of the corporation and the B. F. Keith Corporation, officials of the organizations this week announcing that the refunding program is ready, and that the refunding originally contemplated at $9,500,000, has been reduced to $8,000,000.

It is said the financing will permit consolidation of RKO subsidiary theatre companies with the parent company. The original amount of the refunding contemplated RKO's acquirement of all outstanding KAO preferred. The revision, however, provides that 15,000 shares will remain outstanding.

The plan, and amendments to the KAO incorporation certificate must be approved by two-thirds of the stockholders. For consummation, it is also dependent on two bank loans to be made. Tenders of the KAO stock must be made by Saturday.

Consolidation Planned

The reorganization provides for consolidation of the B. F. Keith and the Greater New York Vaudeville Theatres Corporation, two KAO subsidiaries; for the holding, by KAO, of all the outstanding stock of the consolidation, to be known as the B. F. Keith Corporation; for borrowing by the consolidated company of $6,000,000 from the Equitable Life Assurance Society of the U. S., secured by a like amount of 4½ per cent first mortgage bonds, maturing in 1954; for borrowing by KAO of $2,000,000 from a group of banks, including the Bankers Trust Company, the Manufacturers Trust Company, the Irving Trust Company, all of New York, and from the Security First National Bank of Los Angeles, this loan to be amortized by 2½ per cent serial notes maturing each year up to 1946, and to be secured by all capital stock and $1,400,000 in obligation of the consolidated Keith company.

This new money will be used to retire $4,454,000 of the B. F. Keith bonds, now outstanding, and $580,000 of the Keith Memorial bonds outstanding, each of 101 plus accrued interest; and, in addition, the new consolidated company will pay to KAO in cash, $919,000 obligation of the Greater New York Vaudeville Theatres Corporation.

KAO will ask for tenders of its preferred stock at a price not to exceed $65 per share, for an aggregate purchase of 48,586 shares. To insure the acquisition of that number of shares, which would leave 15,000 shares of the KAO preferred still outstanding, RKO is undertaking the purchase of sufficient additional shares to make up the total.

The difference in the $115.25 per share price at which RKO will accept tenders of the KAO preferred and the $65 per share price at which RKO will tender such shares to KAO, represents the average of the cost to RKO of the shares which it undertakes to procure for KAO, or approximately 27,500 such shares to be purchased at the higher price, together with its own 21,761 shares, for which it will receive $65 per share from KAO.

RKO itself holds 21,761 shares of KAO preferred and, through an option held by Atlas Corp. for the purchase of the preferred held by M. J. Meehan, will be in a position to acquire an estimated 20,000 shares still held by Mr. Meehan, and approximately 7,500 shares already acquired by Atlas from Mr. Meehan. RKO will accept tenders of the stock at $114.25 per share, representing the highest price it will have to pay to present holders of the preferred, but will, itself, tender the shares to KAO at $65 per share.

KAO will immediately pay the $15.75 per share in dividend arrears on the 15,000 shares of preferred which will remain outstanding, and in this way, and through amendments to KAO's certificate of incorporation, which also will be submitted to the shareholders for action at the June 12 meeting, will regain a majority on the board of directors for the holders of its common stock and will make possible the resumption of common stock dividends.

RKO owns substantially all of the KAO common stock. Because of provisions which entitled preferred holders to elect a majority of the board of directors of KAO when three consecutive dividends on the preferred had been omitted, it has not held a majority representation on the KAO board since 1934, when the third dividend was passed, and has not received dividends on its KAO common stock holdings for an even greater length of time because of the continuing arrears on preferred dividends.

Koerner on RKO Policy Points to Expansion

Almost the first official, and public, act of Charles Koerner, new operations chieftain of the RKO circuit, was the appointment of Edward Alperson, formerly of Grand National, Warner Brothers, and the Skouras chain, as head film buyer and booker, with Max Fellerman being retained in that capacity for the circuit's New York area houses.

The appointment was announced late last week, shortly after Mr. Koerner, formerly West Coast head for the circuit, assumed his post in the New York home office and gave out his first interview to the trade press—an interview at which he asserted the circuit would not close any more theatres this summer than last, and, in fact, was preparing for increased business by the erection of several theatres.

Mr. Koerner said no changes in the circuit's executive personnel, nor in its divisional setup, were contemplated for some months. Any changes, he intimated, would be made, if at all, in the fall months. He added no one at present, would be assigned to fill the West Coast position he left.

The new theatres in construction, and to be erected, by the circuit, are in Trenton, New Jersey, and Forest Hills, Long Island. The former theatre is under way; the latter is in the planning stage. Reason for the latter, he explained, is an approximately 40 per cent population increase in the area.

Apropos of building theatres—building done by a major company affiliate—Mr. Koerner remarked that the consent decree allowed "reasonable" expansion; i.e., expansion because of territory needs.

The theatres RKO is closing for the summer, he noted, are: the Orpheum, Kansas City; the Albee, Providence; the Strand, Syracuse; the Grand, Columbus, Ohio; the Orpheum, Champagne, Illinois, on Sunday; and the Palace, Chicago, on June 26th.

Mr. Koerner conceded a decline in boxoffice receipts nationally, but refused to hazard a reason, beyond saying he thought the public was hampered by a combination of things:

"I think there is an uncertainty, an unrest; people are thinking of their new income taxes, of a thousand and one things. I think that at present they're just not amusement minded."

New Vaudeville Needed

Vaudeville's status in any new setup RKO contemplates, or in its continued status, was put to Mr. Koerner; and he replied that variety, as it is presented to the public now, was "bad" and a new type was needed. He declared his sympathies were with the medium, and that the circuit would try to aid it, but he was hopeful those in the medium or others in the entertainment world would evolve a new type of stage show, more modern. Mr. Koerner denied that unions were a large factor in the presence or absence of vaudeville. He declared the chief factors were the rental, location, patronage, etc., of a theatre, the type of clientele, and other items.

Mr. Koerner was to leave this week on a three-weeks tour of the RKO circuit, starting in New England, then proceeding to the Middle West, and from there to the rest of its holdings. This will be his first such tour.

SKOURAS, RKO IN RADIO-FILM TIEUP

Following the recent trend of motion picture theatres toward the use of radio in promoting, locally, current and coming attractions, (see MOTION PICTURE HERALD, *May 17, page 39) station WINS in New York started broadcasting information on the feature film attractions in the 65 Skouras theatres in that area. The announcements are made three times daily, at 9:10 A.M., 1:40 P.M. and 6:20 P.M. Mondays through Saturdays.*

In return, each of the Skouras houses is showing two 45-second trailers supplied by the radio station. The first trailer tells theatre patrons that they can learn the theatre's program by listening to the station while the second calls attention to WINS' position on the dial. Copy for the second trailer will be changed monthly.

RKO and WMCA, following the deal by Skouras theatres and station WINS, has set up a mutual exploitation arrangement, between 48 RKO theatres in New York, and WMCA.

Three Dixie Mayors Proclaim DeMille Days

Three mayors of Southern cities on Monday proclaimed the day as Cecil B. DeMille Day to mark the start of production on the director-producer's 65th feature motion picture, "Reap the Wild Wind," color film for which location material will be photographed in Charleston, S. C., and Key West, Fla. Mayors Henry Lockwood of Charleston, Willard Albury, of Key West and Ralph H. Hodges, of Washington, N. C., Mr. DeMille's home town joined in proclaiming municipal observance of his achievements.

CIRCUIT FACES $100,000 FINE FOR USING GAMES

State Sues Also to Dislodge Circuit's 20 Theatres from Operation for Violating Law

One of the strangest attacks ever directed, any place in this country against chance or money games at motion picture theatres finds the Schine Circuit on the defending end of an action started last Thursday by the State of Kentucky, demanding payment of a $100,000 penalty and forfeiture of the franchise of the Schine's 20 theatres in Kentucky, for using chance games.

Cause of the suit is Bank Night, which the Kentucky Attorney General alleges is a violation of the state constitution's anti-lottery section. In fact, the Attorney General, Hubert Meredith, explained that giving any cash prizes by drawing or other chance methods to patrons of theatres or other public places was in his eyes a lottery, and that the suit "was to clarify the law."

Specifically, the Kentucky suit charged that the Schine company, a New York corporation, had violated its franchise by conducting a "lottery or gift enterprise or scheme, commonly known and referred to as 'Bank Nite.'"

It added, "'Bank Nite' is tied up with and constitutes a material part of the business the company conducts under its Kentucky franchise." The franchise, it said, carries an obligation to conduct the business "in a lawful manner and without offending the provisions of the Constitution."

The suit declared the constitutional ban against lotteries had been "openly, notoriously and continuously violated at least once each week during the last five years by the defendant in, at and about the theatres operated by it" in Lexington, and in Kentucky, "particularly at the Ben Ali, Strand, Kentucky and State Theatres" in Lexington.

Mr. Meredith declined to specify whether he would institute similar suits against other circuits, but did say: "Once the law has been clarified, local prosecutors may act."

15 Per Cent Tax on Games

The 1940 General Assembly placed a 15 per cent tax on movie bank nights which has brought in $47,003 since it went into effect last June 12th, according to Kentucky Department of Revenue records.

Assistant Attorney General Jesse K. Lewis Fred Dolle, president of the Fourth Avenue Amusement Company, of Louisville, added that it seemed strange to him that the state, by its 1940 law, could tax Bank Nite 15 per cent, although it is alleged by state officials to be a lottery.

Anent the section, 226, of the Kentucky constitution allegedly making Bank Nite a lottery, the suit quoted it, thus:

"Lotteries and gift enterprises are forbidden, and no privilege shall be granted for such purpose, and none shall be exercised, and no schemes for similar purposes shall be allowed."

The suit itself asserted: "The form of violation of said constitution constantly engaged in by the defendant as aforesaid was, and is, a lottery or gift enterprise or scheme commonly known and referred to as 'Bank Nite.'"

It added that Kentucky is entitled to civil damages "sustained as direct and proximate result of the aforesaid wrongs" and also, "a fine or sums that would deter the defendant from continuation of" the alleged acts. It also asked the court for "at least $100,000, or such sum as the court may, in its discretion, deem adequate for the purposes herein set forth."

Mr. Lewis asserted this penalty was asked under "quo warranto of common law." This, he said, allows courts to make such awards in their discretion.

Exhibitors Favor Suits

Reaction from some Louisville exhibitors, to the suit, was reported as favorable, many declaring they would like elimination of Bank Nite. However, they would, it was apparent after a poll, also like the elimination of Bingo in non-theatrical forms, which, they asserted, made Bank Nite a necessity at theatres, as a counter attraction.

Des Moines City Solicitor Frederick T. Van Liew has ruled the City Council can regulate Bank Nite, answering a petition by a patron seeking a new registration list, and asking the Council to require local theatres to destroy existing Bank Nite registration lists, and establish regulations for operation of the awarding.

Solons on Sunday Films

The Pennsylvania Senate this week passed a measure to permit referenda on Sunday films, by communities, every four years instead of five; require petitions for such referenda, from 20 per cent of the voters; and enforce the votes at November elections instead of at the primaries.

During last Fall's elections, some communities voted for Sunday shows. Harrisburg, and some suburbs, have had legalized Sunday film showings for the past five years.

Wisconsin Theatres Cut Prices

New summer admission prices have been announced by Standard Theatres' Gateway and Kenosha in Kenosha, Wis., and by Warners' Badger in Racine. The former two houses have a 30-cent balcony admission after 6 P. M. Mondays through Fridays, except for stage shows. Previous admission was 40 cents after 6 P. M. for the entire theatre. The Badger has dropped its evening admissions from 25 cents plus tax to 22 cents plus tax and extended the early bird bracket on Sundays from 2 P. M. to 3 P. M.

Toscanini to Buenos Aires

Arturo Toscanini, symphony conductor, will fly to Buenos Aires, Friday, June 6th, aboard the Pan American Clipper. In the Argentine capital, where he appeared last year, he will again conduct a series of symphony concerts. Mrs. Toscanini will accompany her husband on the tour.

Hold "Reluctant Dragon"

RKO Radio, distributor of Walt Disney's "Reluctant Dragon" has moved the release date on the picture from June 6th to June 27th.

Hollingsworth Anti-trust Suit Hearings Start

The federal district court in Lincoln, Nebraska, is holding hearings in the case brought by F. E. Hollingsworth, owner and operator of the Pix Theatre in Beatrice, Neb., against the Fox-Beatrice Theatre Corporation, in which the exhibitor alleged violation by the Fox Company of the Sherman and Clayton anti-trust laws.

Mr. Hollingsworth charged the Fox firm, and 16 other defendants, with conspiracy to force him out of the theatre business through monopolistic demands. He asked $234,300 in damages.

The plaintiff contends that after he signed a five year, $10,000 lease on the Pix, the Fox Theatre Corporation, which owns and operates the opposition Fox and Rivoli houses in Beatrice, obtained a "corner" on a large number of first run films, making it impossible for him to obtain sufficient pictures to operate a Class A house.

Defense attorneys denied that a monopoly existed and told the court Mr. Hollingsworth "had at all times enough film on hand so that he could operate."

Motions Argued in Pickwick Suit

Motions to secure extension of time and to make the complaint more definite in the $5,000,000 Pickwick, Greenwich anti-trust suit were heard in the U. S. District Court in New Haven on Monday, June 2nd.

Eight major film companies and Skouras Theatres and Fox Metropolitan Playhouses, defendants in the Pickwick suit, argued for extension of time in which to answer the complaints, while the complainants alleged improper out-of-state service upon them, and lack of jurisdiction of the U. S. Court for the District of Connecticut over them.

Settlement of the anti-trust suit against Warner Theatres and major distributors, brought by the Admiral Theatre in Philadelphia, has been agreed on by the contestants.

Stipulations have been filed in the U. S. District Court in Buffalo, concerning the Government's interrogatories in the Schine Circuit anti-trust suit brought against Columbia and United Artists. The stipulations designate which of the Government's interrogatories each company will answer.

New Theatre Policy Set

A pool involving the operation of two first run theatres in Reading, Pa., was arranged recently. The deal involves Jay Emanuel's Park theatre and Dr. H. J. Schad's Astor theatre and calls for the Astor to play all the top flight product while the Park will play the secondary features. Accordingly, the Park will drop its admissions from 40 cents to 25 cents. The new agreement goes into effect within a few weeks when the Astor theatre reopens after extensive alterations.

Kohn to Assist Lightman

Herb Kohn, who has joined Malco Theatres in Memphis, will function as assistant to M. A. Lightman, president, and M. S. McCord, secretary-treasurer, who heads the accounting and service departments. The circuit will continue to operate under Mr. Lightman's direct supervision.

BOYS, here's the picture that's bringing the people BACK TO THE THEATRE!

UNIVERSAL'S

Bud ABBOTT and Lou COSTELLO

Dick POWELL

IN THE NAVY

with THE ANDREWS SISTERS, Claire Dodd, Condos Brothers

DOES

212% of "BUCK PRIVATES" BUSINESS

IN FIRST 28 OPENINGS IN COUNTRY!

OFFICIAL!

1. Orpheum Theatre, San Francisco, Calif.
2. Warner Theatre, Milwaukee, Wisconsin
3. Roger Sherman Theatre, New Haven, Conn.
4. Rialto Theatre, Louisville, Ky.
5. Orpheum Theatre, Seattle, Washington
6. Capitol Theatre, Scranton, Pa.
7. Majestic Theatre, Providence, R. I.
8. Orpheum Theatre, Davenport, Iowa
9. Colonial Theatre, Elmira, N. Y.
10. Durfee Theatre, Fall River, Mass.
11. Senate Theatre, Harrisburg, Pa.
12. Strong Theatre, Burlington, Vt.
13. Capitol Theatre, Little Rock, Ark.
14. Opera House, Newport, R. I.
15. Astor Theatre, Reading, Pa.
16. Bijou Theatre, Springfield, Mass.
17. Ohio Theatre, Canton, Ohio
18. Earle Theatre, Allentown, Pa.
19. Poli Theatre, Bridgeport, Conn.
20. Capitol Theatre, Hazelton, Pa.
21. Palace Theatre, Lawrence, Mass.
22. Roxy Theatre, Springfield, Ill.
23. Penn Theatre, Wilkes Barre, Pa.
24. Palace Theatre, Stamford, Conn.
25. State Theatre, New Bedford, Mass.
26. College Theatre, Bethlehem, Pa.
27. Garde Theatre, New London, Conn.
28. Ellaney Theatre, El Paso, Texas

BOYS, WE TOLD YOU— GET THAT NAVY GRAVY!

KASTNER SAYS EUROPE STILL WANTS U. S. FILMS

United Artists Foreign Sales Head Reports Revenue Coming from Europe and Near East

Despite the war, Europeans still want motion pictures—and, above all, American motion pictures. Furthermore, the more straitened their circumstances, the more they crowd the theatres. This was the report, Monday afternoon, of Lacy Kastner, European sales manager for United Artists, who had arrived in New York by boat that morning for conferences at the company's home office, and an indefinite stay.

Mr. Kastner added that his company was receiving money from many European and Near East countries, even from some under German control; that the shipments were irregular, and sometimes very slow; but that UA always got all its receipts from the countries mentioned. He named Turkey, Switzerland, Roumania, Bulgaria, Palestine, Portugal, Sweden, Egypt, Finland, and Iraq. United Artists maintains its own offices in Sweden, Switzerland, and Spain.

Spanish Pact Pending

Concerning Spain, Mr. Kastner remarked that a deal was pending whereby the company might be allowed to import five pictures, if it produced one picture in Spain. The Spanish Government, he explained, at present is requiring foreign companies to produce a picture, or a number of pictures, in its country, with the receipts from its export allowed the companies. Receipts from their importations into Spain, however, may not be taken from that country.

He reported that Spain recently gave import permits for 51 films, UA's five being among them. These permits were cancelled later, because of irregularities in the arrangements with the film firms of another country. The 51 films included those from Germany, France, Italy, and Britain, he said.

He remarked that in its official attitude, politically and economically, the Spanish Government seemed to be following the Italian pattern. However, the people do not like either Italian, or German films despite the country's connections with the Axis, he said.

His company is shipping prints to many countries in Europe, despite the war, Mr. Kastner noted. It even shipped prints to Greece up to the moment of German invasion, and Mr. Kastner expects to resume shipments soon, because the fact of a country's domination by Germany does not bar the importation of American films, inasmuch as the countries under such domination, in the categories of Bulgaria, Roumania, and Hungary, for instance, still make their own laws, maintain their own armies and police.

Charles Chaplin's "The Great Dictator" had not been shown in Europe, up to the time he left. Not even in Portugal can it be shown, he remarked, inasmuch as that country is under a dictator.

When Mr. Kastner left Portugal, the two biggest film successes were the company's "Rebecca" and "Wuthering Heights." However, despite the country's newfound wealth—from thousands of refugees, Portugal is not a large factor in the company's European sales, Mr. Kastner explained, because of its small number of theatres, and because of the population's illiteracy.

Business is "very good" in the three important neutrals, Switzerland, Portugal and Sweden, he reported.

Reverting again to Spain, Mr. Katsner said production in that country was very poor. He said the Spanish Government realized this and was trying to improve it.

UA is still distributing in unoccupied France, he said. Its headquarters there are at Lyon.

Swiss Theatres Affected by War

Following the outbreak of the war in Europe military censorship of motion pictures was instituted and the import and export trade in exposed films was made subject to rigorous control in Switzerland, according to the annual survey of the motion picture industry in that country by the United States Department of Commerce.

The capitulation of France and the entry of Italy into the war practically cut off Switzerland from its supply of American films, and, since French film production was disrupted, Swiss exhibitors were dependent for a time primarily on German-made films. As the end of 1940 approached, however, overseas shipping facilities improved somewhat and American productions again became regularly available.

Theatres in Switzerland were affected adversely also by the shortage of fuel, which made it necessary to cut down the number of performances during 1940. In Zurich and other cities theatres were remaining closed one day per week during 1941; elsewhere the first performances were starting at five P. M. instead of three P. M., as normally. The obligatory blackout for all Switzerland, which went into effect in October, 1940, tended to discourage people from attending the principal performance in the evening which usually begins at 8:15 P. M. and ends between 10:30 and 11:00—well after the beginning of the blackout at 10:00 P. M.

As a result of the war, censorship has been tightened; Swiss authorities are reluctant to permit the showing of films depicting any of the belligerents in an unfavorable light. Military censorship continues to be based on political and military considerations, while Cantons usually censor films on moral or religious grounds. Films containing concealed propaganda on behalf of foreign countries are usually banned.

Only positive prints of motion pictures are imported for distribution in Switzerland, while no prints of foreign feature films are made in the country. Formerly the United States, France and Germany were the three principal sources of supply; at present the market is confined almost entirely to the United States and Germany.

American films have been losing ground of late to German, and to a lesser extent to domestic productions, due primarily to difficulties in obtaining shipments from the United States. American films, on the whole, continue to enjoy a high measure of popularity, and several pictures shown recently are reported to have been exceptionally successful.

At the present time there are 361 motion picture theatres in the country, all wired for sound, with a combined seating capacity of approximately 126,000.

With the exception of Saturdays, Sundays and holidays, the theatres are seldom filled to capacity. The average weekly theatre attendance is not known.

Fox Promotes Lowe

A. W. Lowe has been promoted to manager of advertising accessories at the Twentieth Century-Fox exchange in Dallas, Tex., succeeding Robert Bandy, who has resigned.

SKOURAS CAMPAIGN WINS APPROVAL

John Hay Whitney, chairman of the motion picture division of the Office of Coordinator of Commercial and Cultural Relations Between the American Republics, last week gave his unqualified approval to the "good-neighbor" campaign being conducted by the Skouras theatres, after visiting the Fox theatre in Hackensack, N. J., and seeing at first-hand contact the campaign being carried on by the circuit and George Skouras, president. *(See* MOTION PICTURE HERALD, *May 31st, page 52.)*

Mr. Whitney not only found the Skouras Theatres campaign and displays interesting but constructive and worth while. He said that he hoped other theatres throughout the country might follow the lead set by the Skouras Theatres in thus promoting tolerance, Americanism and goodwill through similar displays and drives.

RKO Sued for Libel In "Primrose Path"

Four suits seeking a total of $800,000 in damages were filed against RKO-Radio Pictures, Inc., and the Keith Memorial Theatre on the same day that a judgment in favor of the same defendants, another case, was reported by a Supreme Court Justice. The suits, filed by Joel Wright of Wakefield, Mass., formerly of Fall River, and Vera Burdette of Oakland, Cal., also formerly of Fall River, were in connection with the RKO production, "Primrose Path," which featured Ginger Rogers. Both plaintiffs sought $200,000 damages from each defendant in connection with the production, distribution, advertising and exhibition of the film.

The plaintiffs allege the film was made from a book, "February Hill," written by Victoria Lincoln, also described as a former resident of Fall River. It is charged the plaintiffs are represented in the book under the names of "Joel Harris" and "Fanny Harris" and that in the story they are held up to ridicule and scorn because of false representations including a misrepresentation that both characters were violators of the Illegitimate Child Act. The Wright complaints alleged that the book was in substance and effect concerned with the life of his family. It also represented him, according to the complaint, as a person of loose morals, lazy and without integrity, subjecting him to ridicule and scorn.

At the same time as the suits were being filed, Supreme Court Justice Henry Lummus rendered a decision upholding the interlocutory decree handed down in favor of RKO and the Keith Massachusetts Corporation by a master in connection with RKO's "That's Right, You're Wrong," which the plaintiff, Matthew Ott, a former repertory man, claimed plagiarized a play written by him and produced under that name.

GTE Dividend

General Theatres Equipment, Tuesday, declared a dividend of 25 cents per share on the capital stock, payable June 16th to stockholders of record June 9th.



Written by DAMON RUNYON whose "Tight Shoes" follows a grand list of box-office pictures, which includes "Little Miss Marker", "A Slight Case of Murder" and "Lady for a Day"

If YOU'RE DATING FOR PROFITS— DAMON RUNYON SENDS YOU JUST THE MUG YOU'RE LOOKING FOR!

Damon Runyon introduces "*Speedy*", a pedigreed man down to his fingerprints (on police file anywhere), as gentle a Broadway mug as ever made his racket customers behave—and the dice misbehave.

MR. EXHIBITOR! ***Today's business is being done by action-comedies . . . People want to laugh at slam-bang fun! . . .*** **"TIGHT SHOES" is *just* that!**

DATE NOW
FOR IMMEDIATE BOOKING!

Prints in your Universal Exchange!

UNIVERSAL PICTURES presents

Damon Runyon's Tight Shoes

with

JOHN HOWARD
BROD CRAWFORD
BINNIE BARNES
LEO CARRILLO
ANNE GWYNNE
SAMUEL S. HINDS
SHEMP HOWARD

Screenplay by Leonard Spigelgass and Art Arthur
Based on an Original Story by Damon Runyon

Directed by Albert S. Rogell

A MAYFAIR PRODUCTION

Wm. Heineman Assistant Sales Manager at 'U'

William A. Scully, general sales manager of Universal, Tuesday in New York, announced a realignment of his executive sales set-up. William J. Heineman, hitherto western sales manager, becomes assistant general sales manager.

Fred Meyers, until recently general manager of RKO Film Booking Corporation, becomes Universal's eastern sales manager with the following branches under his direct supervision: Boston, New Haven, Buffalo, New York, Philadelphia, Washington, Albany, Cleveland and Pittsburgh.

F. J. A. McCarthy heads a newly created division and becomes a southern and Canadian sales manager in charge of the following branches: Atlanta, Charlotte, Dallas, New Orleans, Oklahoma City, Memphis, Cincinnati, Indianapolis, St. Louis and the Canadian offices of Calgary, Montreal, St. Johns, Toronto, Vancouver and Winnipeg.

A new western sales manager will be appointed to fill the vacancy left by Mr. Heineman's advancement. The western sales manager's territory will include Chicago, Detroit, Milwaukee, Minneapolis, Kansas City, Omaha, Des Moines, Denver, Salt Lake City, Los Angeles, Portland, Seattle and San Francisco.

"There will be other appointments and advancements necessitated by our new set-up," Mr. Scully said.

Captain Farnol of the Air Corps

Lynn Farnol, former advertising and publicity director for United Artists, and lately the proprietor of his own advertising agency in New York City, with the Samuel Goldwyn account among others, is to leave his firm June 16th for indefinite service in the U. S. Army Air Corps. Mr. Farnol, a captain in the Air Corps specialist reserve, will go first to Washington, for special courses, and several weeks later will be detailed to Mitchell Field, Long Island.

Art Theatre Reopens

The S'Renco Art Theatre of St. Louis, where foreign films are exhibited, has reopened with "Generals Without Buttons." This is the first of 11 French films scheduled for exhibition in as many weeks. Also the 10,000-seat outdoor Municipal theatre in Forest Park, St. Louis, has reopened for the season.

Jack Langan Promoted

Jack Langan, formerly manager of Universal's Denver Exchange, has been promoted to manager of the Kansas City office, it has been announced by W. A. Scully, general sales manager. Mr. Langan replaces Grover Parson, resigned.

Duchin to South America

Eddy Duchin and his orchestra will leave Miami, Fla., Sunday, June 15th, aboard the Pan American stratoclipper "Flying Cloud," for South America. There he will open a summer season engagement at the Copacabana Club in Rio de Janeiro, Brazil.

Production in Mexico Shows Increase

by LUIS BECERRA CELIS
in Mexico City

Domestic production in Mexico, at its lowest last year since production of the first full length Mexican pictures, "Saintess" in 1930 by Antonio Moreno, is giving indications of a marked acceleration in 1941. Present plans call for at least 60 features. The Azteca studio in Mexico City has been leased for the production of 30 pictures before the end of this year.

The producers now seem to be well financed and all major labor difficulties have been smoothed over.

▽

Better played Mexican pictures are expected to result from a procedure introduced by Julio Bracho who begins his directing career with the production of "Ay, Que Tiempos, Señor Don Simon" ("Those Were the Days, Don Simon"), a pretentious story of Mexico's Golden Age, 1880 to 1910, and which features a lace petticoat can can rendition by 24 girls. Sr. Bracho made his company perform their parts as they would on the stage for a whole month before camera work started.

▽

The title role in the Mexican version of "Simon Bolivar," film story of the George Washington of Venezuela, has been assigned Julian Soler, youngest of the three Mexican brothers who are stars of the dramatic stage and have worked much in pictures. This version is being prepared for early production by Miguel Contreras Torres, of Hollywood experience, who has just returned from researching in Venezuela, and Jesus Grovas, who before he became a producer was a manager here for Paramount. This picture is to cost $215,000, a record for Mexico.

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The first official film record of maneuvers of the Mexican army, held recently near here, under the invited observance of the American and other foreign military attaches, has been compiled by the government's picture censoring and supervision department, chief of which is Felipe Gregorio Castillo. Four cameramen made the picture.

▽

A special performance given by the 66 theatres here netted $8,100 for the funds the federal government is raising for the relief of victims of the devastating earthquakes on April 15 and 16 in Colima, Jalisco and Michoacan states. The national cinematographic workers union donated $615 to this fund from a special levy for one day of 22 cents on the daily pay of its 3,000 members.

James Carey Promoted

James Carey, manager with the Evergreen Theatres for some years in Vancouver, Wash., has been made city manager for the company at Bellingham, Wash. He is now manager of the Mt. Baker theatre and city manager of the Avalon and American theatres. Thomas Clanton, for many years associated with the Orpheum theatre in Portland, and recently assistant to Mr. Carey, has been named manager of the two houses at Vancouver, Wash.

Noble Succeeds Cooper

Thomas N. Noble, Warner booker in Philadelphia for many years, has been named to succeed David M. Cooper as salesman in the Harrisburg, Pa., territory. Mr. Cooper resigned to serve in the Army. James Reimel, also connected with the industry in Philadelphia, fills the vacancy in the booking department.

Industry Raises $850,000 for Greek Relief

More than 8,000 theatres throughout the nation, participating in the drive sponsored by the Greek War Relief Association, Inc., raised $850,000 to aid Greek war victims, Adolph Zukor, Chairman of the Amusement Industry Division, announced in New York, on Monday, June 1st.

Expressing commendation of the industry's efforts in behalf of the Greek people, Mr. Zukor explained, "While we have collected $850,000, we know that many thousands of dollars were turned over to local committees of the Greek War Relief Association. This money was in addition to that raised on the West Coast by a committee headed by Sam Goldwyn.

"Of the $850,000, more than $600,000 was cabled to Greece and was used to buy medicine, clothing and food for the helpless women and children of that country. A great deal of the money was also used in the evacuation of more than a million women and children before the Axis arrived."

Mr. Zukor declared, "This was the largest number of theatres ever enrolled for a charity drive in the industry." The amount collected far exceeded that of any collected for a similarly worthy cause. He expressed his appreciation "to every one of the people who were instrumental in making this result possible."

Jewish Appeal Luncheon Held

A luncheon arranged by the Amusement Industry Division of the United Jewish Appeal, was held at the Hotel Edison in New York, Tuesday, June 3rd. David Bernstein, co-chairman with Barney Balaban and Major Albert Warner, presided.

Pledges totalling $26,430 were received from 40 leaders in the industry during the luncheon, Mr. Bernstein reported. The industry has set a quota of $300,000 for itself in the UJA appeal.

Moses A. Leavitt, secretary of the Joint Distribution Committee, one of the participating organizations of the UJA, was the guest speaker at the luncheon and described how funds, which are to be raised, will be utilized.

Among those cooperating in the Amusement Industry Division are the following:

Independent Theatre Owners—Harry Brandt, chairman; William Brandt, Leo Brecher, Max Cohen, Simon H. Fabian, Louis Frisch, Arthur L. Mayer, Louis M. Nelson, Hyman Rachmil, Walter Reade, Samuel Rinzler, Samuel Rosen, Max Rudnick, Edward N. Rugoff, Rudolph Sanders, Fred J. Schwartz, Joseph Seider, Samuel Straussberg; Legitimate Theatres—Marcus Heiman, chairman; Samuel M. Forrest, Moss Hart, George S. Kaufman; Motion Picture Accessories—B. B. Moss, chairman; Laboratories—Alan E. Freedman, chairman; Motion Picture Exchanges—Harry H. Buxbaum, chairman; Broadcasting—Bert Lebhar, chairman; Donald Flamm, Jerome A. Danzig, Henry Greenfield, Herbert I. Rosenthal; Motion Picture Operators—Joseph D. Basson; Trade Press—Sam Shain, Maurice Kann, A-Mike Vogel, Sid Silverman.

Fayette Reduces Prices

The Fayette theatre in Fayette, Iowa, reduced admission prices for Wednesday and Thursday nights during the month of May to 20 cents.

ASCAP REVAMPS UNDER U.S. DECREE; SEEKS WAY OUT FROM FLORIDA LAW

Members Approve Enforced Changes in By-Laws; Florida Allows Grace Period for Adjustments on All Contracts

The American Society of Composers, Authors and Publishers came in under the deadline Monday evening, to comply with the terms of the Federal consent decree arrived at February 20th in Milwaukee to end the Government's suit against the Society for violation of the anti-trust laws. Members on Monday, in general session at New York's Hotel Astor, approved changes in the by-laws and constitution to conform with the decree; and they furthermore voted confidence in their executives, headed by Gene Buck, president.

The Federal consent decree deadline was Wednesday.

Meanwhile, following the Society's most recent setback—the declaration, May 26th, by the U. S. Supreme Court, that the anti-ASCAP laws by the states of Florida and Nebraska, were constitutional—attorneys for the Society and the state of Florida were conferring this week on amendments to the state law, which will permit users of music to do business with ASCAP under its blanket license or to buy songs on a "per use" basis. Similar discussions were to follow with Nebraska officials.

At the meeting Monday, John Payne, general manager of the Society, disclosed that Florida had asked for a 30 days "status quo" pending amendments to the state law, and changes in the ASCAP licensing machinery in that state.

Film Companies Lose

Meanwhile, observers of the music industry noted that a most important result of the ASCAP setbacks—its fight with the broadcasters, its observance of Federal regulations, its bowing to state restrictions—has been revenue losses to the motion picture companies controlling ASCAP publishing firms. These companies are MGM, Paramount, Warners, and Twentieth Century-Fox.

ASCAP's new by-laws, approved Monday, provide election of directors by members, instead of by the board, voting in this election to be according to revenue derived from the society during the previous calendar year, by each member; the setting up of nominating committees, one each for authors and publishers, six on the former, three on the latter; and two candidates and the incumbent to be selected by the nominating committee, for the director's list.

There were other changes; and, also, changes in the constitution, to enhance operations in conformity with new conditions. The duties of various committees were redefined. An executive committee is to supervise activities between meetings of the directors.

The amendments and new by-laws were effective immediately upon approval. The nominations for filling of 12 board vacancies, and the appointment of nominating committees were to be made this week. Ballots were to be mailed to members.

The membership meeting was special, for the business done. The annual membership meeting will be next month. The ballots are to be tabulated before then.

It was said that because of the attitude of the Florida officials, allowing a status quo, and work on amendments to permit users of music to buy ASCAP music on a blanket contract if they so choose, that operations in Florida would not change very much, despite the Supreme Court's approval of that state's and Nebraska's anti-ASCAP laws.

What the attitude of the Nebraska officials was, could not be determined on Monday but ASCAP spokesmen at the New York meeting indicated they expected the Nebraska situation to be like that in Florida.

The Florida conferences, in Talahassee, are being attended by Thomas Watson, state Attorney General, Herman Finkelstein, of Schwartz and Frohlich, ASCAP counsel, and by I. T. Cohan, local Society representative.

Before the lenient attitude of the Florida officials became known, it had been supposed ASCAP would discontinue royalty collections there. The Society had been expected to then check closely all music performances, especially in theatres, and have its members sue for unauthorized use of such; inasmuch as the state anti-ASCAP law made it necessary for the user of music to obtain permission to use from the individual owner of such music, rather than ASCAP. Thus the Society would have demonstrated to state officials the costliness of copyright protection by individual action.

The recent ASCAP-Mutual deal will assist exploitation of a new Paramount film, it was remarked, this week. iOn Tuesday, Mutual broadcast the hit songs from Paramount's musical, "Kiss the Boys Goodbye". The program, originating on WOR and carried on a coast-to-coast hook-up, featured Morton Gould's orchestra with Jimmy Shields vocalizing. The songs offered for public appraisal were: "Kiss the Boys Goodbye," "Sand in My Shoes," "I'll Never Let a Day Pass By," "Find Yourself a Melody" and "That's How I Got My Start."

BMI Replies to Mutual Charge

Broadcast Music, Inc., music publishing firm established last year by the National Association of Broadcasters to rival ASCAP as a music source, this week replied to statements about it in a "White Paper" by the Mutual Broadcasting System, which that network issued several weeks after it had signed with ASCAP, and in which it differed with the other chains' opposition to a Federal Communications Commission report attacking monopoly in radio and recommending changes.

BMI's statement read: "BMI does not desire to be drawn into any controversy between segments of the broadcasting industry; but it does want the record kept straight on these points.

"BMI was not created 'under the aegis of the two older network companies.' It had its birth at an NAB convention. It received, and is still receiving, its support from the industry as a whole. . . . BMI, over one year ago, established the principle that all income from radio broadcasting was subject to tax. It has thus acted as a pioneeer in the field for which Mutual now acts as a spokesman. . . . BMI determined to reduce its scale of blanket fees long before the terms of the Mutual-ASCAP deal were made public, and, indeed, long before it was known that there was any likelihood of such a deal taking place. . . . BMI, therefore, needed no example in order to cause it to operate its business on the most economic basis."

The company disclosed this week it had been recognized by the Canadian Government as a performing rights society, with the country's Copyright Appeal Board granting it a tariff of one cent per licensed set, the "amount requested in October, 1940, when BMI was required to file its proposed tariff for 1941."

BMI remarked that in October, 1940, "music heard on the air was predominantly ASCAP's," and that it was also before BMI had acquired many of its catalogues.

In granting the BMI tariff, the Canadian board said:

"The entry of a second musical works licensing company in the Canadian field of radio broadcasting introduces a problem of considerable difficulty; and, if this continues, it is one that may require in the early future a careful reconsideration of the whole question of the licensing and performance of musical works, insofar as radio broadcasting is concerned."

JERSEY ASCAP MEASURE DEAD

New Jersey's anti-ASCAP bill—the Herbert Assembly bill No. 54—has no chance of passage, observers in Trenton reported this week, after the House steering committee frowned upon it and shoved it over to the miscellaneous business committee. The measure would provide a gross receipts tax of five per cent on licensing and selling performing rights of copyright compositions, particularly songs.

Tarkington "Penrod" Suit Against Warners Settled

The Booth Tarkington $100,000 damage suit against Warners, in New York Federal Court, was settled this week. Terms of the settlement allow Warners the right to produce films from Mr. Tarkington's "Penrod" series of stories, and give the author a cash payment.

Mr. Tarkington had charged that Warners, without authorization, produced "Penrod and His Twin Brother" from the "Penrod" series, after making "Penrod and Sam." The company claimed its contract with the writer allowed it to film many of his stories.

Tri-States Changes

Harry Holdsberg, manager of the Tri-States Des Moines theatre in Des Moines, Ia., for the past two years, and an employe of the organization for the past 15 years, has resigned and will enter the Army shortly. He volunteered some time ago. Kermit Carr, manager of the Tri-States Ottumwa theatre in Ottumwa, Ia., recently destroyed by fire, has been appointed manager of the Des Moines theatre.

Exhibitors Killed

Mr. and Mrs. Clayton Carr, owners of the Radcliffe Theatre, in the town of that name, Iowa, were burned to death Tuesday in a fire that destroyed their building and theatre. The fire started in the projection room. Two young sons survive.


HAL ROACH presents
BROADWAY LIMITED
Victor McLAGLEN • Dennis O'KEEFE • Marjorie WOODWORTH
Patsy KELLY • Zasu PITTS • Leonid KINSKEY • George E. STONE
Original Screen Play by RIAN JAMES • Directed by GORDON DOUGLAS
Released thru UNITED ARTISTS

T on the Tremendous Publicity That Preceded It, "BROADWAY LIMITED" Roars Into Hundreds of Theatres on LUCKY FRIDAY, JUNE 13TH!



Enthusiastic showmen everywhere are booking it smack on release date! They know that millions are eager to see MARJORIE WOODWORTH *now* when she's 1941's most publicized star! They want to set the big Pennsylvania Railroad exploitation rolling! (They've seen this high-powered campaign completely explained in the pressbook.) They're among these ***LUCKY FIRST*** to play it . . .

Aldine, Philadelphia
Great Lakes, Buffalo
Poli, New Haven
Orpheum, Montreal
Majestic, Bridgeport
Paramount, Baton Rouge
Capitol, Lawrence
Liberty, Zanesville, O.
State, Ithaca
Globe, Bethlehem, Pa.
Grand, Bradford, Pa.
Colonial, Harrisburg
Penn, Wilkes Barre
Kearse, Charleston, W. Va.
Embassy, Reading
Grand, Cincinnati
Grandin, Roanoke
Mohawk, North Adams, Mass.
Ben Ali, Lexington, Ky.
Plaza, Stamford
Entire Sparks Circuit, Florida
Scenic, Keene, N. H.
Grenada, Bluefield
Palace, Meriden, Conn.
Loew's, London, Ont.

State & Orpheum, Boston
Loew's, Rochester
Loew's Syracuse
Midland, Kansas City
State, Louisville
Rialto, Allentown
Shea's, Erie
Paramount, Jackson, Miss.
Paramount, Gulfport, Miss.
Capitol, Shenandoah
Regent, Elmira
Paramount, Texarkana, Tex.
Saenger, Pensacola
Saenger, Mobile
State, Altoona
Capitol, Binghamton
Strand, Gloucester, Mass.
Olympia, Portsmouth, N. H.
Indiana, Marian, Ind.
Victoria, Shamokin, Pa.
Ohio, Columbus
Union Square, Pittsfield
Lafayette, Lafayette, Ind.
Saenger, Biloxi, Miss.

Capitol, Washington
Ritz, Albany
Palace, Indianapolis
Loew's, Providence
Capitol, Scranton
National, Richmond
Strand. Shreveport
Palace, Huntington, W. Va.
Empire, Portland, Me.
Columbia, East Liverpool, O.
Paramount, Fort Wayne
Strand, Manchester, N. H.
Tremont, Nashua, N. H.
Boyd, Easton, Pa.
Granby, Norfolk
Poli, Hartford
Lawlor, Greenfield, Mass,
State, Raleigh, N. C.
Palace, Memphis
Trent, Lynchburg, Va.
Shea's, Fitchburg, Mass.
Magnet, Claremont, N. Y.
Grand, Terra Haute
Jefferson, Charlottesville, Va.

— and two hundred other theatres!

HOT is the word for the showmanship in the great Pennsylvania Railroad tie-up! Ads in Saturday Evening Post, Life and Collier's to 10,000,000 readers! Roto ads in 80 big cities! 3-sheets and 1-sheets in all railroad stations serviced by the Pennsylvania! Millions of menu-cards, time-tables and folders!

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

Shorts on Shipping

The story of Britain's mercantile marine, her ships and her shipyards, her sailors and the commerce they carry from the four corners of the globe to Tyneside and Teeside, Clydeside and Merseyside, is being told in a series of films made by Liberty Films, Ltd., a British distributing and production concern.

First of these "Tyneside" and "Merseyside" have been made and are now under the wing of the British Council. Commentary on the latter was spoken by Lionel Gamlin, one of British Broadcasting's Number One voices. S. D. Onions was cameraman and Michael Chorlton cutter.

The films are two-reelers.

Liberty will now embark on six single reelers in color. They will each deal with one of the major shipping companies, their wartime roles and functions, and the way in which they have adapted themselves to the abnormal conditions of they day. Transatlantic appeal is particularly being considered in these shorts which will greatly cover Anglo-American trade relations.

▽

No time has been lost by Max Milder in following up production at Teddington Studios of Warner Bros. With two supers already to his credit, one of them shown with considerable success, the other "Atlantic Ferry" awaiting trade show, work is well under way on the third in the new world marketing programme.

Working title for this is "You Can't Escape Forever," a Fifth Column thriller, set against a background of wartime France, with Paris the chief centre of the story's movements.

Chosen to direct this new Warner opus is John Harlow, whose work with "Spellbound" greatly enhanced his directorial prestige locally.

The cast includes Griffith Jones in the role of Bill Hamilton, British Intelligence Officer, who is sent to France to investigate Fifth Column activity. Ann Dvorak, as a New York society woman; Ben Lyon, as a journalist, Mary Maguire, Jeanne de Casalis, Robert Morley, and Elizabeth Welch.

Creator of gowns for one of the more important sequences of the film, set in a high-class Paris dress salon, is Norman Hartnell, who, it will be known, dresses Queen Elizabeth.

▽

First Ealing film to come directly within the sphere of the new distribution agreement concluded with United Artists is "Ships with Wings" which Director Sergei Nolbandov has concluded this week.

The next film to go on the floor at Ealing also of course, to be distributed by U.A., is the new Will Hay comedy — "Black Sheep of Whitehall."

Appointed to direct the new picture is Basil Deardon, who, like Nolbandov, makes his directorial debut after having served as associate producer in the studios. Deardon worked on the Formby comedies and with Will Hay on "The Ghost of St. Michaels." He will be assisted by Will Hay who will not only star in the picture but function as co-director. Says Hay: "Call me a moral support director." Hay has, of course, always written his own stage sketches and produced them himself.

In the new film the school-master comedian will have the character of a correspondence school professor who bears the same name as that of a world economic expert and becomes involved in a plot to sabotage a British-South American trade agreement.

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John Baxter has started work at Ealing on "The Common Touch." Leading the cast are Geoffrey Hibbert and Joyce Howard, who appeared with success in "Love on the Dole."

▽

Robert Morley has been signed by Francis Harley (20th Century Fox chief in Great Britain) to play the part of Charles Fox in that Company's production of "Pitt the Younger." His work is dependent upon his call-up being deferred. Morley was to have joined the R.A.F. almost immediately, but application has been made for the postponement of his enlistment.

Robert Donat has already been signed for the title role. It is understood that filming will start shortly.

2,000 *FILMS SHOWN TO BRITISH ARMY*

More than 2,000 *recreational films were shown in army centers in England during May,* 150 *programs were booked with the cooperation of the film industry, and more than* 60 *films were sponsored by the Production Section, according to the first report of the Army Council on the functioning of the War Office films plan. The report noted difficulties in training personnel and obtaining equipment, and indicated that the entire organization was being overhauled and revised.*

The plan now aims at the production of instructional films and the training of personnel as well as the use of films in war training through the employment of 400 *portable projectors. Approximately* £500,000 ($2,000,000) *has been provided for the operation of the plan.*

'Hatter's Castle' Set

Paramount is one of the American companies here which has decided, notwithstanding the difficulties of man-power, to proceed with its production program. David Rose, to whose credit go some of the most successful British films in recent years, has now set producer I. Goldsmith to work on a picture which has been on his mind for sometime—the screen version of A. J. Cronin's "Hatter's Castle." The film was due to go on to the floor at Denham Studios last week. Appointed to direct the film is Lancelot Comfort who has just completed work for British National on "Penn of Pennsylvania." Casts announcements include Robert Newton, Deborah Kerr, Emlyn Williams, James Mason, Enid Stamp-Taylor, Henry Oscar, Tony Bateman, Beatrice Varley.

▽

Materialising the title of his current film "He Found a Star" Director John Paddy Carstairs, now operating at the Hammersmith studios with Vic Oliver and Sarah Churchill as his stars, has found a star. The star is Negro singer Uriel Porter who was heard on the air and signed up for the role of dockside vocalist.

The ill-fated Cafe de Paris recently severely damaged in a bombing raid has been re-created in the studios for sequences in which Porter and other artists, including American Evelyn Dall perform numbers for the film.

▽

His customary studio severely damaged by Nazi bombs, Producer F. W. Baker has turned his unit working on "Shepherd of the Hills" to the illustrious district of Burgh Island, Bigbury Bay, Devonshire. There, in the Burgh Island Hotel, Baker has made use of the ballroom and winter garden as a studio, using the surrounding countryside as a background for the open-air episodes of the film which stars Sheepdog Ben and other canine stars. Feminine lead is being played by a human—Helen Parry, taken from Provincial repertory to make her screen debut.

▽

Ernest Gartside, formerly with Fox in their Wembley studio days has been appointed production manager of the new George Formby Company, Hillcrest Productions.

▽

"Tower of Terror" is the title of John Argyle's new film for Associated British. The picture, which will be launched at Welwyn will have in its cast Wilfred Lawson, Movita, and Michael Rennie. Atmosphere and background shots are currently being taken around North Wales coast, where "Tower of Terror" (a lighthouse) is supposedly situated.



THERE'S TROUBLE IN PARADISE!

You'll be surprised

delighted, and amused . . . when this bunch of gay, young angels sets out to raise the devil.

ANGELS WITH BROKEN WINGS



BINNIE BARNES
GILBERT ROLAND
MARY LEE

BILLY GILBERT · JANE FRAZEE
EDWARD NORRIS · KATHARINE ALEXANDER · LEO GORCEY
LOIS RANSON · LENI LYNN
MARILYN HARE

Bernard Vorhaus — Director

Screen play by George Corleton Brown & Bradford Ropes
Original story by George Corleton Brown

A REPUBLIC PICTURE

CANADA HEEDS EXHIBITOR PROTESTS, EXTENDS 20% WAR TAX TO SPORTS

Prizefights, Carnivals, Racing Included in New Provisions; Pascal Announces Plans for Film Production in Montreal

All provisions of the additional 20 per cent Federal Amusement Tax, which has been extended to include all forms of spectator sport as well as moving picture and theatrical entertainment of a business nature, have become effective by the promulgation of new and the necessary legislation. Protests of sport organizations against the application of the levy were disregarded by the Ministry of Finance.

Of interest is the description of "place of amusement" in the tax regulations, which indicates the wide scope of the enlarged jurisdiction. The official definition is as follows:

"Any theatre, concert hall, room, place, house, tent, building or structure of any kind, or any park or any premises whether enclosed or not, where any cinematograph or moving picture machine or similar apparatus is operated, or where any theatrical performance, carnival, circus, side show, menagerie, concert, exhibition, horse race or athletic contest is held, staged or operated, and to which the public is admitted upon payment of an admission price collected through the sale of tickets or otherwise."

Protested Original Form

The theatre interests had contended that the original form of the decree constituted discrimination against the motion picture houses because other amusement operators had been omitted from the scope of the war measure. No official complaint was made that the tax should be applied to sports events, particularly the strictly amateur type of recreation, but it was felt that other features, which formed direct opposition to the film houses should not be overlooked. Accordingly the exhibitors were satisfied when the regulations supplied the information that carnivals, circuses and amusement parks had been finally included in the taxable list. It was pointed out that carnivals cut into the receipts of nearby theatres and that they took considerable money out of a community with the result that the film houses feel the financial effect for some weeks after a carnival engagement.

Tax exemptions are granted to amusements conducted by religious, charitable, agricultural, or educational institutions, chambers of commerce, labor organizations, benevolent or fraternal orders, clubs societies or organizations operated solely for social welfare, civic improvement or recreation, or for patriotic and other non-profit purposes, so long as no part of the proceeds goes to the personal benefit of promoters. Despite vigorous protests, the tax is being collected on the gross gate receipts of horse-race meetings in addition to the new tax on horse-race betting of five per cent of the amount of wagers handled in the pari-mutuel system at all tracks, and cash returns must be made at the close of each day's racing.

Reassurance that Canadian theatres and film distributors have pledged themselves to support the Canadian war effort in every possible way, was given by J. J. Fitzgibbons, president of Famous Players Canadian Corporation, who has returned from a business trip to Western Canadian cities and is stopping over in Winnipeg.

CELEBRATE CAREY'S 33RD ANNIVERSARY

Forty-eight motion picture directors who have worked with Harry Carey—from Oscar A. Lund in 1908 *to Henry Hathaway in* 1941*—have been invited to attend a party celebrating Mr. Carey's 33rd anniversary in films. The affair will be held June 14th at the Carey ranch near Saugus, Cal., following the press preview of Mr. Carey's latest film. Paramount's "Shepherd of the Hills."*

He has heard no complaints from theatre managers or patrons about the new amusement tax, for it is being regarded generally as a direct contribution to the war effort. The only big difficulty is in handling pennies at wickets, he said.

Rather than any interruption in the distribution of British and American films because of the war, there has been an increase, Mr. Fitzgibbons believed. The British government believes films are a form of entertainment vital to maintaining morale of the people, and is endeavoring to keep up production and distribution of British films, so that the British industry will not lose its place in the world, he said.

American producers are cooperating directly with the British Ministry of Information in guarding against divulging information which should be censored, he said, commenting on the fact that all producers have direct wires to the British Ministry of Information office in Washington.

War Film Committee Aiding Loan Drive

Federal amusement tax or not, the Canadian Motion Picture War Services Committee of the Canadian Picture Pioneers is lending active cooperation to the Dominion Government in the campaign to float the Canadian war loan of $600,000,000 by popular subscription, the drive to terminate June 30th, according to official announcement of N. L. Nathanson of Toronto, chairman of the committee. In making this declaration, Mr. Nathanson made his first public statement since resignation as president of Famous Players Canadian Corp. and it had to do only with the patriotic bond issue, no hint being given with regard to his future business plans.

In his message to all Canadian exhibitors with respect to cooperation for Canada's war effort and its relation to the recently enacted tax of 20 per cent, Mr. Nathanson declared "As an industry, we have already contributed generously of time and money to our country's war effort. Recent events at Ottawa may tend to give the impression that our contribution has not been properly appreciated. However, this is still our war as much as it ever was and this loan is a national effort that we must support to the limit of our powers."

The committee set aside the week of June 9th as Victory Loan Week for the theatres of the Dominion during which the exhibitors have been called on to make a special display of loan posters, to decorate the theatres with flags and bunting and to run special loan trailers, in order to carry through the momentum of the official publicity during the initial week of the subscription drive.

Gabriel Pascal has completed arrangements to produce at the Associated Screen News studio in Montreal, he said in New York, Monday.

Mr. Pascal announced that he would leave for London at the end of the month to confer with George Bernard Shaw on which of the latter's two plays he will next produce for the screen, and would return to the United States about the end of July. Mr. Pascal's first Canadian production, however, will not be a Shaw play, but will be a Canadian story, as yet untitled. Work on it is scheduled to begin early in August, Mr. Pascal said, and it will be followed by the production of the Shaw play.

Mr. Pascal explained that his plans call for those two pictures this year and for three next year, all for United Artists release. The producer reportedly will receive financial backing from the Canadian Pacific Railway organization.

Grand National To Handle P.R.C. Films

Grand National Films, Ltd., Toronto, once the Canadian distributor of the former Grand National product, is being reorganized as the Producing Releasing Corp., of Canada with H. J. Allen of Toronto as general manager to handle the Producers Releasing product and British films.

Mr. Allen has appointed Gerald Chernoff, formerly of Kingston, as manager of the Montreal branch while Leslie Allen has been named manager at Vancouver, B. C., in succession to Willard Adamson who has joined the Navy. Other branch managers include I. H. Allen, Winnipeg; H. A. Kauffman, Calgary, and H. B. Shawn, Toronto.

The new Odeon Circuit in Canada has entered the Maritime Provinces. Clarence Robson, vice-president of Odeon, is on his first tour of the territory in his new affiliation after 21 years of covering the same ground as eastern supervisor of the Famous Players Canadian company.

At Halifax, the Casino has been acquired by Odeon after about six years in the FPC lineup. At Sydney, E. R. Lynn has allied his Strand theatre with Odeon, and at Moncton, F. W. Winter has taken over his Capitol and Empress out of the FPC circuit and moved to Odeon. The Odeon circuit also will have at least one theatre in St. John, with the likelihood that several others in this region will join Odeon in the near future. The Capitol, at St. Johns, Newfoundland, is with Odeon after being with FPC for many years.

Heavy Taxation In New Brunswick

Motion Picture exhibitors in the province of New Brunswick are carrying an exceptionally heavy taxation burden, even without the Dominion's 20 per cent war levy. Fixed imposts by the provincial government, and prevailing for many years are: amusement taxes of slightly over 10 per cent on tickets; a yearly tax on each theatre seat; a corporation tax on each theatre company or individual, and a theatre operator's tax collected annually. In St. John, largest center in the province there are also a business tax, a property tax and an income tax on everybody receiving over $300 a year. This income tax is exceptionally high. There is also a Dominion income tax to contend with.

It will be no surprise if the 20 per cent boost in prices of theatre admissions curtails patronage to some extent at least until the public becomes adjusted to the higher box office rates. Reaction also is possible on plans for building new theatres and remodeling others, because of fear that business will be reduced.

FCC BLAMES CONGRESS FOR RADIO MONOPOLY STUDY AND NEW RULES

Fly Tells Senate Committee Probe on Which Regulations Were Based Was Made at Insistence of House Group

by FRANCIS L. BURT
in Washington

Prospects of an immediate Congressional investigation of the Federal Communications Commission dimmed this week in the face of explanations by Chairman James L. Fly that the chain broadcasting investigation was undertaken under compulsion from Congress, that the Communications Act specifically authorizes the commission to regulate chain broadcasting and that the proposed network regulations will neither make it impossible for broadcasters to contract for network service or force any chain company out of business.

Mr. Fly placed responsibility for the chain investigation squarely in the lap of Congress, reminding the Senate Interstate Commerce Committee, which is studying the White resolution for an investigation of the network regulations and the commission's policies, that it was promised by former Chairman Frank L. McNinch in a "trade" to defer affirmative action on a House resolution for a probe of the FCC.

The only criticism which would be well founded, he asserted, should be that the FCC was "too blamed slow in doing the job."

Full Probe Debated

Although he was the first witness to be heard in what was designed to be a preliminary inquiry to determine whether a more complete investigation should be undertaken, the FCC chairman did not testify until after a rather lengthy discussion between Chairman Burton K. Wheeler (Dem., Mont.) and Senator Wallace White (Rep., Maine) over the desirability of a probe of the whole broadcasting situation.

Senator White pointed out that he had frequently proposed such an investigation and Senator Wheeler agreed that conditions in the industry as well as in the FCC should be studied. "If we are going into it at all, we ought to go into it generally, covering both the commission and the industry," Senator Wheeler declared.

Recalling that he had proposed an investigation as long ago as 1937, Senator White said: "I still very definitely favor a general study of the whole situation. I still feel that Congress perhaps ought to lay down more definitely than we have in the existing law the policies and principles that guide and control the regulatory body and keep this industry within what we believe to be appropriate bounds."

He disclosed, too, that for some months he had had on his desk the draft of legislation to more clearly define the appeals privileges of licensees and applicants to meet criticism that opportunity for court review of the commission's actions is too limited. "There is a complete inadequacy of appeal in the present circumstances," he charged.

Senator Wheeler injected an anticipated issue early in the proceedings when, on Tuesday, under his direction, the committee directed the FCC to obtain from every station in the country records and copies of all speeches on the "war issue." He charged many independent stations were presenting but one side of the question. Senator Tobey joined with the comment that he had been informed by a chain representative that independent stations had refused even applications by Congressmen to make anti-war talks.

The two Senators, however, praised the network's attitude.

The new facet to the hearings came after Commissioner Fly testified the FCC received "unmerciful" political pressure, on licenses and transfers. He added it had not been influenced by such pressure. He denied Jesse Jones, Secretary of Commerce, had received favors for his Houston, Texas, radio station KTRH, by showing records that the station had applied for permission to increase power to 50,000 watts in October, 1940, and this was not granted until April 5th of this year.

When Commissioner Fly dwelt again at length on FCC's right to issue anti-monopoly orders, Senator White, pointing to Mutual's growth in the face of the CBS strength, questioned whether there was a monopoly in radio. Mr. Fly replied Mutual's affiliates were mainly inferior in power; stated it was almost impossible for a new network to form, facing present competition, and suggested the nation might well have six networks.

Quoting from speeches by members of Congress and the several resolutions of inquiry that have been submitted during the past five years, Mr. Fly pointed out that Congress had always been concerned over the possibilities of monopoly in broadcasting. To that end, he said, the communications act contains a provision making the anti-trust laws applicable to radio, and that act also, in Section 303, gives the commission specific authority to make regulations on chain broadcasting.

He denied that any member of the commission had opposed the present investigation, answering a comment by Senator White that he had been "surprised and shocked" to find the commission "challenging" a Congressional review of its actions. On the contrary, Mr. Fly said, the commission was glad of the opportunity to make an explanation to the committee.

Reading from time to time from a prepared statement, the FCC chairman declared there was no truth in the charge the industry had not been given an opportunity to be heard on the new regulations. On the contrary, he said, there were 73 days of hearings at which 96 witnesses filled 8,713 pages of testimony and submitted 707 exhibits. After the preliminary report was issued in June, 1940, ample opportunity was given for the filing of briefs, and in advance of the oral argument the commission issued alternative proposals for regulations on which it invited comment and criticism.

Much of Mr. Fly's preliminary testimony was devoted to the question of monopoly. The investigation, he said, showed an "unhealthy centralization of power" in the two senior networks.

The network report contains statistics as to the operations of the networks, showing that the 23 NBC and CBS stations in 1938 had a net operating income equivalent to more than half the total operating income for all other stations in the country.

Tendency Toward Chain Control

At the moment there is a "very determined" tendency toward expansion of chain control, he said. To prove his point, he read from a recent CBS brochure expiating on the increased facilities secured since last July. As he enumerated the power increases secured by CBS stations, the Senate bell sounded the opening of the day's session.

Referring to the fact that the networks control the clear channel stations, Chairman Wheeler emphatically questioned the desirability of such a situation, and Mr. Fly admitted that the clear channel stations were not fulfilling their original purpose of serving the rural areas but have been used "to tap the cream of the market."

"That is like running Atlantic Coast Line trains over Seaboard Airline tracks," suggested Senator Ellison D. Smith (Dem., S. C.). Foreseeing possible difficulties for South Carolina stations which secured net affiliations only after great difficulty, the Senator refused to accept explanations that the situation was not as he saw it.

The whole purpose of the new regulations, Mr. Fly insisted, is to leave stations "free" to dispose as they wish of time which the network does not agree to fill. They will be permitted to make contracts as at present, but not left tied up for five years. and the way will be paved for the establishment of new networks which cannot be formed while the existing chains have contracts which bar competition, he declared.

Asked by Senator Charles W. Tobey (Rep., N. H.) for comment on the charges made by Mark Ethridge at the NAB convention, that the commission by favoritism and political influence had contributed to any monopoly which might exist. Mr. Fly denied there was any truth in the charges, and pointed out that Mr. Ethridge had made no specifical allegations which could be replied to in detail.

The Wednesday hearing, final one of the week, was marked by charges by Senator White that the Commission was attempting to usurp the work of the courts in determining what constituted monopoly, although not authorized to do so by the Communications Act. He engaged in frequent interchanges with Mr. Fly over the right of the Commission to promulgate the regulations, pointing out that as one of the men responsible for the writing of the law he was in a position to say what was in it.

HEARINGS JUNE 25 ON NEWSPAPERS

The Federal Communications Commission in Washington this week set June 25th for the opening of public hearings on newspaper control of broadcasting stations. The question whether a specific policy should be adopted with respect to newspaper participation in broadcasting has been one of concern to the Commission and Congress for several years, but the current study was prompted by the large number of applications from newspapers for Frequency-Modulation facilities when that field was opened up some months ago.

Because the FM field is new there is an opportunity for dealing with the situation before there has been any investment in facilities, it was pointed out.

It was explained that there is no opposition to newspaper ownership of radio stations, but that a study is being made to determine whether a general policy should be adopted and, if so, how it should be shaped for application to future cases.

Interstate Heads Question Gallup Attendance Poll

More than 200 managers and executives of the Interstate Circuit, Inc., who convened at Galveston, Texas, during a four-day convention last week, will take under advisement recommendations set forth by John Q. Adams, executive secretary, and R. J. O'Donnell, vice president and general manager, for bringing back to the theatres some of the 32 million persons who are not attending movies, as the Gallup survey asserted last fall.

Mr. Adams and Mr. O'Donnell questioned the Gallup findings and revealed the weakness of the questions on which the survey was based. "The real reason 32 million people are not going to the movies is that theatre-going is a habit, and these people are out of the habit, or else never acquired it," they contend.

Recommendations Made

Their plan specifically outlines recommendations and indicates effective measures for the nation's theatre men to utilize in the effort to bring about a resurgence of movie attendance.

During daily sessions of the biennial convention at the Galvez Hotel, current problems facing exhibitors were discussed by leading executives of major film companies, and open forums were held in which the theatre men participated.

Highlight of the convention was the appeal made by Karl Hoblitzelle, president of the Circuit, to exhibitors to pledge full cooperation with the Government's defense program.

"This country," Mr. Hoblitzelle declared, "is going to help England set the world right. . . . We are serene in our confidence that the forces dominated by Hitler will be annihilated by the legions that are spiritually right. . . . We must put forth every concerted effort to back our Government."

Spurred on by their leader's plea, circuit managers and executives sent a telegram to President Roosevelt in which they jointly pledged "our lives, our fortunes and our sacred honor. America will not fail you."

Among the leading speakers who took active part in the convention program were: A-Mike Vogel, chairman of the Managers' Round Table of MOTION PICTURE HERALD; Stanton Griffis, chairman of Paramount's executive committee; Neil Agnew, Paramount's general sales manager; William A. Scully, general sales manager, Universal; Harry L. Gold, vice-president, United Artists; Robert Mochrie, RKO; John B. Underwood, Colombia; Herman R. Beiersdorf, Twentieth Century-Fox; Barrett C. Kiesling, MGM; and Robert H. Gillham, advertising and publicity director for Paramount.

Interstate executives who contributed addresses included: Mr. Adams, Mr. O'Donnell, John Moroney, general counsel; Frank O. Starz, advertising and publicity manager; Raymond Willie; Richard Stout, of the legal staff; and Jack Chalman and Charles Meeker, who discussed advertising.

The convention ended Thursday night, May 29th, with a gala banquet at the Galvez, at which tribute was paid to 48 former associates who left the circuit for military training camps.

New Butterfield Theatre

The Butterfield Michigan Theatres Company opened the new Michigan theatre in Traverse City, Mich., May 28th.

IN NEWSREELS

MOVIETONE NEWS—No. 76, Vol. 23.—President Roosevelt proclaims unlimited national emergency in speech to the nation.

MOVIETONE NEWS—No. 77, Vol. 23.—$25,000,000 fire in Jersey City....Royal Navy raids Tripoli.... Nazi Dive bombing attack....British evacuated to Egypt....War in East Africa....Parachute troops at Fort Benning....Indianapolis auto race....Quints seventh birthday.

NEWS OF THE DAY—No. 274, Vol. 12.—Roosevelt speech stirs Americas....Hood's avenger in epic of war....Fashions....Sports.

NEWS OF THE DAY—No. 275, Vol. 12.—Jersey City fire....Flight from Greece....U. S. Envoy tours British front....Hughes retires....Halifax hails capital firemen....Fashions....Sports.

PARAMOUNT NEWS—No. 9.—F.D.R.'s message.... Bismarck sunk; British avenge Hood.

PARAMOUNT NEWS—No. 80.—F.D.R. puts unlimited emergency into effect....Ickes named oil co-ordinator....U. S. envoy in Britain....White House picketed....Lindbergh answers Roosevelt.... Justice Hughes retires....War films from Greece.... Jersey City fire....Quints seventh birthday.

RKO PATHE NEWS—No. 9, Vol. 12.—Roosevelt proclaims unlimited emergency....Brazil's plane production....Nightwork starts on dam....Rangers make snow surveys....Soldiers in inter-camp bouts.... Sports.

RKO PATHE NEWS—No. 80, Vol. 12.—British troops leave Greece....Jersey City fire....S.S. America's cruise ends....Winant here on hurried trip.... White House picketed....Quints seventh birthday ....Sports.

UNIVERSAL NEWSREEL—No. 984, Vol. 13.—War emergency proclaimed....British avenge Hood.... Auto hill climbing....Water ski-jumping....Army stops tank....Sports.

UNIVERSAL NEWSREEL—No. 985, Vol. 13.—Jersey City fire....Battle of the Mediterranean....War vets honored....Winant returns....Hail victory over Indo-China....Parachute troops train....Freighter launched....Liner joins navy....Quints seventh birthday....Sports.

Griefer Honored

Ben Griefer, first assistant to Robert M. Weitman, managing director of the New York Paramount theatre, who has been named manager of the Newark Paramount, was honored at a testimonial dinner Monday night at the Hotel Astor in New York. He was presented a desk set. Approximately 50 were in attendance. They included: Mr. Weitman, Robert Shapiro, who succeeds Mr. Griefer, Leon Netter, Montague Gowthorpe, Arthur Israel, Maurice Bergman, Sam Shain, Harry Rubin, Paul Bracco, Jack McInerney, Joseph Walsh, Harry Kalcheim, Jack Rothenback, Harry Michaels, James Taylor, Terry Josefovitz, Edward McGowan, Gene Pleshette, Paul Radin, Gene Levy, Don Baker, Adam Adams, Ann Rubin, James Zabin, Armando, Moe Kallis, Jack Oswald, Eugene Newman, Rudy Montgelas, Nat Strom.

Fried, Cohen Engagement

Mr. and Mrs. Harry Fried of Stafford, Penn., and operators of Harry Fried theatres in that state, have announced the engagement of their daughter, Anne M., to Mr. Louis Franklin Cohen of Washington, D C. Miss Fried is a graduate of Cornell University. Mr. Cohen attended Georgetown University and received the degree of LL.B. He is a member of the legal fraternity, Alpha Kappa Sigma. The marriage will take place in the fall.

Newsreel Policy Abandoned

The second attempt at the operation of a newsreel policy in Milwaukee, Wis., has been abandoned after a week's trial period. A one-hour morning newsreel show at Fox's Strand from 9 A. M. to 1 P. M., at 25 cents admission failed to pay and the theatre has returned to its regular policy of continued runs, opening at 11:30 A.M.

Dietz Arranging Defense Program

Howard Dietz, director of advertising and publicity for MGM, already helping the Treasury department to sell defense bonds, was appointed last week by Secretary of the Treasury Henry Morgenthau, to head arrangements for a new radio series, "Millions for Defense" first program of which will be heard over the Columbia Broadcasting System, Wednesday, July 2nd, from 9 to 10 P.M., Eastern Standard Time.

The programs will be heard thereafter every Wednesday evening until September 17th. Permanent features will be Al Goodman's orchestra and Ray Block's chorus. Guest stars will appear. The Texas Company will pay for the air time, which during the winter months is occupied by its Fred Allen show. The broadcasts will originate in Columbia's New York Playhouse. There will be "cut-ins" from Washington, Hollywood and Chicago, it is anticipated.

New CBS Defense Program

The Columbia Broadcasting System announced this week a new program honoring individual defense workers for outstanding contributions. It will start Sunday, from 2 P.M. to 2:30 P.M., E.D.T., and until July 3rd will be heard at that time. After then, it will move into an 8-8:30 P.M. spot on Thursday nights. Title is "Proudly We Hail." There will be two guest stars weekly, one a guest columnist who will relate the story of the worker honored; the other, a radio or stage personality.

Eight non-theatrical film companies have been awarded contracts, out of 37 bids reserved for final consideration, by the office of education of the Treasury Department. The companies are to make sound films for training of students in vocational courses given by the U. S. Office of Education. Names of the companies and number of films they are awarded, are:

Audio Productions, New York, five films; Caravel Films, Inc., New York, five films; Jam Handy Productions, Detroit, five; Emerson Yorke Studio, New York, five; West Coast Sound Studios, New York, five; Ray-Bell Films, Inc., Minneapolis, five; Loucks and Norling, New York, five; and the Calvin Company, Kansas City, Missouri, five. Costs of the films range from $2,000 to $5,000.

All except those the Calvin Company will make are 35 mm.

Production began Monday at the Hal Roach Studio, Hollywood, on a War Department training film on physical training and military calisthenics.

Production began last week on a War Department training film, at the Samuel Goldwyn Studio, on engineer equipment.

Republic began production of a War Department training film, "The 60 mm Mortar," last week.

Such films are being made for the Research Council of the Academy of Motion Picture Arts and Sciences.

MGM is working on a series of two-reel short subjects explaining to the public what is being done on national defense.

Warners disclosed J. Edgar Hoover, director of the Federal Bureau of Investigation, will appear in a short subjects series to be made for the company by Gordon Hollingshead, on the Bureau's work.

Wally Van Starts Four

Wally Van, director of Royal Poinciana Productions at Miami will start production on four features next week, immediately after he returns from a New York visit.





The 1941-42 International Motion Picture Almanac will soon be on the press and, in keeping with these changing times, it will be one of the most important editions of a decade.

Revised, enlarged and brought up-to-the-minute, the new Almanac will reflect the substantial changes that are occurring in production, distribution and exhibition. It will contain more than 1,000 pages of vital information, presenting an exhaustive collection of the latest facts and figures on every phase of industry activity.

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Edited by TERRY RAMSAYE

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In this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—
What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Columbia

ACROSS THE SIERRAS: Bill Elliott, Luana Walters—Just another western. Business below average. Played April 12.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

ANGELS OVER BROADWAY: Douglas Fairbanks, Jr., Rita Hayworth, Thomas Mitchell—Terrible. Trade it for a two reel subject and you are better off. It is pictures like this that are ruining the show business. Many walkouts.—Norman Goodin, Lake Theatre, Oswego, Ore. General patronage.

GREAT PLANE ROBBERY, THE: Jack Holt, Stanley Fields, Vicki Lester—A so-so programmer. Jack Holt is all washed up here. Business poor. Running time, 53 minutes. Played May 16-17.—Harry Tishkoff, Empress Theatre, Rochester, N. Y. Neighborhood patronage.

LONE WOLF TAKES A CHANCE: Warren William, June Storey, Henry Wilcoxon—Here is a surprisingly good series of pictures, this one best yet. Played with Monogram's "Land of Blazing Sun Guns" did excellent business. Played April 16.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

MEET BOSTON BLACKIE: Chester Morris, Rochelle Hudson—Excellent program picture. Ran this with "Riders from Black Mountain" with Tim McCoy. Did extra good business. Played April 9.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

NOBODY'S CHILDREN: Edith Fellows, Lois Wilson—Fair picture. One of the saddest pictures shown here in a long time. Ladies were well pleased. Average business. Running time, 65 minutes. Played May 21-22.—Harry Tishkoff, Empress Theatre, Rochester, N. Y. Neighborhood patronage.

First National

STRAWBERRY BLONDE, THE: James Cagney, Olivia de Havilland, Rita Hayworth—One of the best pictures from Warner Brothers this year. A real show for all classes of people. Will do extra business. Played May 18-20.—Norman Goodin, Lake Theatre, Oswego, Ore. General patronage.

STRAWBERRY BLONDE, THE: James Cagney, Olivia de Havilland, Rita Hayworth—Positively the best all around picture made this year by any company. It will pack them in and everybody will like it too. Running time, 97 minutes.—J. L. Thayer, Leddy's Theatre, Raymond, N. H. Small town patronage.

TUGBOAT ANNIE SAILS AGAIN: Marjorie Rambeau, Alan Hale, Jane Wyman, Ronald Reagan—My Saturday night crowd enjoyed this feature very much, especially the comedy in same, but to me it was just another feature. Running time, 90 minutes. Played May 17.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

Metro-Goldwyn-Mayer

ANDY HARDY'S PRIVATE SECRETARY: Mickey Rooney—Good business but not up to the Hardy standard. However, the picture is as good as any of the rest of the series and emphasizes humor more than usual. That's what they want here nowadays. As exams are starting next week, Mickey's troubles in that respect were appreciated more than usual. Kathryn Grayson is definitely going to go places, in my opinion. Running time, 100 minutes. Played May 23-24—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, New York. Small college town.

COME LIVE WITH ME: James Stewart, Hedy Lamarr—In spite of Stewart's popularity this did not draw any above average. Believe that all who saw it were pleased but it did not get them in. Running time, 85 minutes. Played May 18-19.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

ESCAPE: Norma Shearer, Robert Taylor, Conrad Veidt, Nazimova—A very fine production. Something about this that makes you live every scene. Perfect cast. Norma Shearer was excellent.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

GO WEST: Marx Bros.—I thought it was one of the best pictures the Marx Bros. ever made. Many of my patrons came back the second night and asked to let them hear Chico and Harpo play again. Played to a good crowd with good box office. Running time, 84 minutes. Played May 14-15.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

LAND OF LIBERTY: Historical—This did fairly well on Friday night when our town people come but at the Saturday shows it fell flat. Many said they were fed up on war and thought this would be propaganda from beginning to end, which was not far from the fact. Yet it was a wonderful piece of directing and editing.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

THIRD FINGER, LEFT HAND: Melvyn Douglas, Myrna Loy—Played old, but still plenty good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

TRIAL OF MARY DUGAN, THE: Laraine Day, Robert Young—Far inferior to the "Mary Dugan" Metro gave us with Norma Shearer a few years ago. When an attempt is made to take the dirt out of this kind of a story, there's nothing left for entertainment. No drawing power. Audience divided, some liked it, some didn't. Running time, 90 minutes.—J. L. Thayer, Leddy's Theatre, Raymond, N. H. Small town patronage.

Monogram

OLD SWIMMIN' HOLE: Jackie Moran, Marcia Mae Jones—Very good little feature. Was well liked. Did good "Bargain Day" biz. Played April 21.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

QUEEN OF THE YUKON: Charles Bickford, Irene Rich—Good picture. Average business. On "Bargain Day." Played April 29.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

Paramount

ADVENTURE IN DIAMONDS: George Brent, Isa Miranda, John Loder—Pretty fair picture. Nothing extra.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

DOOMED CARAVAN: William Boyd—Played to a good house with good boxoffice. Hopalong is quite a favorite here. Played May 16-17.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

LADY EVE, THE: Henry Fonda, Barbara Stanwyck, Charles Coburn—Don't expect too much of this one, although it will do average business. A few little situations cause unfavorable comment but I think they liked it anyway. If they don't talk about them, they don't impress them, so they must like this one. Running time, 97 minutes.—D. E. Burnett, State Theatre, Larned, Kansas. General patronage.

LADY EVE, THE: Barbara Stanwyck, Henry Fonda—Good picture and good music. This is a swell comedy. Running time, 100 minutes. Played May 21-22.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LIFE WITH HENRY: Jackie Cooper, Leila Ernest—Here's a radio program which drew exceptionally well. Many of our rural patrons, not regulars, came because they had been following this program on the air. And it gave definite satisfaction. Running time, 80 minutes. Played May 20-21.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

LOVE THY NEIGHBOR: Jack Benny, Fred Allen—Good picture and good business. Everyone was looking forward to Rochester dancing and were disappointed that he did not. I have certainly seen Mary Martin play better parts. Seemed to please the public and that is what I want. Running time, 82 minutes. Played May 12-13.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

NIGHT AT EARL CARROLL'S: Ken Murray, Rose Hobart—If your crowds like pretty women, you couldn't go wrong on this one. Very good musical. Did average business. Played April 22.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

NORTHWEST MOUNTED POLICE: Gary Cooper, Madeleine Carroll, Robert Preston—Top flight money maker. Played against "Gone with the Wind" yet did above average business. Contains the most beautiful color I ever saw in a motion picture. Your best bet! Played April 17-18.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

POWER DIVE: Richard Arlen, Jean Parker—This is one program picture that didn't miss the boat. You won't be disappointed when you play this one, on the week-end, of course. The public seems to want air pictures now so give this miniature "I Wanted Wings." Played May 15-17.—D. E. Burnett, State Theatre, Larned, Kansas. General patronage.

QUEEN OF THE MOB: Ralph Bellamy, Jean Cagney, William Henry, Blanche Yurka. Good program picture.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

RANGE WAR: William Boyd, Russell Hayden—Played this repeat booking. It's good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

ROUND-UP, THE: Richard Dix, Patricia Morison, Preston Foster—Good picture and good business. This is above average for a western. Running time, 90 minutes. Played May 23-24.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

VIRGINIA: Fred MacMurray, Madeleine Carroll—Plenty of humor and excellent reactions to little Carolyn Lee's dialogue made this a real success in this spot. I must confess I was surprised at the box-office and comments on this one. I am sorry I didn't play it two days. Any audience anywhere will thoroughly enjoy this one. Don't muff it!!! Running time, 109 minutes. Played May 15.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

YOU'RE THE ONE: Bonnie Baker, Orrin Tucker and His Orchestra—A decided flop! Even with a giveaway to help, it could not get them in and all who saw it rated it a very silly piece of merchandise. Running time, 81 minutes. Played May 14-15.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Republic

MELODY RANCH: Gene Autry, Jimmy Durante, Anna Miller—Played this with "Friendly Neighbors." Showed it late, but stood them in the aisles. I have packed houses with each Autry picture for the past two years. I thought "Melody Ranch" was a pretty good entertainer. Running time, 84 minutes.—J. L. Thayer, Leddy's Theatre, Raymond, N. H. Small town patronage.

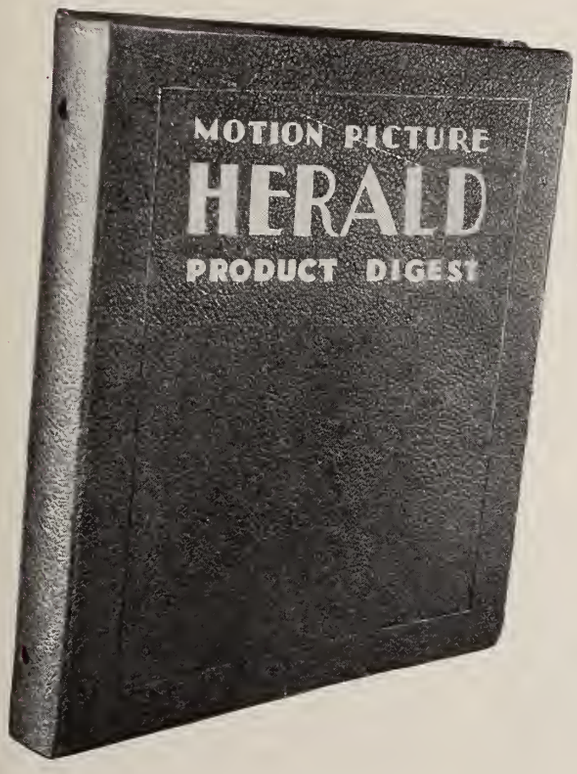
RIDIN' ON A RAINBOW: Gene Autry, Smiley Burnette, Mary Lee—Our Autry pictures bring them in no matter what the weather and please even students. The "Rainbow" song is very good indeed and Autry, I really believe, gets better each day. All the power in the world to Republic and six cheers for

(*Reports continued on page* 60)

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PRODUCT DIGEST

PRODUCT DIGEST is MOTION PICTURE HERALD'S new and valuable exhibitor service section. It is a master index to all information available to date on 1940-41 product and provides synopses, casts, release dates, review dates, audience classification, Legion of Decency ratings, running time, production numbers and other information of inestimable value.



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(*Reports continued from page 58*)

marvelous Mary Lee. Running time, 79 minutes. Played May 23-24.—Ken Gorham, Town Hall Theatre, Middlebury, Vt. General patronage.

RIDE, TENDERFOOT, RIDE: Gene Autry, Smiley Burnette—These features go over always with a bang and this one has plenty of comedy without too much rooting, shooting. This class of picture seems to please all my patrons. Running time, 66 minutes. Played May 10.—A. L. Dove, Bengougb Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

ROOKIES ON PARADE: Bob Crosby, Ruth Terry—Good picture and good business. Lots of comedy and music. Will please all classes. Play it quick. Running time, 69 minutes. Played May 19-20.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SIS HOPKINS: Judy Canova, Bob Crosby, Charles Butterworth, Jerry Colonna—Gentleman, this picture does not bulge out with marquee names, but for real, healthful, sparkling, digestible entertainment, "Sis Hopkins" takes the cake. Every customer here, and we had plenty, raved about the picture. It's grand, and I mean it. Running time, 91 minutes. Played May 18-19.—Ken Gorham, Town Hall Theatre, Middlebury, Vt. General patronage.

RKO Radio

KITTY FOYLE: Ginger Rogers, Dennis Morgan, James Craig—Very good picture for women's trade. Business above average. Running time, 108 minutes. Played May 18-20.—Harry Tishkoff, Empress Theatre, Rochester, N. Y. Neighborhood patronage.

NO, NO NANETTE: Anna Neagle, Richard Carlson, Roland Young, Helen Broderick—While not a big picture, this is a pleasing comedy. Average business. Running time, 96 minutes. Played May 21-22. —Harry Tishkoff, Empress Theatre, Rochester, N. Y. Neigbborhood patronage.

United Artists

BLACKOUT: Conrad Veidt, Valerie Hobson—Picture received good comments from all and as business was good for the first week we held it over for three extra days. This picture should do business any place. Running time, 81 minutes. Played Marcb 27-April 5.—Robert Berezin, Elgin Theatre, Ottawa, Ontario, Canada. General patronage.

POT O' GOLD: James Stewart, Paulette Goddard, Horace Heidt and His Orchestra, Charles Winninger—Good musical comedy. Good cast and good business first week. Picture held over tbree extra days. Played this one Canadian premiere. Songs very catchy. Winninger as funny as ever and Heidt does good job for first appearance on screen. Running time, 85 minutes. Played April 12-23.—Robert Berezin, Elgin Theatre, Ottawa, Ontario, Canada. General patronage.

THAT HAMILTON WOMAN: Vivien Leigh, Laurence Olivier—It is a marvelous picture. The Middlebury College students, girls in particular, went for it in a big way. Costumes are elaborate, acting excellent, scenes enormous and has the names and advertising to bring them in and please the patrons most thoroughly. Running time, 126 minutes. Played May 20-22.—Ken Gorham, Town Hall Theatre, Middlebury, Vt. General patronage.

THE GREAT DICTATOR: Charlie Chaplin—This was well attended and enjoyed both nights. It isn't the biggest picture or the biggest business we bave ever done but I wouldn't mind having them come along like this regularly. Some parts of this are extremely clever and funny. Running time, 109 minutes. Date played, May 15.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, New York. Small college town.

Universal

BACK STREET: Chares Boyer, Margaret Sullavan, Richard Carlson—Fine picture, excellent business. If you have class patronage, this picture will be a natural for you. Not as good as the '31 version, but still a very fine picture. Played May 4-6.—Norman Goodin, Lake Theatre, Oswego, Ore. General patronage.

FLAME OF NEW ORLEANS, THE: Marlene Dietrich, Bruce Cabot, Roland Young, Mischa Auer—It is a good picture, but did not go over so big with our audience. Marlene needs more names with her and a better story, I would assume. Running time, 80 minutes. Played May 4-6.—Ken Gorham, Town Hall Theatre, Middlebury, Vt. General patronage.

HIRED WIFE: Rosalind Russell, Melvyn Douglas—A good comedy picture. No kicks from the audience nor from me. Only wish that I could be surprised like this more often. Played May 19-20.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

SON OF ROARING DAN: Johnny Mack Brown, Fuzzy Knight—Good western, but Johnny Mack Brown, even though he is an Alabama boy, does not do such good business.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

SPRING PARADE: Deanna Durbin, Robert Cummings, Mischa Auer—Picture good. Business terrible. I wouldn't care if I never played another Durbin. Lost money on this one.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Twentieth Century-Fox

GAY CABALLERO, THE: Cesar Romero, Sheila Ryan—Nice program picture which pleased. Running time, 57 minutes. Played May 9-10.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

GOLDEN HOOFS: Jane Withers, Charles (Buddy) Rogers—Good little program picture. Jane Withers deserves at least one big picture. Buddy Rogers good in this.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

GREAT AMERICAN BROADCAST: Alice Faye, Jack Oakie, John Payne—While Alice Faye has a remarkable box office following, I feel this picture is below standard for her and that she will suffer loss of popularity if such pictures continue. Gross on this picture not satisfactory but allocations make it necessary to play on preferred time. Running time, 91 minutes. Played May 18-21.—D. E. Burnett, State Theatre, Larned, Kansas. General patronage.

THAT NIGHT IN RIO: Alice Faye, Don Ameche, Carmen Miranda—Color is the biggest part of this picture and Ameche is next. Faye plays a remarkable part and Fox gave her every advantage in this picture. Settings beautiful and color splendid. Plug it hard on preferred time. Running time, 90 minutes. Played May 11-14.—D. E. Burnett, State Theatre, Larned, Kansas. General patronage.

TIN PAN ALLEY: Alice Faye, Betty Grable, John Payne, Jack Oakie—This made a big hit here. Did not draw very well, which was no exception, but it certainly took with all who saw it. Running time, 94 minutes. Played May 11-12.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

TOBACCO ROAD: Gene Tierney, Charley Grapewin, Marjorie Rambeau—Expected big business, but a great disappointment at the box office. In the long run, an exhibitor would be better off to double bill it. I didn't.—Norman Goodin, Lake Theatre, Oswego, Ore. General patornage.

Warner Brothers

FOUR MOTHERS: Priscilla Lane, Jeffrey Lynn—A sweet picture that should well please the ladies. Not much of a man's picture but should do good generally. Did average business on our best days. Played April 24-25.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

GREAT LIE, THE: Bette Davis, George Brent, Mary Astor—Good picture; fair business. The women liked it, the men said it was too long and too draggy. Running time, 110 minutes. Played May 25-26.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HERE COMES HAPPINESS: Mildred Coles, Edward Norris—A jolly little program picture. Played on "Bargain Day." Did average business. Played April 28.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

KNOCKOUT: Arthur Kennedy, Olympe Bradna—Poor. Should have left this one on the shelf. Played April 14.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

LETTER, THE: Bette Davis, Herbert Marshall—Warners let us down with this one. Business way below par. Doesn't compare with previous Davis pictures. Played April 10-11.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

STRAWBERRY BLONDE: James Cagney, Rita Hayworth, Olivia de Havilland—A fairly good crowd seemed to enjoy this thoroughly. Plenty of action, comedy, and music, with an interesting story. After the "end" of the title the audience is invited to join in singing the words on the screen to "Band Played On." My bunch joined in excellently but I suppose you have all omitted it. Customers who saw the picture a second time at my place said the previous theatre bad gypped them. What about it? Running time, 97 minutes. Played May 22.—W. Varick Nevins III., Alfred, Co-Op Theatre, Alfred, New York. Small college town.

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Short Features

Columbia

DUTIFUL BUT DUMB: All Star Comedies—Very good material for the Three Stooges, if they like tbe Three Stooges. Probably about fifty per cent of my crowd like these shorts but they laugh so bard they sound like the whole bunch of them. Running time, 18 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

INTERNATIONAL FORUM, NO. 1: Special—Four well-known personalities have a conversation about present day policies and events. If you are interested in this type of subject, it is very good; but tbere were plenty who thought it very boring. Don't book it at a time when you expect quite a few children. Your rest rooms won't be able to hold the crowd. Worth playing for a serious audience. Running time, 17 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

SO LONG, MR. CHUMPS: All Star Comedies—Typical stooge comedy that didn't seem quite as good as some of the others. However, there is plenty that is good about it. They laugh when the title of these comes on so it doesn't make too much difference what happens after that I guess. Running time, 18 minutes. —W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small town patronage.

SPOOK SPEAKS, THE: All Star Comedies. Buster Keaton—Brought this back as second run; was very much appreciated by our audience. Good slapstick. Running time, 19 minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

WATCHMAN TAKES A WIFE, THE: All Star Comedies—Very good slapstick. Running time, 19 minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala.

WAY OF ALL PESTS: Color Rhapsodies—Very much better than usual Color Rhapsody. Some very clever items in it. Running time, 8 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Metro-Goldwyn-Mayer

ABDUL THE BULBUL AMEER: Technicolor Cartoons—This is a well-done color cartoon, but only made a fair impression on my crowd. Running time, 8 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

CAPITAL CITY, THE: FitzPatrick Traveltalks—This was a good educational short and was enjoyed by all. Running time, 9 minutes.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

ONE-TWO-THREE GO: Our Gang Comedies—Average Our Gang comedy. Running time, 10 minutes. —E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

OUT OF DARKNESS: Passing Parade—Entertaining one reeler about a secret newspaper published in Belgium during the war. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

QUIZ BIZ: Pete Smith—Pete Smith poses some humorous questions to the audience and then tells the answers. My group got some fun out of it. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small town patronage.

RED MEN ON PARADE: FitzPatrick Traveltalks—Beautiful color scenes of an Indian gathering in the Southwest. Running time, 8 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small town patronage.

Paramount

ALL'S WELL: Gabby Color Cartoons—A case where Gabby loses his patience. Could be funny. Running time, 9 minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

BOB CHESTER & ORCHESTRA: Headliners—Very good musical short. Running time, 9 minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala.

EUGENE THE JEEP: Popeye the Sailor—Too much Jeep. But pretty good Popeye cartoon. Running time, 9 minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

FEMININE FITNESS: Grantland Rice Sportlights—Beautiful girls is about all the comment you can pass on this one. Our customers like to look at them. Running time, 9 minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

MOMENTS OF CHARM: Headliners—One of the prettiest short to have played from Paramount. Everyone seemed to enjoy lots. Running time, 10 minutes. Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

SPEAKING OF ANIMALS—DOWN ON THE FARM: Animated Antics—Just try and imagine an animal talking. The best yet. Perfect animation. Running time, 9 minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

TWO FOR THE ZOO: Gabby Color Cartoons—Will do. Play it. Running time, 9 minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala.

WAY BACK WHEN A RASPBERRY WAS A FRUIT: Stone Age Cartoons—Same as usual. Very good. Running time, 9 minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

WESTERN DAZE: Madcap Models—Excellent. The best short from Paramount in many moons. Introducing the puppetoon cartoons. Running time, 9 minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala.

WESTERN DAZE: Madcap Models—Color puppet cartoon. Very fine. Extraordinary. Play it by all means.—Norman Goodin, Lake Theatre, Oswego, Ore. General patronage.

WIMMIN IS A MYSKERY: Popeye the Sailor—Very good. Running time, 8 minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala.

WITH POOPDECK PAPPY: Popeye the Sailor—Good Popeye. This short introduces a new character to Popeye cartoons. Popeye's Pop adds to this series. Running time, 9 minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala.

ZERO, THE HOUND: Animated Antics—Average black and white cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

CANINE CADDY: Walt Disney Cartoons—Disney introduces a new character, a mole, I think, that causes Pluto all sorts of trouble underground. Very good, of course. Running time, 8 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small town patronage.

GOOD TIME FOR A DIME, A: Walt Disney Productions—Donald Duck has an uproarious time in a penny arcade. It is one of Disney's funniest. Running time, 8 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

INFORMATION PLEASE: No. 9—This is one series that shows no signs of running dry for a while yet. It gets extra customers for me; they tell me so. Alice Marble is guest again and a good time is had by all. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

INFORMATION PLEASE: No. 10—Louis Bromfield is back as guest again and helps supply the usual entertainment expected from this series. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

MARCH OF TIME, NO. 5: Labor and Defense—Poorest of the series; no entertainment value. Running time, 18 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

MAT MEN: Sportscope—This shows wrestling at Lehigh University in both serious and comedy form. Use your own judgment on booking it. It is well done. Running time, 9 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Republic

MEET THE STARS SERIES—Of the five of these I have played, only one has been any good. I have surely played better shorts. Running time, 10 minutes.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

Twentieth Century-Fox

MAGIC PENCIL: Terrytoons—A good cartoon which pleased the children. Running time, 7 minutes.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

MISSISSIPPI SWING: Terrytoons—Very good color reel. Running time, 7 minutes.—Norman Goodin, Lake Theatre, Oswego, Ore. General patronage.

MODERN HIGHWAY, THE: Adventures of the Newsreel Cameraman—Interesting reel featuring the new Pennsylvania highway. It caused quite a little comment around here. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Universal

THREE LAZY MICE: Lantz Cartoons—Pretty good. Running time, 8 minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala.

Vitaphone

ALEX IN WONDERLAND: Broadway Brevities—Poor entertainment; just a filler. Running time, 18 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

ALICE IN MOVIELAND: Broadway Brevities—Another Warner Featurette that would almost serve as a second part of a double feature. Very good drama. Running time, 18 minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

CRACKPOT QUAIL: Merrie Melodies Cartoons—Very good. Running time, 9 minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

DOUBLE EXPOSURE: Bob Hope (re-issue)—Not so hot. Shouldn't have bought these Hope re-issues.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

JOE REICHMAN AND ORCHESTRA: Melody Masters Bands—Excellent musical short. Running time, 9 minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

MARIE GREENE AND HER GANG: Melody Masters Bands—Good orchestra reel which pleased all. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MATTY MALNECK AND HIS ORCHESTRA: Melody Masters—Exceptionally good musical reel; enjoyed by all my patrons. Running time, 10 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

REMEMBER WHEN: Broadway Brevities—Very poor print on this one and very old but some very good entertainment with some of the old songs which are always good. Running time, 18 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

SKY SAILING: The Sports Parade—Very good one reeler in color showing gliders in action. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TRIAL OF MR. WOLF: Merrie Melodies Cartoons—The Case of Red Riding Hood in reverse—very funny. Running time, 9 minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

Warner Brothers

CAT'S TALE, THE: Merrie Melodies Cartoons.—Excellent. Will please adults as well as the youngsters. Running time, 9 minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala.

JAN GARBER & ORCHESTRA: Melody Masters Bands.—Good musical short. Running time, 9 minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

PRE HISTORIC PORKY: Loney Tunes Cartoons. Fine. Very similar to Paramount's Stone Age Cartoons. Much funnier, Running time, 9 minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala.

Serial

Republic

ADVENTURES OF CAPTAIN MARVEL: Tom Tyler—Chapter 1. This new serial starts over very nicely with Capt. Marvel flying thru the air while bullets bounce off him. The kids were very enthusiastic about it. Running time, 30 minutes.—S. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Saunders Treats Boys

As part of the annual trip to Washington arranged for its newsboys by the Bridgeport *Post-Telegram,* Matt Saunders, manager of the Loew-Poli theatre in Bridgeport, Conn., arranged for a theatre party in Washington for them. Following an annual custom, Mr. Saunders flew to Washington, and with the cooperation of Carter Barron, Loew division manager there, escorted the boys to a show at the Capitol theatre, where they were received by Ted Weems, master of ceremonies for the stage show.

"Good-Will" Policy Continues

Entering its third month, the policy of presenting a series of short subjects devoted to the United States good-will movements, the Rockefeller Center Embassy Newsreel Theatre in New York is presenting "Trial of the Incas." The series has been presented in cooperation with the Motion Picture division of the Office for Cultural Relations Between the American Republics.



IN COURTS

Asks $6,250,000 for Alleged Plagiarism

John Igual Montijo, describing himself as a ghost writer-producer-director-actor, filed two federal court suits in Hollywood seeking a total of $6,250,000 for the alleged plagiarism of his manuscript, "Viva Madero" or "The Rebel, The Birth of a Revolution," by Paramount, Cecil B. DeMille Productions, Ernest Heminway and others. He wants $5,000,000 from Mr. Heminway, who, he charged, used parts of his story in "For Whom the Bell Tolls," and $1,250,000 from Paramount and Mr. DeMille for the alleged use of parts of the same story in "North West Mounted Police."

Pizor, Segall Suit Settled

The suit and counter-suit of Lewen Pizor and Charles Segall, both prominent Philadelphia exhibitors, were settled out of court on Thursday, May 29th, by Morton Witkin, counsel for Mr. Segall, and Senator Harry Shapiro representing Mr. Pizor. Making their break in exhibitor partnership complete, which was sought in both suits filed, Mr. Pizor purchased the Ace, Tioga and Chelten theatre for an undisclosed sum of money while Mr. Segall retains ownership of the Appollo theatre, a house he originally owned before setting up a theatre corporation with Mr. Pizor. It has been rumored that Mr. Segall would enter into negotiations with David Milgram's Affiliated Circuit to take over the operation of his Apollo.

Judgment Awarded

Judge F. Ryan Duffy of the Federal court in Milwaukee on May 27th, awarded the Fox Varsity Corp., operator of the Varsity theatre in Milwaukee, a judgment of $263.40 in an opinion on the corporation's capital stock tax case against the executors of the estate of the late Otto A. LaBudde, former collector of internal revenue. The corporation sought to recover payments made for the taxable year ending June 30th, 1937.

Code Suit Postponed

Arguments of the defendants on a motion for dismissal and summary judgment in the federal court suit in Los Angeles of Criterion Pictures Corp., against the Motion Picture Producers and Distributors of America and major companies over the refusal of a Production Code seal to "Damaged Goods" was continued by stipulation on Monday to July 7th.

Film Injunction Granted

Judge Jesse Earle of the circuit court in Janesville, Wis., has granted R. P. Williams, operator of the Sun theatre at Brodhead, a temporary injunction restraining Mr. and Mrs. Thomas E. Smith, former operators of the Sun, from showing free films Sunday nights in Bluff View Amusement Park near Brodhead.

Kramer Motion Denied

A motion to remand the suit affecting possession of the Kramer theatre in Detroit, from the federal court back to the county circuit court was denied by Judge Edward J. Moinet of the federal court, according to Ralph Toutier, attorney for the Kramer interests.

Plagiarism Trial Ordered

Judge Samuel Mandelbaum of the federal court in New York has denied an application of RKO Radio Pictures to dismiss the plagiarism suit of Jesse Solomon, and ordered the suit to trial. The complaint charges the infringement of the plaintiff's play, "It Goes Through Here," by the RKO picture, "Radio City Revels."

Jury Disagrees In Davis Trial

Following a seven-hour deadlock, a jury sitting in the conspiracy trial of J. Warren Davis, retired United States circuit judge, and Morgan S. Kaufman, attorney and former bankruptcy referee, was dismissed last Thursday, May 29th. Judge Robert Nelson Pollard, trying the case in the United States district court in Philadelphia, an outgrowth of the litigation of William Fox's film and financial empire, dismissed the jury of 11 men and one woman after he had been assured no instructions of the court could dissolve the six-six split. Judge Davis and Mr. Kaufman walked from the courtroom after renewing their bonds of $5,000 each pending a new trial which, it was indicated, the government will seek to list for early July.

Some of the jurors, it was indicated, "did not like" the testimony of Mr. Fox, the government's star witness, in seeking to prove that Mr. Davis, Mr. Kaufman and Mr. Fox conspired to obstruct justice and to defraud the United States in the litigation involving the bankruptcy of Mr. Fox's holdings.

Mr. Fox was not in the courtroom during the last day of the trial, nor in sight of the federal building during the hours in waiting for the jury. He had pleaded guilty and theoretically, Judge Pollard could sentence him immediately. In actual practice, however, this is never done. The usual procedure is to wait and see what happens to the other members of the alleged conspiracy.

Summing up the government's case before it was turned over to the jury for deliberation, Walter Gahagan, Jr., special assistant to the United States attorney general, told the jurors "defense workers are not playing a part as important as yours" in preserving American institutions.

The prosecutor's closing summation followed the end of the defense case, during which Judge Davis and Mr. Kaufman flatly denied the government's charges.

Following the jury's dismissal after not being able to reach an agreement, the prosecuting counsel disclosed that at the new trial new evidence would be introduced.

Record Plan Approved

The plan of reorganization of the United States Record Corp., was formally approved by Judge Vincent L. Leibell in the federal court in New York, Monday, June 2nd. The approval closed the proceedings instituted in September, 1940. The order followed approval of the plan by over 90 per cent of the creditors with claims of $40,927 out of a total of $43,881, the order disclosed. Under the plan a group of officers of the old company have agreed to pay 14 per cent of all unsecured creditors.

Strand Future Undetermined

Although the common pleas court in Cincinnati has authorized Harry Abrams, who was recently appointed received for Strand Enterprises, Inc., operating the Strand Office building and the 1,200-seat Strand theatre in the downtown business district, to continue operation of the projects, the theatre has closed. As yet the future of the house has not been determined.

Chaplin Victory Upheld

The plagiarism case in which Michael Kustoff charged Charlie Chaplin with theft of the story used in "Modern Times" was decided in the comedian's favor by the United States circuit court in San Francisco. A 20-page decision upheld the verdict of the federal court in Los Angeles.

OBITUARIES

William A. Roberts, Shawnee Manager, Dies

William A. Roberts, 70, manager of the Shawnee theatre in Plymouth, Pa., died in General Hospital May 30th from pneumonia. A theatre man for many years, Mr. Roberts was a close friend of Governor Arthur H. James of Pennsylvania and the late M. E. Comerford. He began his film career by taking over an old opera house in Plymouth and converting it into a motion picture theatre.

Mr. Roberts later took over the Palace in Scranton, Pa., and then returned to Plymouth to purchase the Vaudette theatre from James Thomas, changing the name to the Palace. Later he was one of the incorporators of the Shawnee Amusement Company with Mr. James and Mr. Comerford which operated the Shawnee theatre. The corporation relinquished its interests to the Comerford interests in 1930 with Mr. Robert remaining as manager. State, county and city officials as well as executives and representatives of the Comerford circuit attended the funeral.

Mr. Roberts is survived by his widow, a son and two brothers.

Jenny Dolly

Jenny Dolly, who with her twin sister, Roszika, formed the once famous dance team, the Dolly Sisters, was found dead in her apartment Sunday, June 1st. She was 48 years old. Surviving are her sister and two adopted daughters.

Richard E. Farrell

Richard E. Farrell, forty, former press agent for the RKO-Albee theatre in Providence, R. I., and subsequently associated with RKO as a manager in Boston, and a publicity representative working out of the New York office, died in Providence, Saturday, May 31st. In recent years he had been a member of the staff of the Providence *Evening Bulletin*.

Mrs. James P. Mullin

Funeral services were held Wednesday for Mrs. James P. Mullin, mother of Martin Mullin of Mullin & Pinanski Theatres, a New England circuit. Mrs. Mullin died at her home in Jersey City, N. J., Sunday, June 1st, at the age of 74. She is survived also by her husband, three daughters and three sisters.

Dr. Willets Corson

Dr. Willets Corson, 62, a motion picture exhibitor for many years died May 27th, at his home in Cape May Court House, N. J. During the silent film days he operated the Grand theatre there, then known as the Spectatorium, with the late Robert S. Miller. His widow, a son and daughter survive.

Earl Lawrence

Earl Lawrence, operator of the Ritz theatre at Laurel, Miss., died at King's Daughters Hospital at Gulfport, Miss., Saturday, May 31st, after suffering fatal injuries when his automobile overturned 15 miles north of Gulfport. Interment took place at Laurel on Monday.

George C. Jackson

George C. Jackson, colored operator of the Southern and Lincoln theatres in Springfield, Ohio, died Sunday, May 1st, following a stroke.

Albert G. Roberts

Albert G. Roberts, 43, cameraman, was found dead Friday, May 30th, in his home in Los Angeles. His wife, the late Peggy Shannon, died a few weeks previous. He was 43 years old.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

WHAT SAY THE FIGURES?

Who does all the work in spotlighting showmanship? From what type of situation is the keenest exploitation to be expected? Do all the bows go to the big city first-runs? Where does the small-town theatreman fit in?

Why all the questions, you ask? Well, a visiting Round Tabler just came by. He hails from a small town theatre in the Midwest, where he is doing a very sweet job of work. In the course of conversation, it was asked why the lad had not entered more actively into the Quigley Awards. His answer was that, since most of the material appeared to come from the big town first-runs, he kinda laid off.

So, how do you answer that one? With the records, of course. We dug up the April 5th issue, carrying results of the First Quarter of the year in the Quigley Awards. Here is how the judges called 'em:

Of the 74 "Quarter-Master" Awards—Plaques, Medals, and Citations—

Twenty-two were voted in cities over 100,000, 6 in cities under 100,000, 8 in cities under 50,000, 15 in cities under 25,000, 11 in communities under 10,000, 3 in towns under 5,000, and 9 in neighborhood and downtown subsequent-runs.

Thus, in all cities in the top three brackets, 36 Awards were posted, as against 38—a majority—going to spots of 50,000 or less, all the way down to the less-than-5,000's and subsequent-runs.

Further, of the three Plaques voted, one went to a 20,000 town, one to a 3,500.

Of the five Medals voted, one went to a 20,000 community, one to a 9,100, one to a 6,200, and one to a subsequent-run.

And, we suppose, of all the entrants, winners and non-winners, a good 20 per cent were newcomers to the Competitions, mostly from the smaller situations and encouraged to participate by the success of other theatremen from the lesser spots.

The above findings are typical of the cross-section of entrants, small town and big city, who have accepted the Quigley Awards as the theatreman's own competition wherein his work is judged solely by impartial, knowing judges. And let it be added that these entries also credit the Quigley Awards alone for bringing promotions, salary rises and bonuses which otherwise, they admit, might not be had.

Convention-hardened as is this observer, it is to be set down here that attendance at last week's Interstate Theatres meeting in Galveston opened your Chairman's eyes to a demonstration of brotherly love as is not everyday's experience. In the spreading domain of Karl Hoblitzelle and Bob O'Donnell, one must really meet up with their boys in convention-time to realize how significant a part the human element plays in relations between bossman and manager.

Nothing is too good for the manager. By the same token, nothing is too good for the boss. Which is to be noted in the way those showmen go after the job; and, if one says they go singing, that would be the tip-off on how the lads feel about it.

Any final answer to relationship between employer and employee is to be checked only in the happiness each obtains from his labors and in doing for each other. The Texans have found that answer.

Men need not be driven, nor beaten, nor threatened to function fully—and profitably. Karl Hoblitzelle says so. Bob O'Donnell says so. And, judged by circuit results, every last Interstater says so.

'GOOD NEIGHBOR', GOOD THEATRE

Theatre cooperation in the defense program and Americanism promotions encircles a wider horizon with the "good neighbor" project, the "All-American" campaign recently concluded in the Skouras Theatres under the skilled guidance of George Skouras, president, and William White, partner and general manager. Described in the issue of last week, six representative units of the circuit in Long Island, Westchester, New Jersey and New York were selected. Here leading Americans combined with Latin-American prominents in patriotic exercises. Colorful lobbies of Latin-American decorations and products added interest.

Success of the project opens another road for the theatre toward the building of hemispheric good-will. Right now that would be especially significant in national defense.

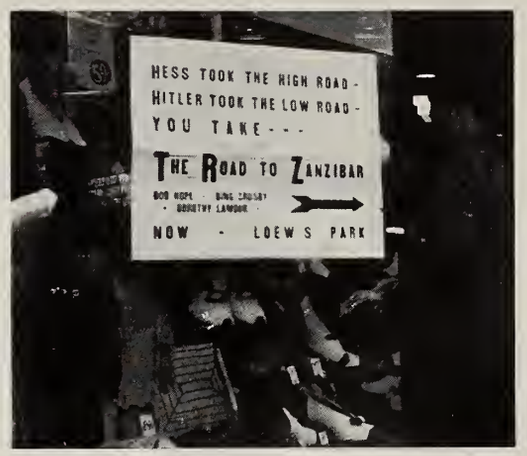
A-Mike Vogel

Round Table In Pictures



Reported by Warner District Manager Charles Smakwitz was the 24-sheet bally promoted by Arnold Stoltz week ahead of his opening of "Flame of New Orleans" at the Avon, in Utica.





(Above) Self-explanatory was the window-display promoted by Arnold Gates, Loew's Park, Cleveland, for "Road to Zanzibar."

(Left) Street stopper used by Carl Rogers for "Lady Eve" at Loew's Granada, Cleveland. Front of girl's legs was also lettered with copy "Granada Friday."



Bob Busch at the Jeffery, in Chicago made a clean sweep of his lobby display for "Come Live With Me." Concealed motor propelled broom, copy overall reading: "You'll sweep away your blues when you see," etc., etc.



Used on all lobby doors in advance of "A Woman's Face" at Loew's, in Harrisburg, Pa., was Round Tabler Bill Elder's teaser stunt. Title, cast and question marks carried out suspense atmosphere.



With local Post-Telegram *taking their newies to Washington for an annual two day trip, Matt Saunders at Loew's Poli, Bridgeport, recently acted as host to the lads and is shown above alighting from plane with the contingency. Round of entertainment was planned, stunt breaking local and Washington papers.*

Fitzpatrick Ready For 'Old King Sol'

As stimulants for summer business Ed Fitzpatrick at Loew's Poli, in Waterbury, Conn., has a campaign of no mean proportions lined up. First of which to be held on Saturday morning, June 21, is what he chooses to term a "School's Out" party for kids, and scheduled two days after local schools close for the season. Cooperating merchants have purchased large blocks of tickets and are distributing them in any manner they desire.

Following this, on Tuesday night, Fitz brings his Conga contest to the stage with a large number of local teams already lined up to enter the competition. Another stunt will be a combined local dancing school revue, tieup effected with teachers of all the larger studios, promoted prizes going to winners.

For four consecutive weeks in July, the Round Tabler will run bathing beauty contests with two winners picked each week and the finals held on the fourth week. In this connection, Fitz has promoted local jeweler for watch giveaway, cash prizes, etc. In addition Ed has already laid plans by contacting the Chamber of Commerce to try to put over a Merchants' Awards Day tieup for sometime in August.

"LET'S HEAR FROM YOU"

Cinderella Contest Aids Golden on "Miss Jones"

Jay Golden of the Palace Theatre, Rochester, N. Y., arranged a Cinderella contest for his campaign on "The Devil and Miss Jones," which was held on stage and preceded by publicity which included announcements at several balls.

Golden tied in with department store for a movie quiz and window display. Stills from previous Jean Arthur productions were mounted and contestants asked to name the titles, with guest tickets being the awards. The Max Factor cosmetic department cooperated and distributed contest blanks.

A novel 40x60 was used in the lobby. Red ribbons were tabbed from adjectives in four dictionaries on tables adjacent to the display. These adjectives were "gay, bright, magnificent, colossal." With the display this caption was used: "Webster Writes an Ad for Jean Arthur in 'The Devil and Miss Jones.'"

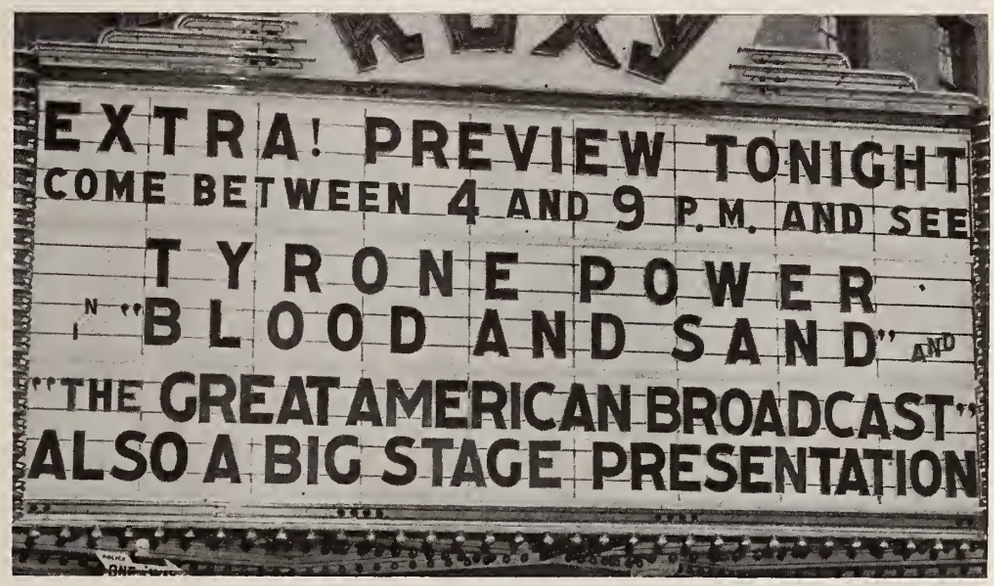
News agency trucks were bannered with copy pertaining to the Screen Guide's selection of "The Devil and Miss Jones" as the picture of the month with a newsstand tie-in on this factor as well. Shopping bags were imprinted with the cooperation of five-and-dime store.

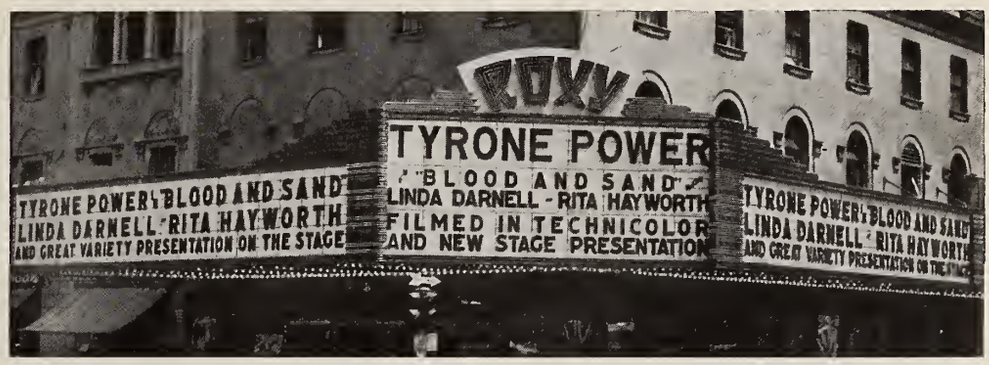
"LET'S HEAR FROM YOU"

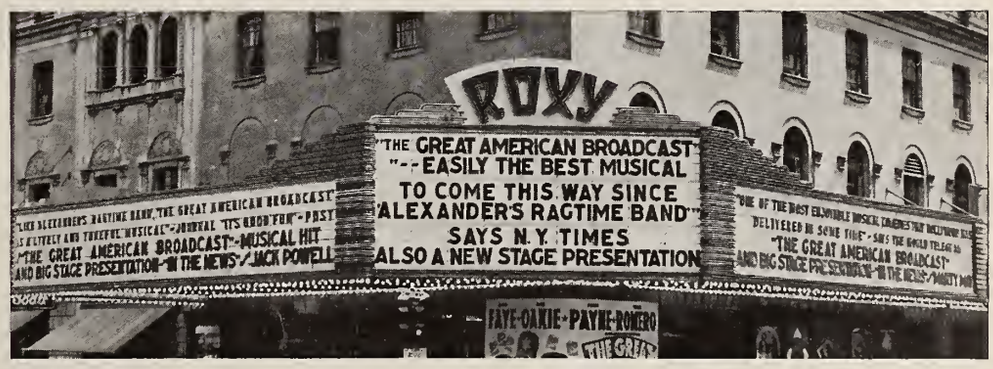
Sparrow's "Ziegfeld" Break

Reportedly the biggest movie page art break ever to appear in the Richmond Times-Dispatch was the six-column layout on "Ziegfeld Girl" planted by Allen Sparrow, Loew's, in that city, as part of his campaign for the musical.

MARQUEE TYPOGRAPHY







Reproduced above are three examples of typographically composed marquee copy in selling seats for the New York Roxy, situated at one of the world's busiest corners. Quick and frequent changes are made in accordance, Homer H. Harman, ad head, reports. The illustrations here show daily changes of the Wagner interchangeable letters in three sizes—8, 10 and 12 inches.

At top is a "Blood and Sand" preview layout installed on a Wednesday morning, with the regular change copy made on Wednesday night (shown in center) for the Thursday morning opening. In both instances the 10 and 12 inch letters dominate. Bottom illustration shows layout flexibility in the stressing of newspaper quotes on the previous date for "Great American Broadcast", replacing opening copy on the following day, the quotes displayed mostly in 8-inch letters. In all instances, white space and easily readable typography are given close attention.

REMOTE CONTROL LOBBY



Complete with cellophane windows, sound proofing velour drapes, featuring heavy picture display and stills of various artists from city's two affiliated radio stations, was the Remote Control Lobby Studio constructed for "Great American Broadcast" by Joe Ruddick at the Gillioz, in Springfield, Mo. Control line was installed by station and one of their feature combination vocal and instrumental acts broadcast direct from lobby nightly at seven p.m. week ahead of playdates as a buildup for the picture. Broadcast was featured in theatre ads and public address system carried it out to the street front.

Lyons Promotes Gifts For Stage Wedding

Of no mean proportions was the stage wedding held by Harry Lyons at the RKO Alden, in Jamaica, for which innumerable gifts were promoted for the bridal party by the theatreman and his assistant, Barney Feingold. Advertised through screen, program, newspaper ads, the stunt was built up weeks ahead with record crowd attending the ceremonies themselves.

Among the gifts secured by the enterprising theatremen were three complete rooms of furniture, gowns for entire bridal party, wedding reception for 30 at leading restaurant, suite at well-known hotel for two days and week's honeymoon vacation at a country club. Additional promotions included supply of meat for the first month, month's supply of bread, laundry service for a month, bank account and safety deposit box, etc., etc.

"LET'S HEAR FROM YOU"

Army Officials Aid On "I Wanted Wings"

Arnold Van Leer, Paramount exploiteer in Boston and Paul Levi, head of publicity for the M&P Metropolitan, arranged a tie-up with army officials for the New England premiere of "I Wanted Wings."

Squadron of Army planes droned over the city while from the ground, huge searchlights probed the sky to pick out the planes. Army officers assembled to a drum-and-bugle-corps accompaniment. Four huge searchlights were placed on Boston Common and another in front of the house. Each of these was of approximately 800,000,000 candlepower, capable of picking out a plane four miles away.

Special releases were sent out by the press division of the First Corps Area Army Headquarters, and officers of the air corps and other branches attended the opening. A regulation Army Recruiting Booth was established in the lobby of the Metropolitan to supply information about the Army Flying Cadet Corps, with attaches on hand to accept recruits.

"LET'S HEAR FROM YOU"

Paramount Makes Available Follow-Through Exploitation

Follow-through exploitation being given more serious attention now by the home office ad forces is illustrated in the recent service inaugurated by Paramount, wherein Sid Mesibov of Bob Gillham's department reports an exploitation manual for subsequent and neighborhood runs, this on "Road to Zanzibar" and "Reaching for the Sun." Designed for situations where exploitation budgets are limited, ideas, contacts and stunts included are covered from the field and when properly handled are favored for extra grosses in those situations.

Mesibov has selected a number of ideas in addition to those he suggests on his own, all of which if tied in properly should mean something for theatremen in other situations in addition to those in the big first-runs.

Arkin's Laff Show Boxoffice Tonic

A theatre event of which there cannot be too many was a hilarious "Laff Week," as put on by Eli Arkin at Warner's Avalon, in Chicago, the Round Tabler featuring it with every screwey stunt he could think of. Week ahead the theatreman ran a trailer with such copy as: "Are you a sour puss? If you are don't come to this theatre during our giant double-laff show. It's good clean fun for the entire family, 180 minutes of roaring, rocking laughter" etc., etc. Features booked for the occasion were "Road to Zanzibar" and "A Guy, A Girl and A Gob."

Flash lobby was featured consisting of two panels topped by huge laughing head and still displays on features. A stringer of laughing heads connected these panels with laff copy, and was well illuminated. Stair risers on all stairways leading to mezzanine carried "Ha, Ha," and "Ho, Ho" stickers.

Other stunts included a large red laugh barrel which was planted out front and appropriately stencilled. Pole through center carried sign that revolved in window reading: "There's a barrel of laughs in store for you at our Laff Show." Loud speaker placed inside barrel connected to phonograph playing laff record. Center panel of boxoffice carried broken laugh meter with copy: "Our laugh meter couldn't take it. All broken up with laughter over" etc., etc. Giant cards having laughing heads were posted in all windows leading to theatre on both sides of street and in the theatre's three parking lots. Newspapers sold at stand on corner and in lobby carried special sticker with copy: "Even the headlines will seem more cheerful after you see."

Working on the old axiom that if you laugh, the world laughs with you, Arkin reports the entire show as bringing in the anticipated do, re, mi at the boxoffice.

"LET'S HEAR FROM YOU"

Singer's Midgets Welcomed By Mayor for Rosenthal

For the personal appearance of Singer's Midgets at the Poli Majestic, in Bridgeport, Morris Rosenthal took one of the midgets to the local Naval recruiting office for enlistment. Photographers on hand took shots and ran them together with story which broke papers. Parade was held from the theatre with cars, elephants, and midgets headed by police escort, which marched to the City Hall where they were greeted on steps by His Honor the Mayor. This too was good for art and stories. Co-op ad featured one of the midgets standing in a refrigerator, photo of which was used in ads for three column display ad. Reception tie-up with Times Star brought story and coupon in paper, each child presenting one of them was entitled to go on stage at matinee to meet the midgets.

"Buck Privates" brought distribution of the "Did the draft get you?" throwaways, inside plugging the show. These were distributed at cigar and newsstands, bowling alleys and taverns. Officials of the six local draft boards were invited in a body opening night and classified ad contest was planted four days ahead.



Soldiers Compete for State Title

Spud-Peelers Vie On 'Navy' Contest

The potato peeling soldier stunt used widely in lobbies and windows on Universal's "Buck Privates" was elaborated considerably for the opening of "Abbott & Costello in The Navy" at the Rialto, in Louisville, Ky., where Manager J. J. Musselman, working with Universal field exploiteer Milt Crandal ran the idea into a State Championship Spud Peeling Contest credited by Musselman for giving the date one of the theatre's biggest openings. Staged under the auspices of the Louisville Service Club at the organization's headquarters, enlisted men from the armed forces and air corps stationed at nearby Fort Knox were invited to participate.

Over 25 expert peelers, seated at individual tables, were given 40 minutes to do their stuff, judges being chefs and stewards from leading local hotels. The entrants used up over a ton of spuds, which as quickly as peeled, were distributed by special trucks to the various charities. In addition to the requirements that all entrants must be males, machine or gadget peelers were barred, contestants confined to the usual paring knife.

The event was given another lift with special recognition from the Governor of Kentucky and brought to the attention of the public invited to view the contest. Newspaper publicity was in keeping, the tiein receiving a lot of attention, the winner getting an Abbott & Costello trophy, as well as a prize of fifteen dollars in cash. Other cash awards were given for second and third.

ONE FORTNIGHT TO GO

Here are the results in the next-to-last Fortnight of the Second Quarter of the year's Quigley Awards. Just one two-week period remains, which obviously is kept in mind by the 63 entrants listed below, the majority of whom are right in the front line of the running for Quigley Awards consideration. In most instances, the credits are taken down by individual theatremen.

H. M. ADDISON
Schine's Oneonta, Oneonta, N. Y.

STAN ANDREWS
Capitol, Guelph, Ont., Canada

ELI H. ARKIN
Avalon, Chicago, Ill.

DAVID BACHNER
Warners, Cleveland, Ohio

STANLEY BENFORD
Colonial, Philadelphia, Pa.

J. F. BERGIN
Stanley, Chester, Pa.

FRANK BICKERSTAFF
Palace, Athens, Ga.

HAROLD BISHOP
Capitol, Winnipeg, Man., Canada

MEL BLIEDEN
Voge, East Chicago, Ind.

LIGE BRIEN
Belmar, Pittsburgh, Pa.

W. J. BURKE
Brant, Brantford, Ont., Canada

EV CALLOW
Warners, Philadelphia, Pa.

LESLIE V. CAMPBELL
Strand, Trail, B. C., Canada

IRVING CANTOR
Palace, Syracuse, N. Y.

LOUIS CHARNINSKY
Capitol, Dallas, Tex.

LOU A. COHEN
Loew's Poli, Hartford, Conn.

JACK COTTER
Colonial, Erie, Pa.

MAURICE CREW
Strand, Waterloo, Ia.

JOE DI PESA
Loew's State, Boston, Mass.

MAURICE DRUKER
Loew's State, Cleveland, Ohio

A. EASSON
Oakwood, Toronto, Ont., Canada

BILL ELDER
Loew's, Harrisburg, Pa.

FRANCIS J. FAILLE
Paramount, North Adams, Mass.

J. H. FEULNER
Des Plaines, Des Plaines, Ill.

ED FITZPATRICK
Loew's Poli, Waterbury, Conn.

JACK FLEX
Schine's Keith, Syracuse, N. Y.

G. S. FRASER
Warners' Columbia, Portsmouth, O.

MELVIN B. GRUNDY
Strand, Muncie, Ind.

JOHN HEFLINGER
Lafayette, St. Louis, Mo.

WALTER HALL
Warners' Majestic, Johnstown, Pa.

RAY S. HELSON
Jefferson, Goshen, Ind.

BILL ISRAEL
Fox, Philadelphia, Pa.

GARY JAFFA
Avon, Watertown, N. Y.

A. J. KALBERER
Switow's Indiana, Washington, Ind.

GEORGE LABY
Victory, Holyoke, Mass.

JIM McDONOUGH
Grand, Galt, Ont., Canada

J. R. MAC EACHRON
State, Jackson, Tenn.

HADDEN MATTHEWS
69th Street, Upper Darby, Pa.

E. L. MOORE
Grand, Sudbury, Ont., Canada

FRANK MURPHY
Loew's State, Syracuse, N. Y.

PAT NOTARO
Columbia, Sharon, Pa.

GEORGE PAPPAS
Rialto, Beaver Falls, Pa.

M. H. PARKER
Strand, Erie, Pa.

BARNES PERDUE
Kansan, Parsons, Kans.

LES PRESTON
Capitol, St. Thomas, Ont., Canada

DUKE PRINCE
Liberty, Zanesville, Ohio

H. T. RASTETTER
Warner, Erie, Pa.

AL REH
Warners' Stanley, Philadelphia, Pa.

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

JOE SAMARTANO
Palace, Meriden, Conn.

J. A. SANDERS
Junction, Junction City, Kans.

MATT SAUNDERS
Loew's Poli, Bridgeport, Conn.

WILLIAM SAXTON
Loew's Century, Baltimore, Md.

CHARLES SCHLAIFER
United Artists, San Francisco, Cal.

FRANCIS B. SCHLAX
Gateway, Kenosha, Wis.

SID SCOTT
Capitol, Sudbury, Ont., Canada

CHUCK SHANNON
Whitehall, Pittsburgh, Pa.

CLYDE SMITH
Paramount, Hot Springs, Ark.

ARNOLD STOLTZ
Avon, Utica, N. Y.

DAN S. TERRELL
Loew's, Washington, D. C.

HAROLD H. THOMAS
Fulton, Fulton, Ky.

CHICK TOMPKINS
Elco, Elkhart, Ind.

ROBERT WANAMAKER
Liberty, Sharon, Pa.

Sufficiently important to be emphasized again is the advantage of entering material regularly in as many Fortnight Periods as possible to insure consideration for the Quarter-Masters. As stressed in the rulings, with everything else equal, it is expected that those who are more widely represented will be favored as against those who forward entries only now and then.

EXPLOITATION BRIEFS FROM A-FIELD

Running along entire side of lobby wall was the "Tobacco Road" display created by Dave Dallas at the Kansan, in Parsons, Kan., with giant cutout letters, at either side of which were also cutouts of Elly Mae and Jeeter Lester. At base of display was a chair reserved for Jeeter and large basket of turnips with card addressed to the character care of Dallas at the theatre.

▽

Entire front of the W&V Colonial, in Allentown, Pa., was transformed by Manager Charlie Bierbauer and publicist Nick Todorov for the opening of "The Great Dictator." One side of box office carried blow-up of Chaplin in the character of Hynkle, while other side carried cut of Charlie as the barber, with back facing the street. Scene stills were also used to advantage.

▽

To launch his serial, "The Mysterious Doctor Satan," at the Jeffery, in Chicago, Manager Robert Busch constructed a robot for street bally. Body of figure was made from a large cardboard drum with sheet metal at the bottom to give it greater length. Legs and arms were made of cardboard tubes with upper parts of inner tubes to give flexibility. Buzzer was fastened inside to make noise as robot walked and was operated from flashlight batteries. Bally visited schools, parks and wherever crowds gathered.

▽

Santa Claus gag was used to good advantage by Pat Notaro at the Columbia, in Sharon, Pa., for advance on "A Girl, a Guy and a Gob." Appropriately bannered, Kris Kringle covered downtown section at rush hours, card reading: "If you think I'm nuts," etc. For his mezzanine, Notaro constructed a 30-foot display of the deck of a ship with maritime instruments, etc.

▽

Crowd-stopper was Lee Kline's "Love Thy Neighbor" lobby display at the Orpheum, in Philadelphia, consisting of cutouts of Benny and Allen with boxing gloves, planted in miniature ring. Animation was supplied with motors running the arms of both in fistic postures.

▽

Employing multiple colors, third dimension art layout, tinsel, etc., John Murt, artist, turned out an effective display for "Ziegfeld Girl," which was conceived by Manager Al Reh at the Stanley, Philadelphia. In addition to the landscape display, giant easel stationed elsewhere in the lobby featured stills of the girls which were effectively encased in flitter, musical notes spotted around for further decoration.

▽

Geneva College supplied a local Ziegfeld Girl and the winner was presented with gifts by local merchants as part of the "Ziegfeld Girl" campaign put over by George Pappas, Rialto, Beaver Falls, Pa.

▽

Three thousand numbered inserts were placed inside bread wrappers as part of the "Men of Boys Town" campaign put over by Bert Wild, Butler Theatre, Butler, Pa., with lucky number holders awarded guest tickets.



Adapting a daring plan for ads on "A Woman's Face," United Detroit theatres for the date at the United Artists Theatre, took clips from the print showing the scarred face of Joan Crawford and blew them up for use in the ads as illustrated above. Box-office results were most encouraging according to Ralph F. Stitt, circuit ad head, to hold up the thought that the curiosity angle would bring in the business and that a glamour girl need not always be a glamour girl. The line "A Female Scarface" was stressed in all copy for holdover returns.

Set aside for the use of "Andy Hardy's Private Secretary" was the desk with complete office equipment stationed in the lobby of the Dunkin Theatre, in Cushing, Okla., as Joe Stribling's advance on that date. Gag cards such as "In conference, very private" were conspicuously spotted and silhouette cutouts of Rooney and Ann Rutherford were hung above desk.

▽

Ahead of "Blackout" at the Capitol, in Brampton, Ont., Jack Campbell secured a board approximately 20 feet long and a foot wide and painted it black. On it silver flitter title letters reading "Blackout Is Coming" were used and board then hinged to floor of stage, in front of curtain and directly behind footlights. Thin wire held board in position and rope from board in center leading behind curtain enabled usher to raise or lower the sign as required.

▽

With the assistance of his doorman Murray Keillor, eye-arresting front was featured by Leslie V. Campbell at the Strand, in Trail, B. C., for "North West Mounted Police." Covered entirely with compo board, sides were covered with scene stills which were set against a painted North West background.

▽

Doing his bit for the National Salvage Campaign, Bob Berezin at the Elgin, in Ottawa, Canada, has stationed a large receptacle on the corner of the theatre's parking lot with card alongside inviting folks to "Save Scrap to Scrap Hitler." Passersby are asked to deposit paper, metals, etc., and Bob reports the stunt as an attractor with generous donations resulting.

▽

Secured from the Roosevelt Aviation School by Ken Rockwell at the RKO Jefferson, in lower New York City, was a 1,000 h.p. Pratt and Whitney Twin-Wasp engine which was displayed in lobby for "Flight Command." Motor and propeller was geared for instructional purposes with special lighting to show the movement of pistons, etc. By jacking up the front at an angle so that the propeller would clear the floor, it was possible to plug into a wall socket and have the propeller turn slowly.

▽

Man in tails carrying giant simulated copy of "Philadelphia Story," covered downtown streets of Cleveland as part of Arnold Gates' advance on that opening at Loew's Park. Copy on back of book pertained to the picture, playdates, etc., with one side devoted to James Stewart's winning of the Academy Award. As folks would gather, bally man would stop and read bright, witty passages to the curious.

▽

Special photographs and stills were promoted from the local Navy Recruiting Office by Ed Goth at the St. George, Staten Island, for advance lobby on "Flight Command." Six-foot boat in center of display was replica of the U. S. S. Indianapolis, overall was a cutout of plane in nose dive, wings carrying title letters and cast.

F&M Theatremen Celebrate Spring

Activities among the Fanchon and Marcomen, in St. Louis recently bound around entrance of spring, brought out a number of colorful and effective promotions by the various theatremen and reported here by Les Kaufman, circuit zone ad head. Represented by Jack Rosenzweig at the Manchester, a "Masked Movie Star" contest was staged with 16 sets of weekly passes going to winners. Tying in as many merchants, stills were displayed in cooperating store windows featuring various marked stars, entry blanks were available at stores and in theatre for contestants identifying votes. Stunt was plugged through trailer, stores, programs and throwaways.

To herald his Spring campaign at the Shady Oak, Manager Ray Parker held a Boy Scout parade through the city, lads carrying appropriately tied-in banners, winding up at the theatre where they were greeted by the Mayor and Chief of Police. Mayor gave a little address on the campaign and finished by inviting all Scouts to attend the show. Feature picture was "Sante Fe Trail" and in this connection, Parker transformed entire front into wooden fort, promoting the display from local Standard Oil agency. Entire service staff wore streamers during run and effective lobby setpiece with foliage was used for the occasion.

Goldstein Holds Fashion Show

Of no mean proportions was the fashion stage show put on by Joseph J. Goldstein at the Mikado and held on two nights through the cooperation of local merchants. Entire proceedings were broadcast over Station WIL and in addiiton to this interview, spot announcements were carried on same station week ahead. Co-op ads were featured and newspapers came through with stories and art, while each store featured window displays and plugged the event generally. Each merchant contributed a proportionate share to underwrite cost of such and the Lions Club sponsored the event to add additional prestige.

"LET'S HEAR FROM YOU"

Classified Ad Contest Clicks for Prytz

With his town particularly quiz conscious, Roy Prytz ahead of "Mr. and Mrs. Smith" at the Granada, in Duluth, Minn., planted a contest in the classified ad section with guest tickets going to those correctly answering questions pertaining to various merchants' ads. Ordinarily, Prytz, says he would have written finis to the stunt as far as he was concerned, but so exceptional was the response, that when movie editor reported on the great number of entries, Prytz went to town and further promoted a three-column ad which carried cut of girl in newspaper office snowed under with the quiz responses.

After trying for some time to crack his papers, in connection with comic strips, the Round Tabler finally sold editors on idea of credit line on the Blondie comic strip in connection with his opening of "Blondie Goes Latin." This was carried ahead and during run.

POORMAN OPENS THEATRE NURSERY

So that mothers may see the shows at the Lyric in Newmanstown, Pa., with free minds, Charles B. Poorman has recently established an up-to-date nursery at his theatre with uniformed nurses in attendance. Patrons are invited to bring their off-spring and deposit them in the playroom, which is equipped with the latest in toys and other facilities.

The nursery is open for inspection at all times and walls are adorned with paintings of comic characters, done by Poorman himself, who also designed the modern indirect lighting used.

Stage Quiz Contest Aids Brien on "Go West" Date

Effecting a tieup with local coffee merchant, Lige Brien at the Belmar, in Pittsburgh arranged for a radio broadcast which aided in plugging "Escape" two days ahead of opening. Held at theatre, announcer from KDKA carried on a quiz program, calling on five people from the audience to participate. As each was quizzed a separate transcription was made of their voices. During these three separate quizzes the theatre and picture were mentioned. Then one large transcription containing each of the previous nights' activities was made and this put over the air two days later on the "Hear Yourself Program." Arrangements were made for each participating patron to receive a transcription and a pound of the cooperating merchant's coffee.

On "Go West," Brien dressed usherette as cowgirl and had her distribute promoted nut confection in imprinted bags, at local games, street cars, stores, etc. Inserted in local papers were score cards for patrons' use to keep check on their laughs during the picture. In addition guest tickets were offered in connection with weight scale at five and ten, the ducats going to those receiving weight cards bearing photo of any of the Marx Brothers.

"LET'S HEAR FROM YOU"

Edelstein Holds Search For Local "Kitty Foyle"

Special contest was arranged by Michael Edelstein at the RKO Tilyou, in Coney Island, to find a local "Kitty Foyle." Out of all the contestants, five were picked to appear on the stage, three of which were awarded cash and merchandise prizes awarded by cooperating merchants. One sheets were placed in store windows and special setpiece used for lobby announcing the giveaway of picture versions of the book in connection with a lucky number stunt. Heralds were distributed throughout the territory, Rogers dairy planted in lobby and cashier was dressed as "Kitty Foyle" ahead and during run.

Ahead of "Tall, Dark and Handsome" theatre doorman was dressed in full dress suit with chest banner heralding opening, a six-sheet float was stationed at busy intersection with "now showing" snipe across top and heralds were planted here, too.

Members Report "Penny Serenade"

To make folks in Fulton, Ky., "Penny Serenade" conscious, Malco City Manager Harold H. Thomas for that date at the Fulton promoted a novel window display with title spelled out in new shiny pennies, as were playdates. Bags of pennies were placed on floor of window and guessing contest was brought in through fish bowl filled with coins, tickets going to those coming closest to guessing correct number.

Highlight of campaign was offer of local bank and theatre to present a ten dollar bank account to first baby born during the engagement, front page newspaper story announced the gift and also one stating the winning of the account. Another contest featured by Thomas was used in connection with award of guest tickets to those presenting oldest dated pennies, this also good for readers in paper. Ahead of run shiny pennies were place in imprinted envelopes and handed out with change received at boxoffice when purchasing tickets. Promoting use of an RCA radio and victrola, Round Tabler planted attractive girl in lobby 15 minutes ahead of each show, playing hit tunes.

While up in North Adams, Mass., Manager Francis J. Faille at the Paramount, stationed usher in front of theatre behind desk on which were placed a number of pennies face down. Guest tickets went here too to those calling date on the coins.

Round Tablers Feature Contests

Contest which was started 10 days ahead at Warner's Hippodrome, in Cleveland and arranged by Dave Bachner of the ad department consisted of tieup with Adams Hat store whereby headgear was filled with pennies, closest guesser being awarded a hat, runnersup receiving tickets. Special cards with copy: "A record romance, ask to hear the latest recording of 'Penny Serenade'" were distributed to all music stores and placed in packages leaving music shops.

And in Boston we find publicist Joe DiPesa for the date at Loew's State and Orpheum landing generous newspaper breaks with stories and art featuring Irene Dunne and Carey Grant. Columnists also devoted space to advance plugs for the picture and the series of star endorsed ads were run in dailies.

"LET'S HEAR FROM YOU"

Takes Movies of Kids at "Death Valley" Opening

To launch his "Riders of Death Valley Club" at the RKO Temple, in Rochester, Round Tabler Lou Mayer announced via newspaper readers that movies would be taken of kids attending opening chapter. Further insuring later attendance and also making a play for the adults, pictures were shown during the entire following week with parents and kids flocking in to catch the reel.

Membership pins and cards were distributed at first show, with offer to kids attending all 14 chapters being admitted as guests of the management at the last. Serial was played up in regular newspaper ads and readers and souvenirs given to each child.

YOU ARE INVITED TO JOIN UP

GUIDO TRUSTY
started in the movie industry in 1935 as projectionist at the Ritz Theatre in Hickman, Ky. Three years later the Ruffin Amusement Co. purchased this house and then gave Guido the managerial reins at the Palace in Greenfield, Tenn. We'd like to have reports from your sector, Guido, so send them along.

▽

FRANK S. MARGIOTTA
commenced as an usher about seven years ago at Loew's Gates in Brooklyn, N. Y., and rose through the subsequent years to captain and then chief usher. In 1938 Frank was transferred to Loew's Warwick, in the same vicinity, as assistant manager. When he left there he became a manager at the Gem and then moved to the Beacon in Long Island City.

▽

HINTON NEWSOME
manages the Savannah-Drive-In Theatre, which belongs to the Wilby Kincey Circuit. In 1934 he started as an usher and later became chief of service at the Fox in Atlanta, Ga., also handling exploitation for the Fox and Paramount houses. The Kirkwood Theatre in Savannah was the next stop before "Buck" took over his present post.

▽

BUDD GUTTMAN
manages the Roxy Theatre in St. Paul, Minn., which house belongs to the Dickerman Circuit. Beginning his career in showbusiness, Budd acted as an usher at the Alhambra and Northtown houses and then became doorman. In 1939 a promotion made him manager of the Northtown in Minneapolis and from there he came on to his present post.

▽

JOHN GEORGE BROUMAS
began in theatre business as an usher for the Altoona Publix Theatres, Inc., at the Strand Theatre, Johnstown, Pa., when only 16 years of age. Soon after he went to Youngstown, Ohio, and secured an usher's job at the Warner theatre there. A promotion made him chief of service and then he obtained the job of assistant manager. John attained a managerial post at the Grand Theatre, Huntingdon, Pa., and then was transferred to the Orpheum in Connellsville, where he is now skippering.

▽

MELVIN A. RASH
is managing the Plaza Theatre in Paterson, New Jersey, one of the Harry K. Hecht theatres. Formerly, Mel was with Warner Bros., then assistant manager at the Lincoln in Passaic, N. J., also at the Plaza in Paterson, same state.

▽

M. DALE WHITE
started his theatrical career as a night club entertainer in 1934 and thereafter went into the exhibition field. During the past two years Dale has been affiliated with the Morin Theatre, Brookville, Indiana, in the capacity of manager, and from which situation we receive reports of what he is doing for the box office grosses.



Since he is known to so many of the members, photo above hardly needs further identification. To keep the record straight, it is none other than the *Louie Charninsky, Dallas Interstateman, in person at the recent Variety Convention in Atlantic City.*

Birthday Greetings

Wally Allen
Murray Alper
Alton W. Baker
Rex M. Bell
Steve Bennis
Jack Berry
William E. Burton
Max Cadwalader
J. Glenn Caldwell
Jack Clifford
Arthur R. Cooper
A. Kent Craig
Allan T. Easson
Sidney A. Falk
Shelton Ganderson
J. Frank Gephart
Francis Gillon
Harry Goldberg
F. H. Gow
James T. Grady
Jay H. Guthrie
John J. Hamilton
Sigmund S. Harrison
Gus Hoenscheidt
Nat Holt
Wayne T. Jenkins
Elmer W. Johnson
George E. Keenan
Frank V. Kennebeck
Saul J. Kleinerman
Gary Lassman
George Laurey
Michael J. Lombardi
Joseph Lourie
A. E. Moule
Wallace Nordby
Miguel R. Ortiz
Bernard Payne
Meyer Phillips
Paul S. Purdy
Cary A. Reeves
Paul G. Robinson
S. R. Scott
Ed Siegal
Alice Simmons
Harold E. Snyder
Albert Spargur
Charles C. Stanfield
W. Steiner
M. M. Swank
Robert S. Sweeten
P. Clifford Tolmie
Vernon V. Trembley
H. T. Wales
John T. Ward
Art Warner
Franz M. Westfall
Eddie Williams
L. Wilton Wright
Bernard Zelenko

W. J. BURKE
is well known to our pages for his many good contributions as well as mention in the Quigley Awards. Bill began in showbusiness at the Capitol Theatre, London, Ontario, Canada, for Famous Players Canadian Corp., as an usher, working up to the position of assistant manager. A promotion and transfer brought him to manage the Palace, also in London. Bill then moved to the Imperial in Sarnia and thence to his present position as manager of the Brant Theatre in Brantford, Ontario.

▽

STEVE RODNOK, JR.
was initiated into the picture industry by his father, who purchased the Lehigh Theatre in Oakmont, Penna., in 1923. His job was to take tickets and then came ushering, selling tickets and advertising. When only 18 Steve became a projectionist. In 1933 he was graduated from high school and then acted as janitor at the theatre for a couple of years. Then Steve entered the University of Pittsburgh and was graduated from the School of Business Administration. He returned to the theatre to be the skipper of the Oaks and Lehigh houses in Oakmont, and is especially interested in exploitation and advertising.

▽

GEORGE E. WALSH
has the managerial reins at the M & P Strand Theatre in Brockton, Mass. He has been in showbusiness for many years, having started at the early age of 12. George was on the stage prior to his exhibition work in moving picture houses and when he entered the latter was made assistant manager at the Wollaston Theatre, Jamaica Plains, and then the Jamaica, in the same sector.

▽

STANLEY STERN
manages the Cameo and Surf Theatres for Wometco Circuit in Miami Beach, Florida. In 1933 Stanley obtained an usher's job at the Capitol in Miami, under good Round Tabler, Jack Fink. Two years later he went to the Lincoln Theatre, Miami Beach, where he acted as assistant to another of our boys, Sonny Shepherd. When, in 1938, Wometco acquired the Miami Theatre, Stan was given his first managerial assignment. A transfer brought him back to the Beach as manager of the Cameo, then the Surf.

▽

WILLIAM A. BOWERS
is owner and manager of the Warrior Theatre in Warrior, Alabama, which house he opened in 1937. Early in 1938 "Buddy" started a portable circuit of five towns but gave it up later in the year. However, he is doing fine work at the Warrior and we are anxiously awaiting further reports from him.

▽

PAUL EPSTEIN
acts as the assistant manager at Raybond Theatres' Empire house in Brooklyn, New York. He is not in showbusiness for a long period but his display of enthusiasm for this kind of work informs us that he will go a long way and we will be hearing many nice things about his activities.

THE RELEASE CHART

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ACROSS the Sierras....Col
Accent on Love....*20th-Fox*
Adam Had Four Sons....Col
Adventure in Washington....Col
Adventures of Tom Sawyer....UA
Affectionately Yours....WB
Almost an Angel....*Univ*
Alama af the South Seas....*Para*
Along the Rio Grande....RKO
Among the Living....*Para*
And Naw Good-Bye....*Cal*
Andy Hardy's Private Secretary....MGM
Angels with Broken Wings....Rep
Arizona....Col
Arizona Brand....*Mono*
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BACK in the Saddle....Rep
Back Street....Univ
Bad Man, The....MGM
Bad Men af Missouri....*WB*
Bahama Passage....*Para*
Barnacle Bill....*MGM*
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Billy the Kid's Gun Justice....Producers
Billy the Kid's Range War....Producers
Billy the Kid's Fighting Pals....Prod
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Blondie in Society....*Cal*
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Bowery Blitzkrieg....*Mono*
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Bring 'Em Back Alive....*RKO*
Bringing Up Baby....RKO
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Buck Privates....Univ
Bury Me Not on the Lone Prairie....Univ
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Buzzy and the Phantom Pinto....*St. Rts*

CASE of the Black Parrot....WB-FN
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Chamber of Horrers....Mone
Charley's Aunt....*20th-Fox*
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Cheers for Miss Bishop....UA
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Citizen Kane....*RKO*
City Limits....*Mono*
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Cowboy and the Blonde....20th-Fo
Cracked Nuts....*Univ*
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Dangerous Game, A....*Univ*
Dark Streets of Cairo....Univ
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Devil and Daniel Webster, The....*RKO*
Devil and Miss Jones, The....RKO
Devil Commands, The....Col
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Dr. Jekyll and Mr. Hyde....*MGM*
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Doomed Caravan....Para
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Dressed to Kill....*20th-Fox*

ELLERY Queen's Penthouse Mystery....Col
Emergency Landing....Prod

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Fargo Kid, The....RKO
Father Takes a Wife....*RKO*
Father's Sons....WB
Federal Fugitives....Prod
Flame of New Orleans....Univ
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Flight From Destiny....WB
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In Old Colorado....Para
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Invisible Ghost....Mono
Invisible Woman....Univ
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Lord Epping Sees a Ghost....*RKO*
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MAD Doctor, The....Para
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Phantom Submarine....Col
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Richest Man in Town....*Col.*
Ride Kelly Ride....20th-Fex
Ride On Vaquero....20th-Fox
Ridin' on a Rainbow....Rep
Ridin' The Cherekee Trail....Mone
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Robin Hood of the Peces....Rep
Rolling Home to Texas....Mone
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Rookies on Parade....Rep
Round Up, The....Para

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Saint's Vacation....RKO
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Sandy Steps Out....*Univ*
San Francisce Docks....Univ
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Scattergood Baines....RKO
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Sergeant York....*WB*
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She Knew All the Answers....*Col*
Shepherd of the Hills....*Para*
Sheriff of Tombstone....*Rep*
Shining Victory....WB
Shot in the Dark....WB

The production number, cast, audience classification, running time, release date and date reviewed are listed in THE CHART alphabetically under company names. Coming Attractions are printed in Italics.

Sign of the Wolf.....Mono
Silver Stallion .....Mono
Singapore Woman .....WB
Singing Hill, The.....Rep
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Six Lessons from Madame Lazonga.....Univ
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So Ends Our Night.....UA
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Son of Monte Cristo.....UA
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This Thing Called Love.....Col
Three Sons O'Guns.....*WB*
Tight Shoes .....*Univ*
Tillie the Toiler.....*Col*
Time Out for Rhythm.....*Col*
Tobacco Road 20th-Fox
Tom, Dick and Harry .....*RKO*
Tonight Belongs to Us.....*Col*

Too Many Blondes.....Univ
Topper Returns .....UA
Trail of the Silver Spurs.....Mono
Trial of Mary Dugan.....MGM
Tumbledown Ranch in Arizona.....Mono
Two-Gun Sheriff.....Rep
Two in a Taxi.....*Col*
Two Latins from Manhattan.....*Col*

UNDER Age .....Col
Underground .....*WB*
Under Fiesta Stars.....*Rep*
Unfinished Business .....*Univ*

VERY Young Lady, A.....20*th-Fox*
Victory .....Para
Virginia .....Para
Vivacious Lady .....RKO
Voice in the Night, The.....Col

WAGONS Roll at Night.....*WB-FN*
Wanderer of the West.....*Mono*
Washington Melodrama.....MGM
Western Union 20th-Fox
West Point Widow.....*Para*
Where Did You Get That Girl?.....Univ
Wide Open Town.....*Para*
Wildcat of Tucson .....Col
Wild Geese Calling.....20*th-Fox*
Wild Man of Borneo.....MGM
Woman's Face, A.....MGM
Wrangler's Roost .....Mono
Wyoming Wildcat .....Rep

YANK in the R.A.F......20*th-Fox*
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Young Americans .....*MGM*
You're the One.....Para
You're Out of Luck.....Mono
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ZIEGFELD Girl .....MGM

THE CHART

Productions are listed alphabetically under distributors. Parenthesis after title denotes audience classification: (A) Adult, (G) General.

Numbers following titles are production numbers.

Release dates are furnished as soon as available (advance dates are tentative and subject to change).

Running time is subject to change.

Dagger (†) after release date indicates 1941-42 Product.

Managers' Round Table exploitation references may be found in the Product Digest Section, which is published every other week alternately with the release chart.

For complete listing of 1940-41 Short Subjects see Product Digest, pages 152, 153 and 154.

COMING ATTRACTIONS

are listed in alphabetical order with the other productions of each distributor, and may be identified at a glance by reason of being in italic type.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Across the Sierras 2212	Bill Elliott-Luana Walters	Feb. 13,'41	58	
(See Product Digest, page 25)				
Adam Had Four Sons (A) 2006	Warner Baxter-Ingrid Bergman	Feb. 18,'41	80	Feb. 22,'41
Adventure in Washington (G)	H. Marshall-Virginia Bruce	May 30,'41	85	May 31,'41
And Now Good-Bye	*Joan Fontaine-Brian Aherne*	*Not Set*		
Arizona (G) 2101	Jean Arthur-Wm. Holden	Dec. 25,'40	125	Nov. 23,'40
Big Boss, The (G) 2037	Otto Kruger-Gloria Dickson	Apr. 28,'41	70	May 31,'41
Blondie Goes Latin (G) 2015	P. Singleton-A. Lake-L. Simms	Feb. 27,'41	69	Mar. 1,'41
Blondie in Society	*P. Singleton - A. Lake - L. Simms*	*July* 7,'41		
Devil Commands, The (A) 2028	Boris Karloff-Amanda Duff	Feb. 3,'41	65	Feb. 22,'41
Ellery Queen and Perfect Crime	*R. Bellamy-Charley Grapewin-Margaret Lindsay*	*Not Set*		
Ellery Queen's Penthouse Mystery (G) 2025	Ralph Bellamy - M. Lindsay - Chas. Grapewin	Mar. 24,'41	65	Mar. 1,'41
Face Behind the Mask, The (A) 2029	Peter Lorre-Evelyn Keyser	Jan. 16,'41	69	Feb. 15,'41
Great Swindle, The (G) 2034	Jack Holt-Marjorie Reynolds	Apr. 10,'41	54	May 24,'41
Hands Across the Rockies (G) 2215	*Bill Elliott*	*June* 19,'41	58	*June* 7,'41
Heaven Can Wait	*R. Montgomery-Rita Johnson*	*Not Set*		
Her First Beau (G) 2013	Jane Withers-Jackie Cooper	May 8,'41	77	May 10,'41
I Was a Prisoner on Devil's Island (G) 2008	*Sally Eilers-Donald Woods*	*June* 30,'41		
King of Dodge City	*B. Elliott-T. Ritter*	*Not Set*		
Ladies in Retirement	*Ida Lupino-Louis Hayward*	*Not Set*		
Lone Wolf Takes a Chance (G) 2022	Warren William - Henry Wilcoxon-June Storey	Mar. 6,'41	76	Apr. 12,'41
Medico of Painted Springs 2206	*Charles Starrett*	*June* 26,'41		
Medico Rides, The	*Charles Starrett*	*July* 15,'41		
Meet Boston Blackie (G) 2027	Chester Morris-Rochelle Hudson	Feb. 20,'41	58	Mar. 8,'41
Missing Ten Days (A) 2044	Rex Harrison-Karen Verne	Feb. 28,'41	82	Oct. 28,'39
(Reviewed under title, "Ten Days in Paris.")				
Mr. Jordan Comes to Town	*Robert Montgomery - Rita Johnson-Claude Rains*	*Not Set*		
Mystery Ship	*Paul Kelly-Lola Lane*	*Not Set*		
Naval Academy (G) 2020	Jimmy Lydon-F. Bartholomew	May 22,'41	67	May 31,'41
North from the Lone Star 2213	Bill Elliott	Mar. 31,'41	58	
(See Product Digest, page 87)				
Officer and the Lady	*Rochelle Hudson-R. Pryor*	*July* 24,'41		
Our Wife	*Melvyn Douglas-R. Hussey*	*Not Set*		
Outlaws of the Panhandle (G) 2205	Chas. Starrett-Francis Robinson	Feb. 27,'41	59	Mar. 29,'41
Penny Serenade (G) 2002	Irene Dunne-Cary Grant	Apr. 24,'41	120	Apr. 19,'41
Phantom Submarine, The 2033	Anita Louise-Bruce Bennett	Dec. 20,'40	70	
(See Product Digest, page 23)				
Pinto Kid, The 2204	Chas. Starrett-Louis Currie	Jan. 9,'41	61	
(See Product Digest, page 31)				
Return of Daniel Boone 2214	Bill Elliott	May 7,'41	61	
(See Product Digest, page 147)				
Richest Man in Town	*Frank Craven - Eileen O'Hearn-Roger Pryor*	*June* 12,'41		
(See Product Digest, page 146)				
She Knew All the Answers (G) 2008	Joan Bennett-Franchot Tone	May 15,'41	85	May 24,'41
Son of Davy Crockett	*Bill Elliott-Iris Meredith*	*July* 30,'41		
Sweetheart of the Campus	*Ruby Keeler - Harriet Hilliard-Ozzie Nelson*	*June* 26,'41		
(See Product Digest, page 147)				
Texas	*Wm. Holden-Glenn Ford*	*Not Set*		
They Dare Not Love (G) 2011	George Brent-Martha Scott	Apr. 30,'41	75	May 3,'41
This Thing Called Love (A) 2005	Rosalind Russell-Melyvn Douglas	Jan. 2,'41	98	Dec. 28,'40
Tillie the Toiler	*Kay Harris-Wm. Tracy*	*Not Set*		
Time Out for Rhythm (G)	*Rudy Vallee-Rosemary Lane*	*June* 20,'41	75	*May* 31,'41
Tonight Belongs to Us	*Loretta Young-Dean Jagger*	*Not Set*		
Two in a Taxi	*Anita Louise-Russell Hayden*	*July* 10,'41		
Two Latins from Manhattan	*Jinx Falkenberg-Joan Davis*	*Not Set*		
Under Age (A) 2036	Nan Grey-Alan Baxter	Apr. 24,'41	60	Apr. 26,'41
Voice in the Night, The (G)	Clive Brook-Diana Wynyard	May 20,'41	79	May 31,'41
Wildcat of Tucson 2211 (G)	Bill Elliott-Evelyn Young	Dec. 31,'40	50	May 3,'41
You Belong to Me	*Henry Fonda-B. Stanwyck*	*Not Set*		
You'll Never Get Rich	*Fred Astaire-Rita Hayworth*	*Not Set*		

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Andy Hardy's Private Secretary (G) 126	M. Rooney-L. Stone-I. Hunter	Feb. 21,'41	101	Feb. 22,'41
Bad Man, The (G) 124	Wallace Beery - Lionel Barrymore-Laraine Day	Mar. 28,'41	70	Mar. 29,'41
Barnacle Bill	*Wallace Beery - Virginia Weidler*	*July* 4,'41		
Big Store, The	*Marx Bros - Tony Martin - Virginia Grey*	*June* 20,'41		
Billy the Kid (G) 137 (Color)	Robert Taylor-Brian Donlevy-Ian Hunter	May 30,'41	95	May 24,'41
Blonde Inspiration (A) 123	John Shelton-Virginia Grey	Feb. 7,'41	72	Feb. 22,'41
Blossoms In the Dust	*Greer Garson-W. Pidgeon-Marsha Hunt*	*June* 27,'41		
(Color) (See Product Digest, page 133)				
Come Live With Me (A) 122	James Stewart-Hedy Lamarr	Jan. 13,'41	85	Jan. 25,'41
Dr. Jekyll and Mr. Hyde	*Spencer Tracy-Ingrid Bergman-Lana Turner*	*Not Set*		
(See Product Digest, page 134)				
Flight Command (G) 117	Robert Taylor-Ruth Hussey	Jan. 3,'41	113	Dec. 21,'40
Free and Easy (G) 127	Ruth Hussey-Robert Cummings	Feb. 28,'41	55	Mar. 22,'41
Get-Away, The	*R. Sterling-C. Winninger*	*June* 13,'41		
(See Product Digest, page 148)				
Gone With the Wind (A) (Color)	Vivien Leigh-Clark Gable-Leslie Howard-Olivia de Havilland	Jan. 17,'41	228	Dec. 16,'39
I'll Wait for You (G) 135	Virginia Weidler-R. Sterling-Marsha Hunt	May 16,'41	75	May 10,'41
Keeping Company (G) 116	John Shelton-Ann Rutherford	Dec. 27,'40	80	Jan. 4,'41
Lady Be Good	*Ann Sothern-Eleanor Powell-Robert Young*	*Not Set*		
(See Product Digest, page 146)				
Land of Liberty (G) 120	Historical	Jan. 24,'41	98	Feb. 8,'41
Life Begins for Andy Hardy	*Lewis Stone-Mickey Rooney-Judy Garland*	*Not Set*		
Love Crazy (A) 134	William Powell-Myrna Loy	May 23,'41	99	May 17,'41
Maisie Was a Lady (G) 118	Ann Sothern-Lew Ayres	Jan. 10,'41	79	Jan. 11,'41
Man from the City	*Virginia Weidler-R. Sterling-Marsha Hunt*	*Not Set*		

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Mata Hari	Greta Garbo-Ramon Novarro	June 6,'41	89	Jan. 9,'32
(Re-issue)				
Men of Boys Town (G) 132	S. Tracy-M. Rooney-B. Watson	Apr. 11,'41	106	Mar. 15,'41
Penalty, The (G) 129	L. Barrymore-Edw. Arnold	Mar. 14,'41	80	Mar. 15,'41
People vs. Dr. Kildare, The (G) 133	Lionel Barrymore-Lew Ayres-Laraine Day	May 2,'41	78	May 3,'41
Philadelphia Story (A) 119	K. Hepburn-C. Grant-J. Stewart	Jan. 17,'41	112	Nov. 30,'40
Rage in Heaven (A) 128	Robt. Montgomery-Ingrid Bergman-George Sanders	Mar. 7,'41	85	Mar. 8,'41
Ringside Maisie	*Ann Sothern-Geo. Murphy*	*July* 11,'41		
Smilin' Through (Color)	*Jeanette MacDonald - Brian Aherne-Gene Raymand*	*Nat Set*		
Trial of Mary Dugan (A) 125	Laraine Day-Robert Young	Feb. 14,'41	90	Feb. 15,'41
They Met in Bomboy (See "Unholy Partners," Product Digest, page 145)	*Clark Gable-Rosalind Russell*	*June* 27,'41		
Washington Melodrama 131	Frank Morgan-Kent Taylor-Ann Rutherford	Apr. 4,'41	80	Apr. 26,'41
Wild Man of Borneo (G) 121	F. Morgan-B. Burke-J. Preisser	Jan. 24,'41	78	May 17,'41
Woman's Face, A (A) 136	Joan Crawford-Melvyn Douglas	May 9,'41	105	May 10,'41
Yearling, The (Color)	*Spencer Tracy - Gene Eckman - Ann Revere*	*Not Set*		
Young Americans	*Dan Dailey, Jr.-Leo Gorcey-Bonita Granville*	*Not Set*		
Ziegfeld Girl, The 130 (A)	James Stewart-Judy Garland-Hedy Lamarr - Lana Turner	Apr. 25,'41	131	Apr. 19,'41

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Bound	*Buck Jones-Tim McCoy*	*July* 19,'41†		
Break the News (G)	M. Chevalier-J. Buchanan	Apr. 10,'41	78	May 14,'38
Bowery Blitzkreig	*Leo Gorcey-Babby Jordan*	*June* 25,'41		
Chamber of Horrors (G)	Leslie Banks-Gina Malo	Dec. 20,'40	79	Mar. 22,'41
City Limits	*Frank Albertson-Jed Prouty-Lorna Gray*	*July* 12,'41		
Dead Man's Shoes (A)	Leslie Banks-Wilfrid Lawson	Jan. 15,'41	70	May 17,'41
Flying Wild	Leo Gorcey-Bobby Jordan	Mar. 10,'41	63	Mar. 1,'41
Fugitive Valley	*Range Busters*	*July* 20,'41		
Gang's All Here (See Product Digest, page 146)	*F. Darro-Mae Jones*	*June* 11,'41		
Her First Romance (G)	Edith Fellows-Wilbur Evans	Dec. 25,'40	77	Dec. 28,'40
Hoosier Schoolboy (G) (Re-issue) (See Product Digest, page 135)	Mickey Rooney-Anne Nagel	Apr. 17,'41	62	July 3,'37
House of Mystery (G)	Kenneth Kent-Judy Kelly	May 7,'41	62	June 7,'41
Invisible Ghost, The (A)	Bela Lugosi-John McGuire	Apr. 25,'41	65	Apr. 19,'41
Kid's Last Ride, The (G)	Ray Corrigan-John King	Feb. 10,'41	55	Apr. 19,'41
King of the Zombies (G)	John Archer-Mantan Moreland	May 14,'41	67	May 10,'41
Murder by Appointment	*Wallace Ford-Marian Marsh*	*June* 30,'41		
Pioneers, The (G)	Tex Ritter	May 10,'41	61	May 3,'41
Ridin' the Cherokee Trail (G)	Tex Ritter	Feb. 25,'41	62	Feb. 22,'41
Redhead (G)	June Lang-Johnny Downs	May 21,'41	64	May 17,'41
Roar of the Press (G)	Jean Parker-Wallace Ford	Apr. 30,'41	72	Apr. 26,'41
Rolling Home to Texas (G)	Tex Ritter	Dec. 30,'40	62	Feb. 1,'41
Sign of the Wolf (G)	Grace Bradley-M. Whalen	Mar. 25,'41	69	Mar. 29,'41
Silver Stallion (See Product Digest, page 148)	David Sharpe-Janet Waldo	May 28,'41		
Trail of the Silver Spurs (G)	John King-Ray Corrigan	Jan. 4,'41	58	Jan. 25,'41
Tumbledown Ranch In Arizona (G)	Ray Corrigan-John King	Apr. 20,'41	60	May 3,'41
Wanderers of the West	*Tom Keene*	*June* 30,'41		
Wrangler's Roost	Ray Corrigan-John King	June 4,'41		
You're Out of Luck (G)	Frankie Darro	Jan. 20,'41	62	Jan. 11,'41

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Among the Living	*Albert Dekker-Susan Hayward*	*Not Set*		
Aloma of the Sauth Seas (Color)	*Dorothy Lomaur-Jon Hall*	*Aug.* 15,'41		
Bahama Passage (Color)	*Madeleine Carroll - Stirling Hayden*	*Not Set*		
Birth of the Blues	*Bing Crasby-Mary Martin*	*Not Set*		
Border Vigilantes (G) 4053	Wm. Boyd-Russell Hayden	Apr. 18,'41	62	Mar. 29,'41
Buy Me That Town	*L. Nalan-Constonce Maore*	*Not Set*		
Caught in the Draft (G)	*Bab Hope-Darathy Lamaur*	*July* 4,'41	80	*May* 31,'41
Doomed Caravan (G) 4051	W. Boyd-R. Hayden-A. Clyde	Jan. 10,'41	61	Jan. 11,'41
Forced Landing	*Richord Arlen-Evo Gabor-J. Carral Noish*	*July* 25,'41		
Great Man's Lady, The	*Borbara Stanwyck-Jael McCrea-Brian Donlevy*	*Not Set*		
Henry Aldrich for President	*Jimmy Lydon-Charlie Smith*	*Not Set*		
Hold Back the Dawn	*Charles Bayer - Olivia de Havilland-P. Goddord*	*Not Set*		
In Old Colorado (G) 4052	W. Boyd-R. Hayden-A. Clyde	Mar. 14,'41	67	Feb. 22,'41
I Wanted Wings (A) 4028	Brian Donlevy - R. Milland - W. Holden	May 30,'41	132	Mar. 29,'41
Kiss the Boys Goodbye (See Product Digest, page 145)	*Mary Martin-Don Ameche*	*Aug.* 1,'41		
Lady Eve, The (A) 4022	Barbara Stanwyck-H. Fonda	Mar. 21,'41	95	Mar. 1,'41
Las Vegas Nights (A) 4023	Phil Regan - Bert Wheeler - Tommy Dorsey	Mar. 28,'41	89	Mar. 29,'41
Life with Henry (G) 4016	Jackie Cooper-Leila Ernest	Jan. 24,'41	81	Jan. 18,'41
Love Thy Neighbor (G) 4013	Jack Benny-Fred Allen	Dec. 27,'40	82	Dec. 21,'40
Mad Doctor, The (A) 4018	B. Rathbone-E. Drew-J. Howard	Feb. 14,'41	90	Feb. 8,'41
Monster and the Girl, The (G) 4020	Ellen Drew-Red Cameron	Feb. 28,'41	63	Feb. 15,'41
Mr. Bug Goes ta Town	*Fleischer Cartoon Feature*	*Not Set*†		
New Yark Town	*F. MacMurray-Mary Martin-Robert Prestan*	*Not Set*		
Night af January 16th	*Robert Preston-Ellen Drew*	*Not Set*		
North West Mounted Police (G) 3946 (Color) ('39-'40 Production)	Gary Cooper-Madeleine Carroll-Robt. Preston-P. Goddard	Dec. 27,'40	125	Oct. 26,'40
Nothing But the Truth	*Bob Hope - P. Goddard-Edward Arnold*	*Not Set*		
One Night in Lisbon (A) 4029	*Madeleine Carroll-Fred Mc-Murray-Dome Moy Whitty*	*June* 13,'41	97	*May* 17,'41
Parson af Panamint, The	*Ellen Drew-Charles Ruggles-Phil Terry*	*June* 27,'41		
Pirates on Horseback (G) 4054	Wm. Boyd-Russell Hayden	May 23,'41	69	May 24,'41
Power Dive (G) 4026	Richard Arlen-Jean Parker	Apr. 25,'41	65	Apr. 12,'41
Reaching for the Sun (A) 4027	Joel McCrea-Ellen Drew	May 2,'41	89	Apr. 12,'41
Road to Zanzibar, The (G) 4025	Bing Crosby-Bop Hope-Dorothy Lamour	Apr. 11,'41	90	Mar. 15,'41
Round Up, The (G) 4024	R. Dix-P. Morrison-P. Foster	Apr. 4,'41	90	Mar. 15,'41
Second Chorus (G) 4014	Fred Astaire-Paulette Goddard-	Jan. 3,'41	88	Dec. 7,'40
Sheik af Buffalo Butte	*Wm. Boyd-Brad King*	*Not Set*		
Shepherd af the Hills (Color) (See Product Digest, page 147)	*Jahn Wayne - Betty Field - Harry Carey-Beulah Bondi*	*July* 18,'41		
Skylark	*Claudette Calbert-Ray Milland-Brian Aherne*	*Nat Set*		
Sullivans Travels	*Joel McCrea-Veranica Lake*	*Not Set*		
There's Magic in Music (G) 4021	Allan Jones-Susanna Foster	May 16,'41	80	Mar. 1,'41
Victory (A) 4015	Fredric March-Betty Field	Jan. 17,'41	80	Dec. 21,'40
Virginia (A) 4019 (Color)	Madeleine Carroll-Fred MacMurray	Feb. 21,'41	110	Jan. 18,'41
West Point Widow 4030 (See Product Digest, page 135)	*Anne Shirley-Rich'd Carlson*	*June* 20,'41		
Wide Open Tawn	*Wm. Bayd-Russell Hayden*	*Not Set*		
You're the One (G) 4017	Bennie Baker-O. Tucker's Orch.	Feb. 7,'41	81	Feb. 8,'41

PRODUCERS RELEASING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Billy the Kid's Gun Justice 159	Bob Steele	Dec. 27,'40	63	
Billy the Kid's Range War 160	Bob Steele	Jan. 24,'41	60	
Billy the Kid's Fighting Pals (G) 161	Bob Steele	Apr. 18,'41	62	Apr. 12,'41
Caught In the Act 107	Henry Armetta	Jan. 17,'41	62	Apr. 26,'41
Criminals Within 111	*Eric Linden-Ann Doran*	*June* 13,'41		
Desperate Corgo	*Ralph Byrd-Carol Hughes*	*Not Set*		
Emergency Landing 109 (See Product Digest, page 110)	Carol Hughes-Forrest Tucker	May 23,'41		
Federal Fugitives (G) 108	Neil Hamilton-Doris Day	Mar. 29,'41	66	May 10,'41
Gambling Daughters	*Cecilia Parker-Roger Pryor*	*July* 4,'41		
Lone Rider Crosses the Rio 164	George Houston	Feb. 28,'41		
Lone Rider in Ghost Town (G) 165	George Houston-Alaine Brandes	May 16,'41	64	May 17,'41
Lone Rider Rides On, The 183	George Houston	Jan. 10,'41	64	
MisBehaving Husbands (G) 104	Harry Landon-Ralph Byrd	Dec. 20,'40	85	Dec. 21,'40
Motorcycle Squad	*Kane Richmond - Pauline Maore*	*June* 27,'41		
Outlaws of the Rio Grande (G) 155	Tim McCoy	Mar. 7,'41	63	Mar. 1,'41
Paper Bullets (G) 125	Joan Woodbury-Jack LaRue	May 30,'41	70	June 7,'41
Secret Evidence (G) 106	M. Reynolds-C. Quigley	Jan. 31,'41	65	Feb. 8,'41
South of Panama 110 (G)	Roger Pryor-Virginia Vale	Apr. 25,'41	68	May 3,'41
Texas Marshal, The 156	Tim McCoy-Kay Leslie	May 30,'41		

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels with Broken Wings (G)	Binnie Barnes-Edw. Norris	May 27,'41	72	June 7,'41
Arkansas Judge (G) 010	Weaver Brothers and Elviry	Jan. 28,'41	72	Jan. 25,'41
Back In the Saddle (G) 045	Gene Autry-Smiley Burnette	Mar. 14,'41	73	Mar. 15,'41
Behind the News (G) 009	Lloyd Nolan-Doris Davenport	Dec. 20,'40	75	Dec. 14,'40
Border Legion, The (G) 053	R. Rogers-G. Hayes-C. Hughes	Dec. 5,'40	57	Nov. 30,'40
Bowery Boy (G) 019	Dennis O'Keefe-Jimmy Lydon	Dec. 27,'40	70	Jan. 4,'41
Country Fair (G) 015	Eddie Foy, Jr.-June Clyde	May 5,'41	74	May 17,'41
Desert Bandit (G) 077	Don "Red" Barry-Lynn Merrick	May 24,'41	56	May 31,'41
Gangs af Sonara 068	*Three Mesquiteers*	*Not Set*		
Gay Vagabond, The (G) 022	Roscoe Karns-Ruth Donnelly-Ernest Truex	May 12,'41	66	May 24,'41
Great Train Robbery, The (G) 021	Bob Steele-Claire Carleton	Feb. 28,'41	61	Mar. 8,'41
Hurricane Smith	*Ray Middletan-Jane Wyatt-J. Edward Bramberg*	*Not Set*†		
In Old Cheyenne (G) 055	Roy Rogers-"Gabby" Hayes	Mar. 28,'41	58	Apr. 12,'41
Kansas Cyclone	*Don Barry-Lynn Merrick*	*Nat Set*		
Lady from Louisiana (G) 014	John Wayne-Ona Munson	Apr. 22,'41	82	May 3,'41
Lone Star Raiders (G) 064	3 Mesquiteers-June Johnson	Dec. 23,'40	57	Dec. 21,'40
Man Betrayed, A (G) 011	John Wayne-Frances Dee-Edw. Ellis	Feb. 27,'41	83	Mar. 15,'41
Mountain Moonlight (See Product Digest, page 149)	*Weaver Brothers & Elviry*	*Not Set*†		
Mr. District Attorney (G) 012	Dennis O'Keefe - Peter Lorre - Florence Rice	Mar. 26,'41	69	Apr. 5,'41
Nevada City 057	*Roy Rogers-"Gabby" Hoyes-Solly Payne*	*June* 20,'41		
Pals of the Pecos (G) 066	Three Mesquiteers	Apr. 8,'41	56	Apr. 28,'41
Petticoat Politics (G) 020	Roscoe Karns-Ruth Donnelly	Jan. 31,'41	67	Feb. 15,'41
Phantom Cowboy, The 075	Don Barry-Virginia Carrol	Feb. 14,'41	58	Feb. 15,'41
Prairie Pioneers (G) 065	Bob Livingston-Bob Steele	Feb. 18,'41	58	Mar. 1,'41

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Puddin' Head	*Judy Canova-Francis Lederer*	*Not Set*		
Ridin' on a Rainbow (G) 044	Gene Autry-Smiley Burnette	Jan. 24,'41	79.	Feb. 1,'41
Robin Hood of the Pecos (G) 054	Roy Rogers-Geo. "Gabby" Hayes -Sally Payne	Jan. 14,'41	59.	Jan. 18,'41
Rookies on Parade (G) 013	Boby Crosby-Ruth Terry	Apr. 17,'41	69.	May 3,'41
Saddlemates 067	Three Mesquiteers	May 26,'41		
Sheriff of Tombstone (G) 056	Roy Rogers-"Gabby" Hayes	May 7,'41	56.	May 10,'41
Singing Hill, The (G) 046	Gene Autry-Smiley Burnette-Mary Lee	Apr. 26,'41	75.	May 3,'41
Sis Hopkins (G) 002	*Judy Canova-Bob Crosby-Chas. Butterworth*	Apr. 12,'41	98.	Apr. 12,'41
Two-Gun Sheriff 078	Don Barry	Apr. 10,'41	58.	Apr. 28,'41
Under Fiesta Stars	*Autry-Burnette*	*Not Set*		
Wyoming Wildcat (G) 074	Roy Rogers-Geo. "Gabby" Hayes	Jan. 6,'41	56.	Jan. 11,'41

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Along the Rio Grande (G) 183	Tim Holt-Ray Whitley	Feb. 7,'41	64.	Jan. 25,'41
Before the Fact	*Cary Grant-Joan Fontaine Sir Cedric Hardwicke*	*Not Set*		
Bring 'Em Back Alive 166 (Re-issue) (See Product Digest, page 123)	*Frank Buck*	*June* 13,'41	70.	*June* 4,'32
Bringing Up Baby (G) 163 (Re-issue) (See Product Digest, page 123)	Kath. Hepburn-Cary Grant	May 2,'41	102.	Feb. 19,'38
Citizen Kane (G) 118	*Orson Welles*	*Not Set*	120.	*Apr.* 12,'41
Convoy (A) 181	Clive Brook-John Clements	Jan. 3,'41	78.	June 29,'40
Cyclone on Horseback 185	Tim Holt-Marjorie Reynolds	June 6,'41		
Devil and Daniel Webster, The	*Thomas Mitchell-W. Huston-Anne Shirley*	*Not Set*		
Devil and Miss Jones, The (G) 122	Jean Arthur-Charles Coburn	Apr. 11,'41	90.	Apr. 12,'41
Fantasia (G) (*Colar*)	*Disney-Stokowski*	*Not Set*	135.	*Nov.* 16,'40
Fargo Kid, The (G) 182	Tim Holt-Ray Whitley	Dec. 6,'40	63.	Nov. 2,'40
Father Takes a Wife	*Adolphe Menjou - Gloria Swanson*	*Not Set*		
Footlight Fever (G) 119	Alan Mowbray-Donald McBride	Mar. 21,'41	69.	Mar. 29,'41
Girl, a Guy and a Gob, A (G) 120	George Murphy-Lucille Ball	Mar. 14,'41	91.	Mar. 8,'41
Hurry, Charlie, Hurry 129 (See Product Digest, page 135)	*Leon Errol-Mildred Coles-Russell Gleasan*	*Not Set*		
It Happened to One Man (*A*)	*Wilfrid Lawson-Nora Swinburne*	*Not Set*	80.	*Mar.* 1,'41
Kitty Foyle (G) 112	Ginger Rogers-Dennis Morgan	Dec. 27,'40	108.	Dec. 21,'40
Lady Scarface	*Dennis O'Keefe-J. Anderson*	*Not Set*		
Let's Make Music (G) 115	Bob Crosby-Jean Rogers	Jan. 17,'41	85.	Dec. 14,'40
Little Foxes, The	*Bette Davis-H. Marshall-Richard Carlsan*	*Not Set*		
Little Men (G) 110	Kay Francis-George Bancroft	Jan. 10,'41	84.	Dec. 7,'40
Look Who's Talking	*Edgar Bergen & Charle McCarthy-Fibber McGee & Molly-Lucille Ball*	*Not Set*		
Lord Epping Sees a Ghost	*Leon Errol-Lupe Velez*	*Not Set*		
Meet the Viking	*Geo. Sanders-Wendy Barrie*	*Not Set*		
Melody for Three (G) 124	Jean Hersholt-Fay Wray	Mar. 28,'41	67.	Mar. 8,'41
Mr. and Mrs. Smith (A) 117	Carole Lombard-Robt. Montgomery-Gene Raymond	Jan. 31,'41	95.	Jan. 25,'41
My Life with Caroline	*Ronald Colman-Anna Lee-Katharine Leslie*	*Not Set*		
No, No Nanette (G) 114	Anna Neagle-Richard Carlson	Dec. 20,'40	96.	Dec. 28,'40
Outlaw Trail	*Tim Holt-Janet Waldo*	*Not Set*		
Parachute Battalion	*Robert Preston-Nancy Kelly-Harry Carey*	*Not Set*		
Playgirl (G) 121	Kay Francis-James Ellison	Feb. 14,'41	75	Dec. 14,'40
Reluctant Dragon (*G*) 191 (*Color*)	*Disney Cartoon Feature*	*June* 27,'41	73.	*June* 7,'41
Repent at Leisure (G) 125	Kent Taylor-Wendy Barrie	Apr. 4,'41	66.	May 31,'41
Robbers of the Range (G) 184	Tim Holt-Virginia Vale	Apr. 18,'41	61.	Apr. 5,'41
Saint in Palm Springs, The (G) 116	George Sanders-Wendy Barrie	Jan. 24,'41	66.	Jan. 4,'41
Saint's Vacation (A) 131	Hugh Sinclair-Sally Gray	May 30,'41	78.	Mar. 22,'41
Scattergood Baines (G) 123	Guy Kibbee-Dink Trout	Feb. 21,'41	69.	Feb. 15,'41
Scattergood Pulls the Strings (G) 132	Guy Kibbee-Dink Trout	May 23,'41	69.	May 17,'41
Sunny (G) 133	Anna Neagle-John Carroll-Ray Bolger	May 30,'41	98.	May 24,'41
They Meet Again 134	*J. Hershalt-Darothy Lovett*	*June* 20,'41		
They Met in Argentina (G) 128	James Ellison-Maureen O'Hara	Apr. 25,'41	77.	May 17,'41
Tom, Dick and Harry 126 (See Product Digest, page 121)	*Ginger Rogers-G. Murphy-B. Meredith-A. Marshal*	*Not Set*		
Vivacious Lady 162 (re-issue)	Ginger Rogers-James Stewart	Mar. 28,'41	90.	May 7,'38

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accent on Love (148) (See Product Digest, page 137)	*George Montgomery - Osa Massen*	*July* 11,'41		
Belle Starr (*Color*)	*Randolph Scott-Gene Tierney*	*Not Set*†		
Blood and Sand (A) 143 (Color)	Tyrone Power-Linda Darnell-Rita Hayworth-Nazimova	May 30,'41	125	May 24,'41
Bride Ware Crutches, The (*G*) 112	*Lynne Roberts-Ted Narth*	*June* 13,'41	55.	*May* 31,'41
Chad Hanna (A) 123 (Color)	Henry Fonda - Linda Darnell - Dorothy Lamour-Guy Kibbee	Dec. 27,'40	88.	Dec. 14,'40
Charley's Aunt	*Jack Benny-Kay Francis*	*Not Set*		
Charley Chan in Rio	*S. Toler-M. B. Hughes*	*Not Set*		
Cowboy and the Blonde (A) 141	George Montgomery-Mary Beth Hughes	May 16,'41	68.	Apr. 26,'41
Dance Hall 149	*Cesar Romero-Carole Landis*	*July* 18,'41		
Dead Men Tell (G) 136	S. Toler-Katharine Aldridge	Mar. 28,'41	60.	Mar. 29,'41
Dressed to Kill (See Product Digest, page 149)	*Lloyd Nolan - Mary Beth Hughes*	*Not Set*†		
For Beauty's Sake 144 (See Product Digest, page 147)	Ted North-Marjorie Weaver	June 6,'41	62	
Girl in the News (A) 127	Marg't Lockwood-Barry Barnes	Jan. 31,'41	78.	Oct. 12,'40
Girl Must Live, A (A)	Lilli Palmer-Marg't Lockwood	Apr. 25,'41	92.	May 13,'39
Golden Hoofs (G) 130	Jane Withers-Charles Rogers	Feb. 14,'41	67.	Feb. 22,'41
Great American Broadcast (G) 148	Alice Faye-Jack Oakie	May 9,'41	91.	Apr. 26,'41
Great Commandment, The 142	John Beal-Maurice Moscovitch-Albert Dekker	May 23,'41	80	
Hudson's Bay (G) 115	Paul Muni-Gene Tierney	Jan. 3,'41	94.	Dec. 28,'40
Jennie 122 (A)	Virginia Gilmore-Wm. Henry	Dec. 20,'40	78.	Dec. 7,'40
Kipps (*British*)	*Diana Wynyard - Michael Redgrave*	*Nat Set*	112.	*Apr.* 12,'41
Mail Train (G) 139 (Reviewed under title "Inspector Hornleigh Goes To It.")	Gordon Harker-P. Calvert	Apr. 25,'41	87.	Mar. 22,'41
Man Hunt 146 (See Product Digest, page 128)	*Walter Pidgeon-Jaan Bennett*	*June* 20,'41		
Michael Shayne, Private Detective (G) 124	Lloyd Nolan-Marjorie Weaver	Jan. 10,'41	77.	Dec. 28,'40
Moon Over Miami 147 (Color) (See Product Digest, page 135)	*Don Ameche-Betty Grable-Robert Cummings*	*July* 4,'41		
Murder Among Friends (G) 132	John Hubbard-Marjorie Weaver	Feb. 28,'41	67.	Mar. 15,'41
Outlaw, The 135 (See Product Digest, page 85)	*Walter Huston-T. Mitchell-Jane Russell-Jack Buetel*	*Nat Set*		
Private Nurse	*Brenda Joyce-Jane Darwell-Robert Lowery*	*Not Set*†		
Ride Kelly Ride (G) 129	Marvin Stephens-Rita Quigley	Feb. 7,'41	59.	Feb. 15,'41
Ride On Vaquero (G) 138	Cesar Romero-Mary B. Hughes	Apr. 18,'41	64.	Apr. 5,'41
Romance of the Rio Grande (G) 125	C. Romero-R. Cortez-P. Morison	Jan. 17,'41	73.	Jan. 4,'41
Scotland Yard (G) 131	Nancy Kelly-John Loder	Apr. 4,'41	68.	Apr. 12,'41
Sleepers West (G) 134	Lloyd Nolan-Lynn Bari	Mar. 14,'41	74.	Mar. 22,'41
Sun Valley Serenade (See Product Digest, page 137)	*Sonja Henie - John Payne - Glenn Miller*	*Not Set*†		
Tall, Dark and Handsome (G) 128	Cesar Romero-Milton Berle-Virginia Gilmore	Jan. 24,'41	78.	Jan. 25,'41
That Night in Rio (A) 137 (Color)	Alice Faye-Don Ameche-Carmen Miranda	Apr. 11,'41	90.	Mar. 8,'41
Tobacco Road (A) 133	Gene Tierney-Charley Grapewin-Marjorie Rambeau	Mar. 7,'41	84.	Mar. 1,'41
Very Young Lady, A (*G*) 145	*Jane Withers-Nancy Kelly*	*June* 27,'41	79.	*Apr.* 26,'41
Western Union (G) 126 (Color)	Robt. Young - Randolph Scott - Dean Jagger-Virginia Gilmore	Feb. 21,'41	95.	Feb. 8,'41
Wild Geese Calling	*Henry Fonda-Joan Bennett*	*Not Set*		
Yank in the R.A.F. (See Product Digest, page 149)	*Tyrone Power-Betty Grable*	*Not Set*†		

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Tom Sawyer (Re-issue) (Color) (See Product Digest, page 123)	Walter Brennan-May Robson	May 16,'41		Feb. 17,'38
Broadway Limited (See Product Digest, page 121)	*Victor McLaglen - Marjorie Reynolds-Dennis O'Keefe*	*June* 13,'41		
Cheers for Miss Bishop (G)	Martha Scott-Wm. Gargan	Feb. 21,'41	95.	Jan. 18,'41
Great Dictator, The (G)	Charles Chaplin-Paulette Goddard-Jack Oakie	Mar. 7,'41	126.	Oct. 19,'40
Illusions	*Merle Oberon-Alan Marshal*	*Not Set*		
International Lady	*Ilona Massey-George Brent-Basil Rathbone*	*Not Set*		
Major Barbara (*G*)	*Wendy Hiller-Robt. Morley*	*Not Set*	115.	*May* 10,'41
New Wine	*Ilona Massey-Binnie Barnes-Alan Curtis*	*Not Set*		
Pot O'Gold (G)	Jas. Stewart-Paulette Goddard-Horace Heidt	Apr. 11,'41	87.	Apr. 5,'41
Prisoner of Zenda (Re-issue) (See Product Digest, page 123)	Ronald Colman-Madeleine Carroll	May 16,'41		Sept. 4,'37
Roadshow (G)	Adolphe Menjou-John Hubbard-Carole Landis	Jan. 24,'41	85.	Feb. 15,'41
So Ends Our Night (G)	Fredric March-Marg't Sullivan-Glenn Ford-Frances Dee	Feb. 14,'41	120.	Jan. 25,'41
Son of Monte Cristo (G)	Louis Hayward-Joan Bennett	Jan. 10,'41	102.	Dec. 7,'40
That Hamilton Woman! (A)	Vivien Leigh-L. Olivier	Apr. 18,'41	128.	Mar. 22,'41
That Uncertain Feeling (A)	Merle Oberon-Melvyn Douglas	Apr. 25,'41	85.	Mar. 22,'41
Thief of Bagdad (G) (Color)	Sabu-J. Duprez-C. Veidt	Dec. 25,'40	109.	Oct. 19,'40
Topper Returns (G)	Joan Blondell-Roland Young-Carole Landis-'Rochester'	Mar. 21,'41	90.	Mar. 15,'41

THE RELEASE CHART

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Almost an Angel	*Deanna Durbin-C. Laughton-R. Cummings*	*Not Set*		
Back Street (A) 5002	M. Sullavan-C. Boyer-R. Carlson	Feb. 7,'41	89.	Feb. 8,'41
Black Cat, The 5028 (G)	Basil Rathbone-Hugh Herbert-Gale Sondergaard		71.	May 3,'41
				May 2,'41
Boss of Bullion City 5064	Johnny Mack Brown	Jan. 10,'41		
Buck Privates (G) 5011	Abbott & Costello	Jan. 31,'41	84.	Feb. 1,'41
Bury Me Not on the Lone Prairie 5065	Johnny Mack Brown	Mar. 21,'41		
(See Product Digest, page 47)				
Cracked Nuts	*Mischa Auer-Una Merkel-Stuart Erwin*	*Aug.* 1,'41		
Dangerous Game, A 5057	*Richard Arlen-Andy Devine*	*Aug.* 22,'41		
(See Product Digest, page 39)				
Dark Streets of Cairo (G) 5040	Sigrid Gurie-Ralph Byrd	Feb. 28,'41	59.	Dec. 7,'40
Double Date (G) 5037	Edmund Lowe-Una Merkel	Mar. 14,'41	60.	Mar. 15,'41
Flame of New Orleans, The (A) 5011	Marlene Dietrich-Roland Young-Bruce Cabot	Apr. 25,'41	78.	Apr. 26,'41
Flying Cadets	*Wm. Gargan-Edmund Lowe*	*Not Set†*		
Give Us Wings (G) 5025	"Dead End Kids"-W. Ford	Dec. 20,'40	62.	Nov. 18,'40
Half Way to Shanghai	*C. Bickford-Evelyn Ankers*	*Not Set†*		
(See Product Digest, page 137)				
Hello, Sucker	*Hugh Herbert-Peggy Moran*	*July* 11,'41†	61	
(See Product Digest, page 137)				
Hit the Road	*Gladys George-Barton MacLane*	*June* 27,'41		
(See Product Digest, page 146)				
Horror Island (G) 5033	Dick Foran-Peggy Moran	Mar. 28,'41	60.	Apr. 5,'41
I. James Lewis	*Franchot Tone-Walter Brennan-Carol Bruce*	*July* 25,'41		
In the Navy (G)	Abbott & Costello	May 30,'41	86.	May 31,'41
Invisible Woman, The (A) 5018	John Barrymore - John Howard - Virginia Bruce-Chas. Ruggles	Dec. 27,'40	70.	Jan. 4,'41
Lady from Cheyenne (A) 5043	Loretta Young-Robt. Preston-Gladys George	Apr. 11,'41	88.	Apr. 5,'41
Law of the Range	*Johnny Mack Brown*	*June* 20,'41		
Lucky Devils 5053	Richard Arlen-Andy Devine	Jan. 3,'41		
(See Product Digest, page 30)				
Maid in Manhattan	*Johnny Downs-Jane Frazee*	*Not Set†*		
(See "Sing Another Chorus," Product Digest, page 137)				
Man from Montana	*Johnny Mack Brown*	*Not Set†*		
Man Made Monster (G) 5012	Lionel Atwill-Lon Chaney, Jr. (G) 5016	Mar. 28,'41	59.	Mar. 29,'41
Man Who Lost Himself, The ((G) 5016	Brian Aherne - Kay Francis - Henry Stephenson	Mar. 21,'41	70.	Mar. 29,'41
Meet the Chump (G) 5032	Hugh Herbert-Anna Nagel	Feb. 14,'41	60.	Feb. 15,'41
Men of the Timberland (G)	Richard Arlen-Andy Devine	June 6,'41	60.	May 31,'41
Mob Town	*Anne Gwynne-Dick Foran*	*Not Set*		
Model Wife (A) 5014	Joan Blondell-Dick Powell	Apr. 18,'41	78.	Apr. 19,'41
Moonlight in Hawaii	*Johnny Downs-Jane Frazee*	*Not Set†*		
(See Product Digest, page 149)				
Mr. Dynamite (G) 5041	Lloyd Nolan - Irene Hervey	Mar. 7,'41	63.	Mar. 15,'41
Mutiny in the Arctic 5054 (G)	Richard Arlen-Andy Devine	Apr. 18,'41	61.	May 3,'41
Nice Girl? (G) 5003	Deanna Durbin-Franchot Tone	Feb. 21,'41	95.	Mar. 1,'41
Oh, Charlie	*Abbott & Costello*	*Aug.* 8,'41		
Radio Revels of 1942	*Frances Langford-Ken Murray-Don Wilson*	*Not Set†*		
Raiders of the Desert 5056	*Arlen-Devine*	*July* 16,'41		
San Antonio Rose	*Robert Paige-Jane Frazee*	*June* 20,'41		
San Francisco Docks (G) 5027	Burgess Meredith-Irene Hervey	Jan. 10,'41	66.	Dec. 7,'40
Sandy Steps Out	*Baby Sandy-Kathryn Adams-Raymond Walburn*	*July* 4,'41		
Six Lessons from Madame Lazonga (G) 5022	Lupe Velez-Leon Errol	Jan. 17,'41	62.	Jan. 18,'41
Tight Shoes	*B. Crawford-Anne Gwynne*	*June* 13,'41		
(See Product Digest, page 134)				
Too Many Blondes (G)	Rudy Vallee-Helen Parrish	May 23,'41	60.	May 17,'41
Unfinished Business	*Irene Dunne-Robert Montgomery-Preston Foster*	*Not Set†*		
Where Did You Get That Girl? (G) 5030	H. Parrish-C. Lang-L. Errol	Jan. 3,'41	67.	Dec. 21,'40

WARNER BROTHERS-FIRST NATIONAL

WB—After Title, Warner Brothers
FN—After Title, First National

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affectionately Yours [FN] (G) 566	Merle Oberon-Dennis Morgan-Rita Hayworth	May 10,'41	90.	May 10,'41
Bad Men of Missouri	*Dennis Morgan-Wayne Morris-Jane Wyman*	*Not Set*		
Bride Came C.O.D.	*Bette Davis-James Cagney*	*Not Set*		
(See Product Digest, page 61)				
Case of the Black Parrot [FN] (G) 572	Wm. Lundigan-Maris Wrixon	Jan. 11,'41	59.	Jan. 18,'41
Devil Dogs of the Air [WB] (Re-issue) (See Product Digest, page 135)	James Cagney-Pat O'Brien	June 7,'41	86.	Feb. 9,'35
Dive Bomber (Color)	*Errol Flynn-F. MacMurray-Ralph Bellamy*	*Not Set*		
(See Product Digest, page 145)				
Father's Son [WB] (G) 520	John Litel-Frieda Inescort	Feb. 1,'41	57.	Mar. 1,'41
Flight from Destiny [WB] (A) 514	Thomas Mitchell - Jeffrey Lynn-Geraldine Fitzgerald	Feb. 8,'41	74.	Dec. 28,'40
Flight Patrol	*James Stephenson - Ronald Reagan-Olympe Bradna*	*Not Set*		
Footsteps in the Dark [WB] (G) 509	Errol Flynn - Ralph Bellamy - Brenda Marshall	Mar. 8,'41	93.	Mar. 8,'41
Four Mothers [WB] (G) 503	Lane Sisters-Gale Page-Jeffery Lynn-Claude Rains	Jan. 4,'41	88.	Dec. 21,'40
Great Lie, The [WB] (A) 504	Bette Davis - George Brent - Hattie McDaniels-Mary Astor	Apr. 12,'41	110.	Apr. 12,'41
Great Mr. Nobody, The [WB] 515	Eddie Albert-Joan Leslie-Alan Hale-John Litel	Feb. 15,'41		
(See "Stuff of Heroes," Product Digest, page 39)				
Here Comes Happiness [WB] (G) 521	Mildred Coles-Edw. Norris	Mar. 15,'41	58.	Mar. 8,'41
High Sierra [FN] (G) 556	Humphrey Bogart-Ida Lupino	Jan. 25,'41	100.	Jan. 25,'41
Highway West	*Brenda Marshall - Olympe Bradna*	*Not Set*		
Honeymoon for Three [WB] (A) 510	G. Brent-A. Sheridan-J. Wyman	Jan. 18,'41	75.	Jan. 25,'41
King Rubber	*Jeffrey Lynn-C. Burnett*	*Not Set*		
Kisses for Breakfast [WB]	*Dennis Morgan-Jane Wyatt*	*Not Set*		
(See Product Digest, page 148)				
Knockout [FN] 568	Arthur Kennedy-Olympe Bradna	Mar. 29,'41		
Manpower	*Geo. Raft-Marlene Dietrich-Ed. G. Robinson*	*Not Set*		
Meet John Doe (G) 500	Jeffrey Lynn - Priscilla Lane - Ronald Reagan	May 4,'41	135.	Feb. 15,'41
Million Dollar Baby [WB] (G)	Jeffrey Lynn-Priscilla Lane	May 31,'41	102.	May 31,'41
Navy Blues	*Jack Oakie-Jack Haley-Ann Sheridan*	*Not Set*		
Nurse's Secret, The [WB] 523	Lee Patrick-Regis Toomey	May 24,'41		
(See Product Digest, page 136)				
Out of the Fog [FN]	*Ida Lupino-Thomas Mitchell-John Garfield*	*June* 14,'41		
(See Product Digest, page 147)				
Passage from Hongkong [WB]	*Keye Luke-Lucille Fairbanks-Keith Douglas*	*June* 21,'41		
Santa Fe Trail [FN] (G) 551	Errol Flynn-O. de Havilland-R. Massey-R. Reagan-A. Hale	Dec. 28,'40	110.	Dec. 21,'40
Sea Wolf, The (WB) (G) 501	Edw. G. Robinson-John Garfield-Ida Lupino	Mar. 22,'41	100.	Mar. 29,'41
Sergeant York	*Gary Cooper - Joan Leslie - Walter Brennan*	*Not Set*		
(See Product Digest, page 111)				
Shadows on the Stairs [FN] (G) 573	Frieda Inescort-Paul Cavanagh	Mar. 1,'41	63.	May 10,'41
Shining Victory (A) [FN]	Geraldine Fitzgerald - James Stephenson-Donald Crisp	June 7,'41	80.	May 24,'41
Shot in the Dark [WB] (A) 522	Ricardo Cortez-Wm. Lundigan-Nan Wynn	Apr. 5,'41	57.	May 24,'41
Singapore Woman [FN] (A) 563	Brenda Marshall-David Bruce-Virginia Field	May 17,'41	64.	May 17,'41
Smiling Ghost, The	*Wayne Morris-Brenda Marshall-David Bruce*	*Not Set*		
Strange Alibi [FN] (G) 567	Arthur Kennedy-Joan Perry	Apr. 19,'41	63.	May 3,'41
Strawberry Blonde (G) [FN] 559	James Cagney-O. de Havilland-Rita Hayworth	Feb. 22,'41	97.	Feb. 15,'41
Thieves Fall Out [WB] (G) 516	Eddie Albert-Joan Leslie	May 3,'41	72.	June 7,'41
Three Sons O'Guns	*Wayne Morris-Tom Brown*	*Not Set*		
Underground [WB]	*Jeffrey Lynn-Karen Verne*	*June* 28,'41		
Wagons Roll at Night, The [FN] (G) 560	H. Bogert-S. Sidney-E. Albert	Apr. 26,'41	82.	Apr. 26,'41

FOREIGN AND STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Buzzy and the Phantom Pinto (G)	Buzzy Henry	Arthur Ziehm	May 1,'41	55.	May 3,'41
Chinese Den (A)	Paul Lukas	Film Alliance	Mar. 25,'41	73.	Apr. 12,'41
City of Missing Girls (G)	H. B. Warner	Select	Mar. 1,'41	72.	Apr. 5,'41
Dream of the Butterfly, The (A)	Marie Cebotari	Esperia	Feb. 12,'41	96.	Mar. 1,'41
Fools of Desire (A)	Byron Foulger	Syndicate	Apr. 1,'41	60.	Mar. 20,'41
Ghost Train, The (A)	*Arthur Askey*	*General Film*	*Not Set*	83.	*Mar.* 22,'41
Hatred (A)	Harry Baur	World	Jan. 25,'41	70.	Feb. 8,'41
King of the White Elephant (G)	Native Cast	Allyn Butterfield	Apr. 5,'41	66.	Apr. 12,'41
Law of the Wolf (G)	Rin Tin Tin, Jr.	Arthur Ziehm	May	55.	May 10,'41
Love on the Dole	*Clifford Evans*	*Anglo-Ameri.*	*Not Set*	100.	*Apr.* 19,'41
Mad Emperor, The (A)	Harry Baur	World	Mar. 8,'41	89.	Mar. 22,'41
Murder at the Baskervilles (G)	Arthur Wontner	Astor	Jan. 15,'41	68.	July 17,'37
(Reviewed under title, "Silver Blaze.")					
Neutral Port (G)	*Will Fyffe*	*Gainsborough*	*Not Set*	92	*Jan.* 25,'41
Pepe Le Moko (A)	Jean Gabin	Mayer-Burstyn	Mar. 3,'41	100.	Mar. 20,'37
Personal Column (A)	Maurice Chevalier	Pax	Feb. 1,'41	89.	Feb. 15,'41
Proud Valley, The (A)	Paul Robeson	Supreme	May 16,'41	77.	Jan. 27,'40
Quiet Wedding (A)	*Marg't Lockwood*	*Soskin-Para.*	*Not Set*	80.	*Feb.* 15,'41
Spare a Copper (G)	*George Formby*	*ABFD*	*Not Set*	77.	*Apr.* 5,'41
Spellbound (A)	*Laurie Baxter*	*Pyramid-UA*	*Not Set*	82.	*Feb.* 1,'41
This England	*Documentary*	*Anglo-Amer.*	*Not Set*	85.	*Mar.* 8,'41
You Will Remember	*Robert Morley*	*British Lion*	*Not Set*		*Feb.* 1,'41

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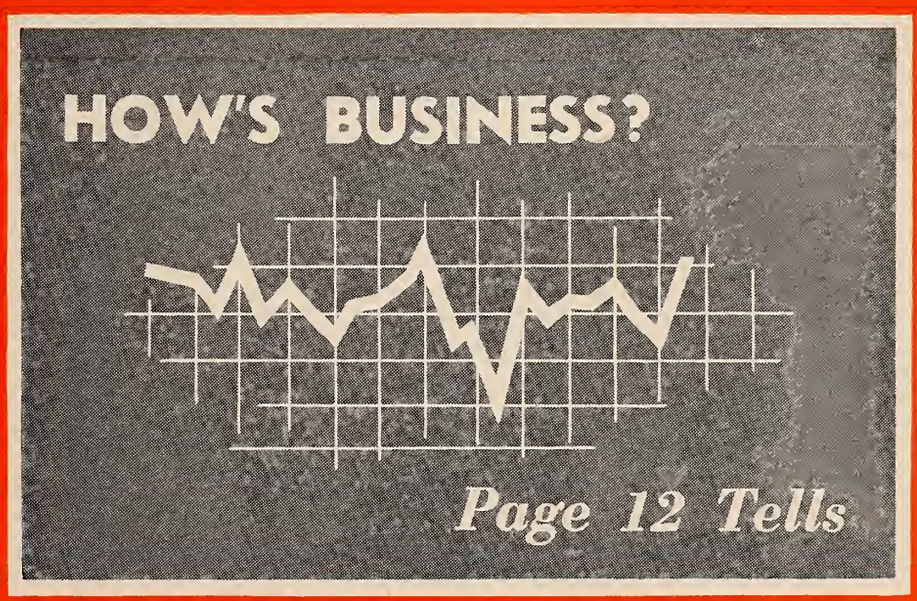
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PRODUCT DIGEST

NEXT WEEK—
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MPTOA Demands Preview Priority over Coast Critics for Nation's Theatre Owners

Arbitration Establishes the Right of Distributors to Protect Their Old Customers

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JUNE 14, 1941

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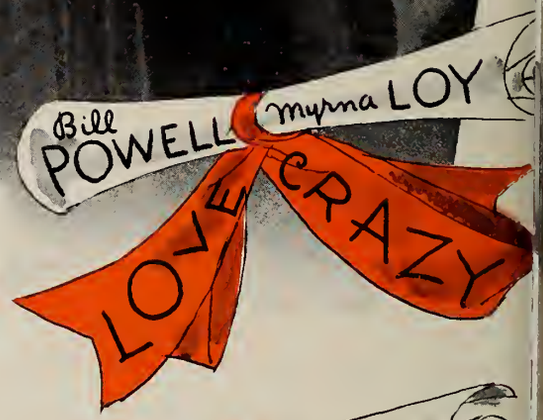
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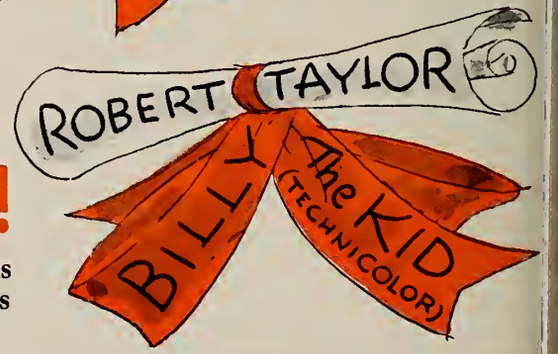
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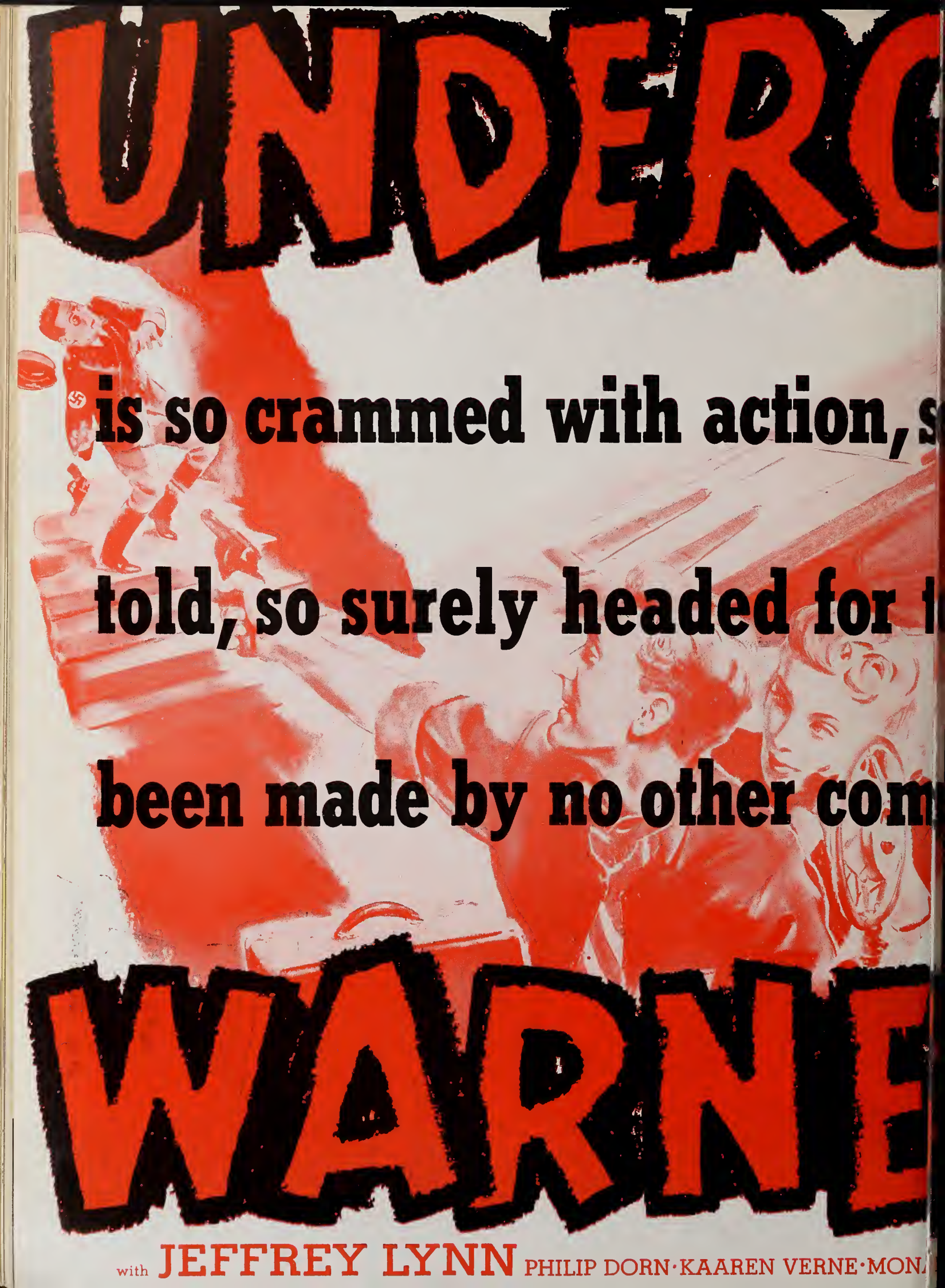
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in "RINGSIDE MAISIE"


Here comes "THE BRIDE"!
JAMES CAGNEY • BETTE DAVIS
in
"THE BRIDE CAME C.O.D."
with
STUART ERWIN • EUGENE PALLETTE • JACK CARSON
GEORGE TOBIAS • HARRY DAVENPORT
Directed by WILLIAM KEIGHLEY
Screen Play by Julius J. and Philip G. Epstein • From the Story by Kenneth Earl and M. M. Musselman • Music by Max Steiner
A Warner Bros.-First National Picture

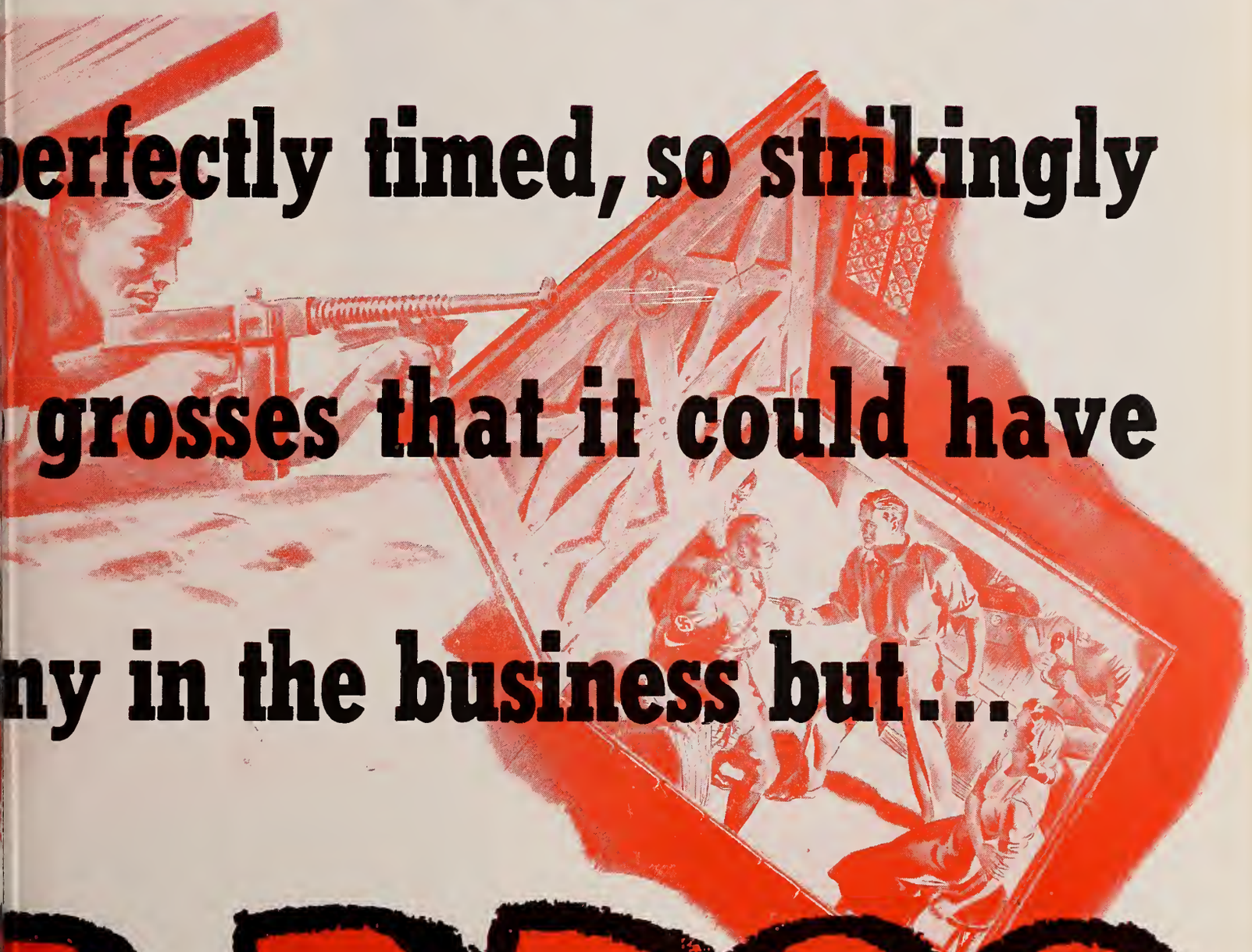

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WARNE
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ROUND

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R BROS.

Directed by VINCENT SHERMAN · Screen Play by Charles Grayson · Story by Edwin Justus Mayer & Oliver H. P. Garrett



MAN HUNT

starring
WALTER PIDGEON • JOAN BENNETT
with GEORGE SANDERS
John Carradine • Roddy McDowall • Ludwig Stossel
Heather Thatcher • Frederick Worlock • Roger Imhof
Directed by Fritz Lang
Associate Producer Kenneth Macgowan • Screen Play by Dudley Nichols • Based on the novel "Rogue Male" by Geoffrey Household

"They sat electrified, tense from start to finish, their eyes wide, their breath coming in gasps. Without question, 'MAN HUNT' out-thrills every thrill picture ever made!"

—Preview report from
Academy Theatre,
Inglewood, Cal.

THE YEAR'S GREATEST THRILL PICTURE NOW THRILLS BIG CROWDS AT NEW YORK'S ROXY!

20th CENTURY FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 143, No. 11 — June 14, 1941

Whose America? Whose Screen?

FOR a while now not so much has been heard from the Hollywood-of-the-Left. That contingent went into a publicity diminuendo almost immediately upon the announcement of the Nazi-Stalin pact. But across the last weekend, with the meeting of the Fourth American Writers Congress, held in New York, with much flourish of motion picture writers' names, came cheers for Stalin and the Russian idea, jeers and hisses for Roosevelt and America. For details, names, see the news pages of this issue.

Because of the few persons concerned, and despite the literary and screen status of some of them, this expression is of little import, save that it is another contribution, of a sort, to the repute and public standing of the institution of the motion picture.

It is, especially at times, unfortunate, but the public mind and judgment does not discriminate between individuals, corporations and separate policies within the world of the screen. It is all just "the movies".

All of the individuals concerned, and the American Writers Congress, are within their rights entertaining and expressing any opinions they may hold. It is not, however, practical to make clear to all the customers, of box office and book and printed page, that those American writers are not all of the American writers, nor that the picture writers concerned are not all the picture writers, nor perhaps, either in numbers or weight, anything resembling an important proportion. The organization name is sweepingly inclusive.

It is also erroneously inclusive. It represents just another pressure group, a label for exaggerated minorities, laden with woof-woof.

Speaking of writers, when the First American Writers Congress was held in 1935, Mr. Ernest Hemingway was in prominent attendance. This year, despite the fact that he seemed to be about, as indicated by a four-page disquisition in that eccentric journal called *PM*, he has not been reported in attendance at the Fourth Congress. Maybe that was an accident, or oversight. Maybe not.

IN terms of practicality, it must be observed that, like it or not, the United States is in the war. This very day an American ship has been reported sunk, and at press time hope was abandoned for the possible survival of Mr. Ben Cohen of the Loew theatre organization, who had sailed for a post in South Africa. No matter how many of us may feel about war in the abstract, we are confronted by "conditions, not a theory". It is not given to us to decide in this world whether there is to be war or not. Civilized people are commonly opposed to rape, murder and arson, too, but they have to be dealt with from time to time. No writers' congress, and no array of resolutions, can do much about it.

None of this pertains importantly to what people go to the theatre to buy. But, to say it again, the Fourth Writers Congress is making its social and political position and views a part of the contemporary news of the motion picture. It is no help.

The quality of protest and objection, voiced by the Writers, against the content, tenor and policies, if any, of the screen's offerings, might be taken as decidedly undemocratic. There have been, and ever will continue, the most indisputable evidences that the great public which buys admissions at the box office, the majority of Americans, seek entertainment at the theatre as definitely as they look for food at a restaurant.

If they want a diet they go to a doctor.

If they want advice and something to worry about they will not be going to the theatre for it.

If they want to know what these, or any other, American writers have to say they will rent a book.

These observations will probably raise again a time-worn line of plaint against Motion Picture Herald's policy declaration in behalf of the box office, summarized in the phrase "entertainment only".

But that policy, so often and vigorously urged for the screen, is the box-office customer's policy, too.

THIS week's issue gives attention to a statistical examination of the state of the motion picture theatre—which, despite all "slump" talk, seems to be doing rather better, nationally, than the press that it has been getting would indicate. In that connection, in a discussion of the figures upon which the Herald's box-office graph is based, one of the industry's ablest statisticians observes:

"The most outstanding situation in the amusement industry is the relative failure of pictures with serious themes as compared with the results obtained with the same stars in productions of the same quality, devoted to so-called 'escape' or pure fun and entertainment. The relative failure of the public to respond to some of these well-made pictures of serious theme probably has caused some exhibitors to feel business was off, as much as anything else."

The Writers Congress has had its say and passed resolutions, in convention assembled.

The public never passes resolutions, but it has its say at the box office.

△ △ △

YOUR editor defers to no man in admiration of the flowers of the art of nature-faking. At the moment the medal for the year, maybe for the decade, goes to that anonymous correspondent of the Associated Press covering Madisonville, Texas, and reporting that the other day Mr. Al Connor's best hound got lost because he discovered fox tracks impressed in the cement of a thirty year old sidewalk and took off in full voice. Mr. H. G. Wells, author of the "Time Machine" could do a handsome job about the foxhound who left today and earthed his quarry in a hole of so old a yesterday. That's retroactive, completely.

—Terry Ramsaye

This Week in the News

Three Years for Decree

DEPARTMENT of Justice officials Wednesday denied statements attributed to Albert J. Law, former assistant attorney general, before the Pacific Coast Conference of Independent Theatre Owners (see page 4) that Thurman Arnold, assistant attorney general, expected the consent decree to be in effect for only one year. On the contrary, it was declared, the Department and Mr. Arnold are hopeful and confident that the decree will work out satisfactorily for the prescribed three years.

In other quarters it was learned that the situation has been somewhat disturbed by the Minnesota law but that the consenting companies were prepared to contest the constitutionality of the act. Department officials were confident that the measure would fall in a court test, thus giving the decree an added measure of stability.

Mr. Law in his formal statement to the PCCITO, as reported on page 14, said that from his talk with Mr. Arnold he had understood that the decree would run the full course of its three-year trial period. He urged exhibitors to build up a background of usage with which to seek decree changes at the expiration of the trial period.

Newsreel Defalcation

JUNE 23rd has been set for sentencing of Max Hyams, former Twentieth Century-Fox Movietone News comptroller, who last week was convicted in New York General Sessions Court of misappropriating $35,000 in 1939 from the newsreel's funds.

The conviction was on 22 counts of grand larceny, one of forgery. Though the counts are for 1939, Mr. Hyams admitted taking $141,000 for five years ended in December, 1939, when he was arrested. There were 72 counts in the indictment.

Guild Hits Layoff

PERIODIC layoffs of the majors' field exploitation workers, heretofore unchallenged by any organized group of labor, on Tuesday were challenged by advertising and publicity workers acting as members of the Screen Publicists Guild, which seeks a closed shop in all majors' New York offices.

United Artists members of the Guild said, in a resolution approved by the Guild's executive council, that they did not accept their company's reasons for recent dismissal of 14 exploitation men. The company had said the small quantity of product made maintenance of the positions unnecessary.

The resolution was to be acted upon by the Guild general membership meeting in New York's Hotel Piccadilly Thursday night.

Joseph Gould, president of the Guild, is a UA pressbook writer.

The 14 men dismissed comprised the company's entire field staff.

HOW'S BUSINESS? Upturn instead of slump indicated in graph Page 12

MPTOA leader asks trade review priority for exhibitor service; industry leaders address joint convention in Los Angeles Pages 13, 14, 15

64 FEATURES listed by Columbia; RKO meets next week; 40% of product announced Pages 16, 17, 18

ARBITRATION establishes right of distributors to protect old accounts; chart lists all cases Pages 21 to 30

WRITERS cheer Stalin, boo Roosevelt at congress; oppose "war propaganda films" Page 31

FCC network regulations defended by Mutual at Washington hearing Page 34

INTERSTATE officials doubt Gallup's "missing 32,000,000" but urge institutional advertising campaigns Page 35

NEW JERSEY, Virginia, Carolina and Indiana exhibitors meet Page 40

STUDIOS meet labor demands, increase costs by $3,000,000 Pages 41, 42

BRITISH exhibitors win delay in draft call for projectionists Page 43

TRAVELING circuit for Army camps; defense film delivery speeded Page 44

CANADA admits U. S. distributor losses, cuts remittance tax Page 47

SERVICE DEPARTMENTS

Asides and Interludes Page 32

Hollywood Scene Page 39

Letters Page 46

Managers' Round Table Page 51

Reviews Page 36

What the Picture Did for Me Page 49

PRODUCT DIGEST, the living catalogue of industry wares Page 61

Pasternak to M-G-M

CLEARING somewhat this week was the fog which had surrounded the future actions of Joe Pasternak, and shrouded, as well, the reason or reasons behind his rift with Universal, causing a split described as "amicable" by all parties to the action.

Mr. Pasternak, connected with Universal for 16 years, and producer of that company's Deanna Durbin pictures, among others, will remain on the lot until completion of the latest Durbin film, "Almost an Angel." After that, according to the grapevine extending from Universal City south to Hollywood's Vine Street and west to Beverly Hills, he will be reporting to Metro-Goldwyn-Mayer, perhaps accompanied by director Henry Koster, who has been working with Pasternak-produced pictures in Hollywood and assorted European capitals these many years.

The main reason behind the Pasternak-Universal break-up is thought to be his desire for more autonomy in his operations, and Universal's feeling that it could not grant a completely free hand without resorting to unit production.

No Product Shortage

FOUR distributors are selling pictures now in Minnesota without stint, and other majors are in "certain deals," Northwest Allied, instigators of the new Minnesota law banning selling-in-blocks-of-five (consent decree method), asserts, in answering reports that exhibitors of their state will face a product shortage if the law remains effective.

Meanwhile, an application was awaited in Minneapolis Federal Court for a restraining order against the law from the five majors in the decree, counsel for which have spent several weeks in New York home offices and in conferences with sales executives, preparing documents. The restraining order would pave the way for a test of the state law's constitutionality.

The four companies said to be doing "normal business" in Minneapolis are Republic, Universal, Columbia and Monogram, non-signers of the decree. Northwest officials also asserted that RKO, Warners and United Artists were circulating "Fantasia", "Meet John Doe", "The Great Dictator" and "That Hamilton Woman".

The Allied unit replied to charges that exhibitors disapproved the law by noting that "at two district meetings in Chatfield and Morris, Minn., at which 57 members and officers were present, both meetings went on record as backing and supporting passage of the act."

Visit Hays

WILL HAYS, president of the Motion Picture Producers & Distributors of America, Inc., was at week-end nearing the conclusion of his rest cure at St. Luke's Hospital in Chicago, expecting to depart for his home in Sullivan, Indiana, for a short sojourn. then to come to New York for a period before returning to Hollywood and its assorted problems.

Joseph I. Breen of the Production Code Administration, newly under contract to go to RKO studios in charge of production, eastbound for New York conferences, and Francis S. Harmon, executive assistant to Mr. Hays and coordinator for the motion picture industry's defense organization, westbound to Hollywood to make a convention speech, crossed paths in Chicago, both pausing for bedside interviews with Mr. Hays.

Mr. Breen was this week in New York meeting and greeting at the RKO pre-convention gatherings. The official date of his transfer from Code to Production has not been announced, perhaps not set.

The considerably discussed possibilities of the appointment of John Costello, California congressman, to a post in the Production Code Administration reached publication in the West Coast press this week.

Congressman Costello, in Hollywood, Wednesday, was invited to address the MPTOA convention of exhibitors.

Product in Color

SOMETHING of a challenge for leadership in the use of Technicolor is being made by Twentieth Century-Fox studio, which will offer five features in that medium during the first half of the new season. Until now, according to the studio, the company has been tied with Paramount at six Technicolor features, each, in a single year. The five are to be "Belle Starr," "Weekend in Havana," "My Gal Sal," "Sioux City" and "Rise and Shine." In the can, awaiting release and not included in the challenge, is "Moon Over Miami."

Priorities & Sound

THE ever-widening sweep of the Government's priority demands for materials essential to national defense extended to theatre projection booths on Monday when the Office of Production Management at Washington placed all motion picture projection equipment on the critical priorities list. Over 300 articles are now so listed. Henceforth all orders from the Army and Navy for film equipment receive precedence over commercial purchases. Lenses, nickle, aluminum, magnesium, steel and many of the raw materials requisite for motion picture, as well as war machinery are already on the Government's reserved list. Sound equipment is included in the order. At Hollywood the Academy of Motion Picture Arts and Sciences' sound committee, through John O. Aalberg, chairman, and head of sound at RKO, advised that there was no possibility of introducing "three-dimensional" sound into theatres until after the end of the war emergency.

The three dimensional sound of "Fantasia", reduced to a single sound track for standard projector-reproduction, is now being presented in various engagements, notably at the National Theatre in Washington, D. C., where the run is in its fifth week.

Mrs. FDR Backs 'Doug'

A DEFENSE of Douglas Fairbanks' mission to South America has been taken up by the First Lady in answer to criticisms made Sunday by Miss Giselle Shaw, of Buenos Aires, visiting the U. S. Mr. Fairbanks was appointed 'special emissary' to South America by President Roosevelt.

Replying to Miss Shaw's charges that Mr. Fairbank's appointment "is not looked upon with much favor by the South Americans," Mrs. Eleanor Roosevelt, in her daily Scripps-Howard newspaper column, declared Tuesday, "Miss Shaw must have been under a misapprehension, for Mr. Fairbanks went only as an ambassador of good will to study the particular subject of the movie as its affects our relationship with our South American neighbors."

Miss Shaw, speaking before the Eastern Regional Conference of the National Women's Party in Atlantic City last Sunday, declared, "It would have been so much more of a compliment to us if a scientist, an educator or a jurist had been named to the post." Whereupon, Mrs. Roosevelt replied, in her column, that Miss Shaw "perhaps does not quite know the scope of the program being carried out under the Department of State and Mr. Nelson Rockefeller."

Mrs. Roosevelt believes that Mr. Fairbanks, who was appointed by the President to further good will and cultural relations between the American republics, "is extremely well fitted to make this study, and, on returning, to put his findings before his own industry."

Australia Releases $ $

WITH their allowance 28 per cent less than last year, the eight American major film companies this week learned that definite allocations of $2,300,000 will be allowed to be withdrawn from Australia this year. Last year they withdrew $3,200,000.

This week also, the companies reported receiving their first remittances this year.

After decreasing the allocations Australia informed each company, privately, of its prorated share in the cut.

GWTW Taxes High

CHICAGO subsequent run exhibitors contemplating playing MGM's "Gone With the Wind" find a little regarded facet of their city's licensing ordinance will interfere considerably with their profits, under the current MGM "return engagement policy" for that picture, of 50 per cent of the gross at a 50 cent admission price.

The exhibitors find they have to pay city fees of from $7.50 to $33 additional daily, at the 50 cent price, depending on seating capacities. Some examples, under the ordinance: a theatre of 750 seats or less, charging a 25 cent maximum pays $275 yearly and the same house with a 50 cent admission pays $15.75 additionally, daily. A theatre of 1,500 seats, with a 40 cent admission, and now paying a yearly license of $850, would, with the 50 cent admission, pay an additional daily cost of $1.50. A majority of Chicago owners are now charging less than 40 cents admission, and would feel the added burden consequent upon an increased admission.

Stitches in Time

UNIQUE in Hollywood procedure are stitches in time being taken by RKO-Radio in connection with I. A. R. Wylie's novel for 1941. One-half of the as yet untitled work was received by the studio this week, the rest of it to follow when and as written. "Scripters at once started breaking it down," as the phrase goes, for screen purposes, and announced that it shaped up as a likely vehicle for Cary Grant. The studio has no commitments from Mr. Grant for a picture, but "he is available for a story he likes." The novel, purchased by the studio in advance of writing and upon the author's verbal description of the subject matter, will acquire a title upon publication. It is by way of taking stitches in time to the end that release of the picture may the more closely coincide with publication date that the studio is working on it in the order of its appearance, so to speak, from the pen of the novelist.

Juvenile Stimulants

WHAT to do about stimulating juvenile patronage in the Interstate Circuit is answered by Besa Short, short subjects head, who has compiled a manual for theatremen which details boxoffice stimulants as more importantly concerns featurettes. To be found in the Managers' Round Table which starts on page 51, are highlights of amateur shows, radio programs, toy matinees, circuses and other slants which are built around selective shorts found popular with the youngsters in that sector.

What helps Texas attendance should help elsewhere.

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THIS WEEK





HUDDLING between sessions of the Columbia executive sales convention in Chicago, above, are Jack Cohn, vice-president; Harry Cohn, president, and A. Montague, general sales manager. The four-day meeting is reported on page 16.

FIRST in the regular pre-holiday race to the picture editor's desk was Warners this week with the outstanding example of holiday cheesecake at left. It's Priscilla Lane, currently in "Million Dollar Baby," and the caption says the costume is of triple-timeliness: Fourth of July, swimming and patriotism.



AT WORK again on the set after long controversy, Samuel Goldwyn, center, discusses "The Little Foxes" with William Wyler, left, director, and James Mulvey, vice-president of Goldwyn Productions. The picture will be the producer's first release through RKO.



EXHIBITOR leaders at the joint convention of the Motion Picture Theatre Owners and the Pacific Coast Conference of Independent Theatre Owners are, left to right: O. J. Miller, ITO of Oregon secretary; Robert White, Portland; Robert H. Poole, convention chairman; W. G. Ripley, Washington; Hugh Bruen, Los Angeles; Ben Levin, San Francisco; Jack Berman, Los Angeles; James M. Hone, ITO of Washington; A. West Johnson, Eugene, Ore., and H. V. Harvey, MPTOA convention chairman. Story on pages 13, 14 and 15.

IN PICTURES





GESTURE in England. At Folkestone on the English Channel, focal point of the Nazi long range guns and only a few bitterly defended sea miles from Nazi France, British film executives wined, dined and watched a screening of "Kipps", produced in England by Twentieth Century. Above at the dinner are Fay Allport of the MPPDA and Chief Constable Beesley of Folkstone. At left are Phyllis Calvert, star, and Maurice Ostrer, production head.



THE "KB" of KB Films, producers of "Paper Bullets" for Producers Releasing Corporation, flank their director, Phil Rosen. They are Franklin, left, and Maurice Kozinsky. Entering film production from the amusement machine game, the Kozinsky Brothers' first picture got Hollywood laurels for the most picture for the least money.

BEN COHEN, below, a passenger on the *Robin Moor* reported sunk by torpedo off Brazil was listed missing at midweek. Manager for Loew's in New Haven and Calcutta he was on his way to South Africa for that company.



By Staff Photographer



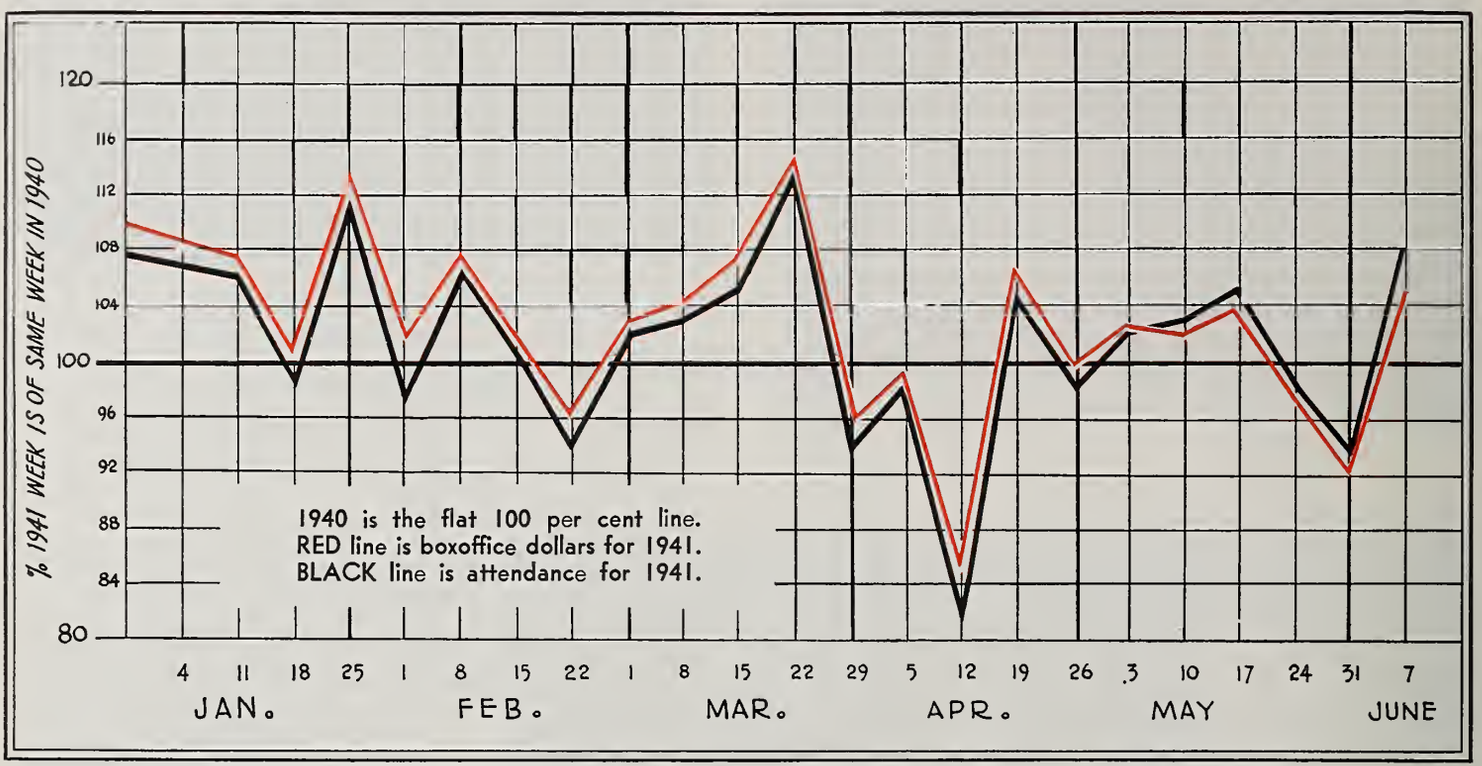
JOSEPH I. BREEN, above, left, chats with J. J. Nolan at his first official function as an RKO production officer before leaving for the convention in New York. He is remaining at his Code Administration post until a successor can be appointed.

PETE SMITH, of MGM shorts fame, lunches at the Brown Derby between his future daughter-in-law Beth Wasem, and his son, Douglas Smith.



HOW'S BUSINESS?

Figures Show not Slump but Upturn



BECAUSE of many and emphatic expressions concerning box-office business conditions coming from several regions of the national market, Motion Picture Herald has sought access to the most authentic and nationally indicative figures that exist in the operating records of distribution and exhibition. Broadly, and taken in the large, the figures do not indicate a box-office slump. Quite to the contrary, they point to a bit of upturn for the first six months of 1941 as compared with the same period last year. The accompanying graph gives the findings.

This curve shows, up and down, the 1941 box-office records for both attendance and dollars paid in admissions in comparison with the figures for the same period of 1940. In other words, the 1940 record is taken as the flat one hundred per cent line. This gives comparison between the two years, week by week, but, of course, with 1940 a flat line, not recording seasonal and other fluctuations of the 1940 period.

Detailed regional figures and some conspicuous special situations, which are not reflected here, save as they are components of the averages that rule the course of the line, appear to have given rise to the slump reports, real enough for their special instances but not reflective of the over-all picture for the industry.

It is also to be recognized that many exhibitors will be feeling that business is "off" because there most certainly has not been box-office response to increased industrial payrolls. Such an increase did become apparent to exhibitors and distributors in both Canada and England at a much earlier period in war spendings.

In this graph and all related calculations it has been necessary to take into consideration the effects, and after-effects, of "Gone With the Wind". The influences of that production, so special and extraneous to the normal flow of normal product, taking its amazing totals at the box office, have had to be set to one side and excluded from the graph. Due to "Gone With the Wind" takings, it is clear enough that the total amount paid into all box offices has been less this year than last. But, being so utterly unique, this "Gone With the Wind" cannot be used in calculations and measures of normal box-office performance and conditions. Had "Gone With the Wind" figures been held in the graph, they would have thrown February and March figures for 1941 from 20 to 40 per cent behind those for the 1940 period.

It will be noted that, while the red line, or box-office dollars, was above the black, or attendance, line, the first of the year, there is now, notably since about May 10th, what the statisticians call "a slight residual down trend", even in the upturn of the first week in June. This means lower average prices per admission. It can be taken as perhaps due to changes in prices arising from the tax situation.

Another aspect of importance is that the Easter recovery from the annual Holy Week dip was less this year than usual, due to the late Easter running into weather conditions adverse for theatre operation.

In view of all conditions, the summation of the comparative figures as shown on the graph, with the extraneous factors removed, indicates that this year the attendance and gross, both, are better this year than last. Certainly there is no evidence in this array of box-office facts to support a widespread assertion of press and gossip that "they are staying away from the box office in droves". Nothing devastating has happened, either to the industry or its customers. T. R.

DEMANDS PRIORITY OF TRADE REVIEWS TO SERVE EXHIBITOR

by MARTIN QUIGLEY, JR.
In Hollywood

For the first time since the screen theatre began, Exhibition is officially declaring itself to Production and Distribution on public relations, and asserting Exhibition ownership of the product that Exhibition buys.

The practice of holding "press previews" for newspaper columnists, commentators and critics in advance of the time the exhibitor shows the pictures in his own locality was vigorously attacked as "one of the industry's most serious problems" by Ed Kuykendall, president of the Motion Picture Theatre Owners of America, in his annual report delivered Tuesday afternoon to the delegates assembled for the 21st annual convention of the MPTOA and the second of the Pacific Coast Conference of Independent Theatre Owners, held jointly at the Ambassador Hotel in Los Angeles.

Mr. Kuykendall put up to the distributors and producers full responsibility for taking action on his proposed solution of the situation which was said to have resulted in a "ruined market" for many pictures:

"First, that the trade press alone see and review new pictures in advance of actual release and at the trade showings under the consent decree, for the information and guidance of exhibitors and those within the business.

"Second, that no advance press reviews be provided or permitted in Hollywood in advance of the first public exhibition or opening of the picture anywhere in the country."

The editorial by Terry Ramsaye on *"Press and Product,"* in the May 17th issue of MOTION PICTURE HERALD, was quoted by Mr. Kuykendall to document his position in this matter.

Mr. Kuykendall commented on "the evils and unfairness of this system of arbitrarily prejudging and classifying motion picture productions for the general public, based on the personal opinion of the Hollywood reviewer, without the benefit of genuine audience reaction and before we have a chance to advertise and present the picture in any of our theatres as a new show should be presented to the public.

"There is no other commercial enterprise of comparable size and importance in the world today that would tolerate such prejudgment and arbitrary, unofficial grading of its product," Mr. Kuykendall continued.

"We do know," he added, "from our own experiences as exhibitors, that a columnist's or commentator's personal opinion, widely published and circulated, can offset any advertising we can do in the same newspaper. After the picture has been condemned and branded as no good before it is ready to open, there is not much value to any advertising we, or anybody else, can run on it."

The practice of the Hollywood "press previews" for the lay press isn't fair to the picture, to the exhibitor who has to show it, nor to the newspapers throughout the country which have their own capable photoplay critics and reviewers, who cannot review and appraise the picture until it has its public exhibition," the MPTOA head said. "The custom seems to get worse and to do more damage to our business as the years go by."

The problem will be made "even more acute and critical" under consent decree operations, it was pointed out.

"I believe, Mr. Kuykendall said, "the time has come for you here in Hollywood to recognize the distinction between the trade press, which reviews and describes pictures for the buyers or exhibitors, and the lay press—newspapers, columnists, commentators and magazines—who advise the public on what to see and what to stay away from." He further noted that the consent decree recognized the distinction and defined a trade publication as one devoted

(Continued on following page)

Hollywood Convention Says—

Stop Hollywood previews for the lay press. They hurt business at the local box-office. The trade press alone should be permitted advance reviews on pictures to guide exhibitor buying, Ed Kuykendall, MPTOA president warned production in behalf of the exhibitors.

The consent decree is law, make it work, don't damn it. Self discipline is the best defense against anti-motion picture legislation. A new nationwide promotion drive would aid industry business. Taxes, television, daylight, time, labor and conciliation are among exhibitor worries the MPTOA head keynoted.

Arbitration is the cheapest, best way to settle disputes, declared William F. Rodgers, MGM sales manager. "This is not a two-for-one-business," he added, attacking double bills, games and give-aways.

MGM starts trade shows in mid-July. The future may see a new percentage basis for film rentals. Exhibitors must fight box-office slumps, the Metro chief told delegates.

A central legal bureau will be formed to advise MPTOA members on arbitration. All officers and directors of MPTOA were reelected.

Television may lure back the "lost audience" of 30 million persons, Nathan Levinson, of Warners, thinks. Sports events are ace television program possibilities. They may make matinees popular again, said Mr. Levinson.

"Not now" is the television verdict of A. Charles Hayman and a MPTO of New York committee. Present costs and program lack make it still "impractical for theatre use at present" they said.

Hope and cheer were in Mary Pickford's welcoming address. "There is no box-office recession that will not yield to good product, intelligently exhibited."

Uncle Sam will not modify the consent decree until after the three-year trial is completed, Albert J. Law, PCCITO counsel predicted. He urged exhibitors to build up a background of decree machinery usage on which to seek future changes.

Sour notes for ASCAP are due from the West soon when the Coast Conference starts restraint of trade court action against the music men.

New battles await Hollywood lay press representatives as they draft Douglas Churchill (N. Y. Times) *for another term as chairman.*

USE ARBITRATION EXHIBITORS TOLD

primarily to news concerning the motion picture industry.

"It is time the producers in Hollywood and the distributors in New York faced this issue and did something about it. It is eating into our business at the theatres, more so every day. It kills our advertising and our efforts to present your product with showmanship and appeal."

Mr. Kuykendall said, "The job of reviewing and describing the picture should belong to the local newspaper in each locality, whose critic knows his community and is perfectly competent to judge the picture when it opens there."

In his introduction Mr. Kuykendall said the trade press, under consent decree operations, could and would be more helpful to the average exhibitor than ever, "being able, with the cooperation of the producer, to intelligently guide the exhibitors' buying and planning."

In London the Kinematograph Renters Society at a meeting Tuesday inaugurated a new policy of inviting the press to attend. Council meetings heretofore have been secret.

Indicative of the changed attitude at Tuesday's session was the gesture of five council members who sacrificed their own cups of tea so that reporters might have some.

On the subject of the consent decree, he said, "I must express the opinion that now that it is a law, we should devote our time to making it work and stop wasting time cussing it." The Minnesota law banning the decree blocks-of-five sales in that state he criticized as "a grievous mistake" and something which would undoubtedly bring "chaos and much trouble to exhibitors" in that territory.

As a stimulus to business "another national motion picture drive of coordinated national scope" was suggested by Mr. Kuykendall.

All officers of the MPTOA were re-elected at the annual meeting of the Board of Directors held late Monday evening. The post of general counsel, held by Frank C. Walker until he resigned upon being named Postmaster General was not filled. But Mr. Walker was renamed as one of the five vice-presidents. All members of the executive committee, the board of trustees and the board of directors were continued in office.

At the session of the California regional PCCITO convention Tuesday morning, a central legal bureau to be headed by Albert J. Law, general counsel, was authorized. Advice will be given members on the Consent Decree and especially on individual arbitration complaints. Decision to establish the bureau followed an open forum discussion.

Golden Urges Campaigns To Bring New Customers

Nathan D. Golden, motion picture consultant in the Bureau of Foreign and Domestic Commerce at Washington, Tuesday afternoon told the delegates that vigorous and systematic measures must be taken by the motion picture industry to attract new customers. He advocated a three-point program: Intensified efforts to produce pictures of highest quality, aid and encouragement of school use of films and cooperation with all plans for showing entertainment motion pictures at army camps.

"The percentage of the producers' revenues from abroad has been cut from an estimated 40 to about 15 per cent," he reported; with American films no longer shown in about 20,500 theatres in Europe alone, not including the Soviet Union, he remarked.

Rodgers Attacks Duals, Giveaways

William R. Rodgers, general sales manager of Metro-Goldwyn-Mayer, on Wednesday told the convention, "We, as an industry, are occupying a most uncomfortable position. Theatre receipts are below normal and the entire industry is alarmed at the facts.

"I am in firm conviction," Mr. Rodgers remarked, "That the type of showmanship that offers a gas range, five big prizes, and a second feature with "Men of Boys Town" for 25 cents, is not the type of showmanship that will ultimately be successful and bring back our patrons. I am firmly convinced that this is not a two-for-one, or triple feature business.

"Unquestionably there are elements in this industry that need correction, and on this question I heartily recommend the use of arbitration as the cheapest, speediest and most effective method to correct our difference within the industry," Mr. Rodgers also remarked.

Mr. Rodgers hinted at a sales plan which he said MGM planned for the new season "based on the premise that the gross receipts must be the barometer of what you pay as film rental." The plan, it was said, "applies the proper slide rule to each individual situation."

MGM will start its trade shows in July, Mr. Rodgers announced. "We propose to encourage your attendance at our trade shows," he added.

Short subjects, as before, will be offered in a year's supply at a time, but, he said, "You are not compelled to buy them, we know. You will not be pressed to lease them if your inclinations are otherwise."

A pledge to give the consent decree a fair trial was reaffirmed.

Television Hailed As New Stimulus

Colonel Nathan Levinson, Warner Brothers sound department head, reported to the convention on theatre television as a means of recapturing "the lost audience."

He cited the RCA Theatre television demonstration he had witnessed in New York a month earlier, and compared the skepticism currently extant toward television to the attitude which greeted the advent of talking pictures.

"We must face the fact that even if the drop in attendance is only 30,000,000 a week, that's about $350,000,000 a year in revenue lost," said the sound head in his report, adding, "Our problem would seem to be to bring them back or to attract new patrons." Noting the much greater newspaper space given sports than films, and noting also that newsreel coverage was bound to be late, he said that in theatre television all this could be different; the suspense factor would hold audience interest to the end.

Emphasizing the specific appeal television has for recording sports events, Col. Levinson said, "In theatre television, the suspense factor would hold audience interest to the end . . . pictures through the air, bringing patrons an event exactly as it is happening, before any one else knows the result—that enables theatre television to present a possible interesting box office potential."

In describing the television recording of a horse race at Belmont Park in New York, Col. Levinson said, "Frankly, what I saw was good, real good, I mean. . . . The thought came to me, gentlemen, that matinee business in the theatre particularly, might not only get back many of its old audience, but might possibly win many new patrons with horse racing, baseball and other sports.

A. Charles Hayman, president of the MPTO of New York, presented to the convention the report of the fact-finding committee on television which was headed by Max A. Cohen, president of New York Allied. The RCA demonstration of theatre television was reviewed and it was said, "It is our belief that while television is here, it is far from being practical for theatre use at the present time."

In conclusion the report said, "We believe theatre television will command only a minor place in exhibition operations as long as its present cost and dearth of major program material continues. In addition, there is the danger of opening our theatres to a medium already under government control and regulation. Such regulation could lead ultimately to the federal regulation of the exhibition business."

Mr. Hayman also read the report of the committee on Axis films, recounting efforts to bar the showing of those pictures "because they are propaganda films and consequently circulation of such product in our country is contrary and dangerous to our American institutions."

Giving a report for his organization, Mr. Hayman urged reduction in production costs, saying, "The time has come when the studios must inaugurate a drastic form of economy in their production schedule, and by this I do not mean cheap pictures. Producers, directors and studio executives must stop talking in millions of dollars when they lay out their production schedule."

Workings of the motion picture arbitration system and its relations to the individual exhibitor were the subject of the convention address of J. Noble Braden, executive secretary of the American Arbitration Association. Mr. Braden reviewed the history of the Association's appointment to administer the New York consent decree, and the establishment of 31 localized tribunals in chief exchange centers.

Drawing from the records of the 77 arbitration cases filed to date, Mr. Braden explained the operation of AAA tribunals. He reviewed in detail for the benefit of the exhibitors the procedure for filing arbitration complaints, the method of selecting arbitrators and the mechanics of motion picture arbitration hearings.

Y. Frank Freeman attacked double bills, calling them an evil which had caused stagnation of the business.

Mr. Wanger told the delegates, "We must rid our industry of the unfair type of gossip and unfair criticism driving people away from our theatres." He also attacked double bills and urged scientific study of the public's tastes, and experimentation with new types of pictures to bring new audiences to theatres.

Other speakers scheduled for MPTOA business sessions on Wednesday and Thursday afternoon included, J. F. T. O'Connor, U. S. Federal District Judge in Los Angeles; Charles C. Pettijohn, general counsel, Motion Picture Producers and Distributors of America; George Stevens, president Screen Directors Guild; Dore Schary, Screen Writers Guild; Edward Arnold, president of the Screen Actor's Guild; Walter F. Wanger, president of the Academy of Motion Picture Arts and Sciences; Louella O. Parsons; Spyros Skouras, president of National Theatres; Louis B. Mayer, vice-president in charge of production for MGM; Hal Roach; Francis S. Harmon, coordinator of the Motion Picture Committee Cooperating for National Defense; Hedda Hopper, Congressman John M. Costello, Austin C. Keough, John H. Harris, Claude F. Lee and H. M. Richey.

In a letter sent to the convention in Los

URGE JOINT PROMOTION CAMPAIGN

(*Continued from opposite page*)

Angeles, Max A. Cohen, president of the New York Allied, an affiliate of MPTOA, recommended that the motion picture industry establish a public relations committee which, he said, if operated efficiently, "could do more to restore public confidence in the motion picture than any other medium we presently possess."

Decree and Product Discussed on Floor

The effects of the consent decree on exhibition, causes of and cures for decreased theatre attendance, and ever-important product were among the chief topics considered on the floor by about 500 exhibitors assembled for the convention.

Mary Pickford welcomed the delegates to both conventions. Robert H. Poole, executive secretary of the PCCITO, called the convention to order at 10:30 Monday morning and introduced Miss Pickford, who said, "Next to the free press the motion picture is the most effective means of unifying the country. Next to the church the motion picture is the greatest gathering place." She pointed out that pictures were "the greatest form of mass entertainment ever created" and concluded, "There is no box-office recession which will not yield to good product, intelligently exhibited."

Bob White, PCCITO trustee and representative of the Independent Theatre Owners of Oregon, chairman for the day, introduced Albert J. Law, general counsel for the Pacific exhibitor conference, who reported on his activities for the organization regarding the consent decree and the American Society of Composers, Authors and Publishers.

Reports on Decree, ASCAP

Mr. Law explained to the delegates that he had recently made a trip to Washington during which he urged Thurman W. Arnold, assistant U.S. attorney general in charge of the anti-trust division of the Department of Justice, to modify the decree to permit buying in the old manner with a 20 per cent cancellation clause. Mr. Law quoted Mr. Arnold as saying that he "was very strongly opposed to any change in the decree," at least until the test period had elapsed.

"We can't say that the decree is no good, can't help us—if we haven't tried it," Mr. Law said, urging exhibitors to assist "in building up a record" so that material would be available for presentation to Federal Judge Henry W. Goddard, who signed the decree, if the matter comes up in the future for further consideration and possible modification. Exhibitors were asked to send information about anything which they considered a violation of the decree to their local group for forwarding to the PCCITO and thence to the Department of Justice.

Mr. Arnold was also said to have remarked, "Undoubtedly many situations which will arise are not covered by the decree, and the Sherman Anti-trust law is still in effect to cover those situations." Exhibitors were instructed to send details of such happenings to their exhibitor organizations.

The supreme court, in its decision upholding the constitutionality of the Florida anti-ASCAP law, "practically adopted the position that the Society is an illegal combination acting in restraint of trade," Mr. Law remarked, announcing that the PCCITO was about ready to take legal action involving ASCAP. Exhibitor members were given until June 20th to send in details of their ASCAP licenses over a period of years.

L. O. Lukan, representative of the Independent Theatre Owners of Washington, Northern Idaho and Alaska—and a PCCITO trustee, spoke on "Why We Oppose Double Bills." He remarked that the topic was "a good subject last year but antiquated this year," adding that he believed that no long discussion was needed because every argument previously advanced against double bills still stands. He announced that he brought with him from Seattle a petition signed by every local exhibitor, independent and affiliated, with the exception of Fox West Coast, advocating single bills in that territory. A resolution attacking the double feature policy will be introduced, Mr. Lukan said.

Mr. Poole, the next speaker, delivered a general report on the PCCITO activities during the past year.

The part the PCCITO played in the consent decree negotiations and discussions was recounted. Mr. Poole explained that the Conference wrote to the Department of Justice explaining its position and outlining its 15-point program. The organization also communicated with Judge Goddard.

Warns On Overselling

Hugh Bruen, another PCCITO trustee and representative of the Independent Theatre Owners of Southern California, was the final speaker on the first morning's program. "There is greater opportunity for an exhibitor to be oversold on a single picture or a small block than on a whole year's supply," he warned, urging the exhibitors to be sure that they do not pay too much for pictures under the consent decree system.

Monday afternoon exhibitors and guests toured the studios. Fred S. Meyer, of Universal, was in charge.

First business meeting of the MPTOA was convened Tuesday afternoon. Rotus Harvey, general chairman presided. Mr. Kuykendall delivered his annual report. The Reverend J. Whitcomb Brougher delivered the invocation. Morris Loewenstein, secretary, also reported to the convention.

Reports and forum discussion from MPTOA regional association were given by Charles H. Arrington of Rocky Mount, N. C.; R. R. Biechele, Kansas City, Mo.; E. M. Fay, Providence, R. I.; H. V. Harvey, San Francisco, Cal.; A. C. Hayman, Buffalo, N. Y.; J. M. Hone, Seattle, Wash.; O. C. Lam, Rome, Ga.; Arthur H. Lockwood, Boston, Mass.; Morris Loewenstein, Oklahoma City, Okla., Sidney B. Lust, Washington, D. C.; Lewen Pizor, Philadelphia; James C. Shankin, Ronceverte, W. Va.; Roy L. Walker, Lampasas, Tex.; Fred Wehrenberg, St. Louis, Mo., and R. X. Williams, Jr., Oxford, Miss.

The third PCCITO session, Wednesday morning, was presided over by L. O. Lukan.

The second MPTOA business session was held Wednesday afternoon with speakers including production and distribution executives.

Jack Y. Berman, PCCITO trustee and representative of the Independent Theatre Owners of Southern California and Arizona, was to preside at the third Pacific Coast Conference meeting Thursday morning at which resolutions submitted during the week were to receive final consideration.

The final MPTOA business meeting was to be held Thursday.

The convention banquet was held Thursday evening at Earl Carroll's restaurant theatre in Hollywood. Studio executives and stars were present.

Delegates and guests included at the MPTOA and PCCITO meetings representatives from practically every studio and distributing company in the business and circuit and independent exhibitors from practically every state.

Among organizations with booths at the convention were National Theatre, National Carbon, Wagner Sign Service, Metro-Goldwyn-Mayer, Research Council of Academy of Motion Picture Arts, B. F. Shearer, Manley, Inc., Ideal Seating, Kroehler Manufacturing, Heinsbergen Decorating, and others.

Addressing the convention Wednesday, Louella Parsons, Hollywood columnist and hostess of the radio show "Hollywood Premiere," picked the ten most promising of the younger screen players, who, in her opinion, are potential stars, as follows: Joan Leslie, Warners; Katherine Grayson, MGM; Eddie Bracken, Paramount; Glenn Ford, Columbia; Sterling Hayden, Paramount; George Montgomery, Twentieth Century-Fox; Susan Hayward, Paramount; Jack Beutel, with Howard Hughes; Todd Karns, under contract to Leo McCarey and Anne Gwynne, of Universal.

Miss Parsons urged the studios to pay more attention to the boxoffice opinions of the nation's exhibitors.

Correspondents vs. Kuykendall

Convening at Hollywood's Brown Derby Tuesday noon to discuss previews and other interests which drew them together nine weeks ago, and into conflict with the studio directors' publicity committee, the correspondents' group headed by the New York *Times'* Douglas Churchill as chairman, listened politely to his plea for reduction to ranks and appointment of a successor. Mr. Churchill professed weariness of the prominence and responsibility thrust upon him by the chairmanship. The membership declined to demote him, praised his works and pressed him into continued service.

Tuesday afternoon, as reported elsewhere in this edition, President Edward J. Kuykendall of the MPTOA in convention at the Ambassador Hotel down Vine Street and left on Wilshire, gave the Brown Derby group a new problem with which to replace the one which had been, until settled a fortnight back, the keystone of their program.

It will be recalled that the correspondents were demanding a minimum of two weeks' clearance between release date of pictures and date of Hollywood preview. Mr. Kuykendall's recommendation to the convention, and in the name of MPTOA to producers and distributors, is to deprive the lay press of any and all preview privileges whatsoever.

The Churchill group did not attack that problem on Tuesday, however. It had not been born yet, by some half an hour. They did attack the problem, inherent in the studios's granting of two weeks' clearance on previews when practical, as to what a magazine writer with a 30 to 60-day deadline was to do about seeing a picture to write about for publication while it was still unseen by the potential reader.

The Kuykendall recommendation would take care of that problem too, doing away with it *in toto*. Mr. Kuykendall would eliminate magazine appraisals of pictures.

Upshot of the Brown Derby session was appointment of a committee to seek a meeting with the studio publicity directors' committee to confer on ways and means for magazine writers to see pictures early enough to suit their editors. If and when such a meeting is had, the committee will argue that a magazine piece about a picture seen is not a preview but a special article.

40% OF 1942 FILMS LISTED TO DATE; 64 FROM COLUMBIA; RKO'S SALES MEET

Programs Announced to Date All Show Increase; Goldwyn Tops in RKO Program; Para., Fox and Warners Push Plans

Columbia Pictures' annual program announcement, last weekend, of 64 features, raised to 282 the total features listed to date by distributors for 1941-42. This is 40 per cent of the pre-seasonal product announcement.

Here, in mid-June, only five of the 11 distributors have reported on feature product commitments—Columbia, 64; Monogram, 53; Producers Releasing, 42; Republic, 62; Universal, 61—a total of 282. By the first of June last year, some 394-to-406 pictures had been detailed by eight companies, with only Columbia and Warner announcements still to come at that date.

However, considering all the ramifications, influences and interruptions of delay, uncertainty, speculation and whatnot attending the large-sized "revolution" in sales policy, procedure and production growing out of the Government's imposed consent decree order which becomes effective on September 1st, the "state-of-the-nation," product-wise, appears, finally, to be showing signs of clarification from the viewpoint of what and how much exhibitors can expect for the new season.

Monogram, Republic and Producers Releasing, the three "non-majors," have already held sales conventions and made their product announcements; likewise, two of the "Little Three" majors—Columbia and Universal, with United Artists, third in this group, still to meet at some still unannounced date.

"Big Five" Conventions

The "Big Five" decree signatories, those which are committed to offering exhibitors' blocks of no more than five features, at advance trade screenings, start their conventions on Monday, when RKO Radio opens in New York. Twentieth Century-Fox is set for July 14-16. Warners will also probably meet in mid-July. MGM is down for late June or early July, Paramount is not set.

Significantly, or otherwise, the five non-decree signatories which have disclosed programs to date have all raised feature totals over last season: Columbia, by four; Monogram, three; Producers Releasing, four; Republic, four, and Universal, by two, a total promised increase of 17 from these first five companies reporting to date.

Turning to the business of deliveries to date on commitments made for the present season, an even more favorable situation exists in so far as a product flow is concerned. As the distributors turned the final quarter of 1940-41, last week, deliveries were running virtually on time table precision—three-quarters of all features promised last summer had been released (see comparative table on page 17).

Looking ahead into the distributors' summer schedules, for the balance of 1940-41 deliveries and for the first deliveries for 1941-42, the schedules of the distributors show 103 pictures set for release through the rest of June, July and August, Columbia reporting 15; MGM, 10; Monogram, 12; Paramount, 11; Republic, 13; RKO Radio, three at this writing; Twentieth Century-Fox, 7; United Artists, 6; Universal, 13; Warners, 13.

MILWAUKEE THEATRES HURT BY CARNIVALS

Milwaukee motion picture exhibitors will be faced with serious competition from the number of carnivals to be conducted by various veteran and civic organizations. To date 14 *permits have been issued by the mayor's office despite Section* 1316.5 *of the city code, passed by the city council in* 1922, *which prohibits the granting of licenses for carnivals in the city.*

Columbia's Convention And Product Lineup

Columbia Pictures will have 48 features for the 1941-42 season, and its executives and division and branch managers know 40 of them in specific detail, as the result of an outline given them by Abe Montague, the company's general sales manager—an outline which was a feature of the company's national executive sales meeting, which began Saturday at the Drake Hotel, Chicago, was to end Sunday evening, and later extended through Tuesday.

The meeting, itself unusual because it was the first of two Columbia conventions this year—this one being for home office sales executives, and division, and exchange managers, and the next being intended for all the company's sales personnel—was also notable for announcements of policy as well as product.

Those assembled were informed that, with the policy of "smart" comedies by the company so successful, much attention would be given them, in next season's program; that the sales staffs would receive greater autonomy, in line with the decentralization being practiced by the other companies, for operations under the Federal consent decree; that the company has a 1941-42 goal of an additional $10,000,000 in gross business; that pictures, as before, but increasingly, must be sold on individual merits, for everything in them; that exhibitors are assured, by the company's decentralized policy and its conviction pictures must be boosted for individual merit, of cooperation of personnel, from top to bottom. The company's officials also saw, as a surprise convention feature, more than 40,000 feet of film brought to Chicago by Harry Cohn, president, and representing the rough cuts of six "A" productions. This was the first time such a large number of films has been shown at one of Columbia's conventions, and represented the increased pace at the studios.

While the announcement of the 48 features, 40 of which were specifically described by Mr. Montague, was a feature of the convention eagerly awaited by the men who have to sell them, they were already cognizant the company in addition is to have, for its 1941-42 program, 16 western, four serials, and 140 short subjects. This had been announced previously.

The specific productions described at the meeting were the following:

A George Stevens production on the scale of his "Penny Serenade," to be decided later.

"You Belong to Me," a Wesley Ruggles production, co-starring Barbara Stanwyck and Henry Fonda, from the screenplay by Claude Binyon, based on a story by Dalton Trumbo.

A second Barbara Stanwyck production.

"My Sister Eileen," the Broadway comedy hit, to be produced by Max Gordon.

Two Gary Grant productions.

Two Jean Arthur productions.

"Pal Joey," the Broadway musical comedy success, to be produced by George Abbott.

Two Melvyn Douglas productions.

"Woman of Desire," a Gregory Ratoff production, starring Loretta Young, with Conrad Veidt, Eugenie Leontovitch and Otto Kruger.

A second Loretta Young production.

Two productions directed by Alexander Hall.

"Wild Is the River," based on the new Louis Bromfield novel.

"Gloria Is Willing," a Mitchell Leisen production, starring Marlene Dietrich.

"The Things They Do in Rio," co-starring Rita Hayworth, Brian Aherne, William Holden and Glenn Ford.

"Eadie Was a Lady," starring Rita Hayworth.

"Ladies in Retirement," the Broadway melodrama, produced by Lester Cowan and Gilbert Miller, directed by Charles Vidor, with Ida Lupino, Louis Hayward and Elsa Lanchester.

A second production to be directed by Charles Vidor.

"Every man for Himself," from the stage comedy by Milton Lazarus.

"Martin Eden," from the Jack London novel, with B. P. Schulberg as producer and Samuel Bronston as associate producer.

Two Joe E. Brown productions.

"Harvard, Here I Come," with "Slapsie" Maxie Rosenbloom.

"Honolulu Lu," with Lupe Velez.

"Two Girls from Argentina," comedy with music.

New "Toiler" Series

Two "Tillie the Toiler" productions, a new series based on the cartoon strip, with Kay Harris, William Tracy, Ernest Truex, Daphne Pollard and Franklin Panghorn. Sidney Salkow will direct and Robert Sparks produce.

Three "Blondie" productions, with Penny Singleton, Arthur Lake and Larry Simms, produced by Robert Sparks, and based on the cartoon strip.

"Harmon of Michigan," starring Tom Harmon, with Anita Louise, in a football story.

Two "Boston Blackie" productions, featuring Chester Morris in Jack Boyle's mystery stories.

Two "Lone Wolf" productions, starring Warren Williams in Louis Joseph Vance's adventure stories.

"The Boogie Man Will Get You," co-starring Boris Karloff and Peter Lorre in a comedy-horror story by Robert Andrews.

A series of "Ellery Queen" productions, with Ralph Bellamy, Margaret Lindsay, Charles Grapewin and James Burke, with Larry Darmour as producer.

The balance of the company's feature productions will be based on story properties either on hand or to be acquired as the season progresses.

The Columbia Westerns will be in two series of eight each, with Charles Starrett and Russell Hayden co-starred in one series and Bill Elliott and Tex Ritter in the other. In addition, there will be four serials, "Holt of the Secret Service," with Jack Holt; "Captain Midnight," "Pirate Gold" and "Perils of the Royal Mounted."

Harry Cohn, who flew in Saturday from the

(Continued from opposite page)

Coast with the six productions screened that night, returned to Hollywood by plane following the showing. He was accompanied by Alexander Hall, star Columbia director, who was present at the sales meeting.

Following the early morning session, Sunday, Jack Cohn, Columbia, vice-president, returned by plane to New York, accompanied by Nat Cohn, New York division manager, Irving Wormser and Saul Trauner, New York branch managers, and Jerome Safron, Western division manager.

Individual meetings were held Monday with members of the Southern, Mid-East and Western Division. Delegates who left Chicago during the day following these sessions were:

Southern Division Manager Sam Moscow of Atlanta, Branch Managers R. J. Ingram of Atlanta; Joseph Gins of Charlotte, N. C.; J. B. Underwood of Dallas; J. J. Rogers of Memphis; G. A. Gibbs of Oklahoma City; and H. Duvall of New Orleans.

Mid-East Division Manager Sam Galanty of Washington; Branch Managers A. S. Moritz of Cincinnati, Ohio; L. Zukor of Cleveland; A. J. Levy of Pittsburgh.

Western Division: Branch Managers R. C. Hill of Denver, Col.; W. G. Ball of Los Angeles; J. R. Beale of Portland, Ore.; W. G. Seib of Salt Lake City; L. E. Tillman of San Francisco; L. N. Walton of Seattle.

Also Branch Managers Joe Miller of Albany, I. H. Rogovin of Boston, Phil Fox of Buffalo, R. F. O'Toole of New Haven and H. E. Weiner of Philadelphia.

Tuesday's individual meetings were to be held with the Midwestern and Central District, with the following in attendance: Midwestern Division Manager Phil Dunas of Chicago; Branch Managers M. H. Evidon, Des Moines; O. J. Ruby of Milwaukee; H. J. Chapman of Minneapolis, and J. H. Jacobs of Omaha. Central Division Manager Carl Shalit of Detroit; Branch Managers W. Guy Craig of Indianapolis, B. C. Marcus of Kansas City, C. D. Hill of St. Louis.

Immediately after the Tuesday sessions were completed, home office executives headed by A. Montague, left for New York. Returning to New York were: Rube Jackter, Lou Astor, Lou Weinberg, M. J. Weisfeldt, David A. Lipton, Hank Kaufman, Bernard Zeeman, Maurice Grad, George Josephs, Seth Raisler, Vincent Borelli and Joseph Freiberg.

Also leaving Chicago on Tuesday were delegates from Midwestern and Central divisions mentioned above.

Columbia's Selling Plans

The message that the salesmen and exchangemen generally will receive the greatest autonomy in the company's history, for operations under the consent decree, and to assure the best marketing of the quality pictures, was conveyed to the convention by Mr. Montague, who at the same time assailed "machine-like operation" and remarked that "the show business has been built on the diversified approach in the dating, and individualized publicizing of pictures."

He added: "It is important that each Columbia salesman not only sell his company's product, but also become its propagandist in the full sense of the word" and said, of the current selling situation—"we have eliminated all stalling for action asked by exhibitors, and there is no need for a consent decree, so far as we are concerned. The operation of our system has created, and proved to be, its own decree."

Mr. Montague asserted each branch office now is an individual unit, as if the branch manager were operating a state-rights exchange; and the issuing of a weekly audit shows just how the branch stands in cost of operation.

Covering comedy, drama, music and epic themes, the pictures screened by Harry Cohn were "Our Wife," produced and directed by John M. Stahl, starring Melvyn Douglas, Ruth Hussey and Ellen Drew; "Heaven Can Wait," starring Robert Montgomery and directed by Alexander Hall; the Fred Astaire-Rita Hayworth musical "You'll Never Get Rich," with Cole Porter music; "Woman of Desire," starring Loretta Young and produced and directed by Gregory Ratoff; the epic "Texas," co-starring William Holden, Glenn Ford and Claire Trevor under George Marshall's direction; and "Ladies in Retirement," co-starring Ida Lupino and Louis Hayward, directed by Charles Vidor and produced by Lester Cowan and Gilbert Miller.

Printed Word Most Potent Factor In Attracting Customers: Warners

Newspaper ads and reviews are the two most potent exploitation factors in attracting movie patrons to the box office, it is shown in a poll of customers conducted this week by Warner Brothers and its New York Strand theatre.

From approximately 2,300 customers queried in the Strand lobby and in waiting lines outside the theatre following the opening of "Million Dollar Baby", these facts were obtained:

Patrons who had read the newspaper ads	**67%**
Patrons who had read the newspaper reviews	**41%**
Regular patrons who saw advance trailers	**19%**
Patrons attracted by theatre front display	**11%**

"Million Dollar Baby" was selected for the survey because of the well-rounded campaign it was given, including special radio promotion. Despite the unusually strong radio exploitation, however, the percentage of patrons who credited their attendance to this source was comparatively small.

Three different groups of customers were interrogated: waiting lines before the box office opened in the morning, the afternoon trade and the night crowd.

In the morning waiting line there were a few who mentioned that their interest had been aroused initially through fan magazines. The night attendance showed a big majority responding to newspaper ads and reviews. Afternoon patronage was mixed, but still strongly on the newspaper side.

Queried on the influence of reviews, many of the patrons said that, while a critic's opinion carried some weight, it did not necessarily make them go to see a picture or stay away from it, but that their action was determined in a large measure by information about the nature of the picture, story, cast, etc. Frequently, the ads gave more specific information of this kind than the reviews, some of the patrons declared, and they urged bigger advertising space after the opening of a picture as well as before.

Prominent names in the cast were admitted to have a good deal of drawing power, but here again it was pointed out that the casts of screen atractions seldom were exploited to their fullest extent—and in many cases it was again up to the newspaper ads to do the job.

RKO's First Five-Block Ready for Meeting

At its 10th annual sales convention scheduled for the Waldorf-Astoria hotel in New York, June 16th to 19th, RKO is expected to announce its first block-of-five for selling under the consent decree at the opening of the new season. Among the initial releases is expected to be Frank Buck's film, "Jungle Cavalcade."

Approximately 300 are expected at the meeting, with division and district managers, exchange managers and all salesmen and home office representatives from the United States and Canada present, as well as home office executives. Ned E. Depinet, vice-president in charge of distribution, will preside over all convention sessions.

A general committee has been designated by Mr. Depinet to work on final details for the convention. The committee includes: A. A. Schubart, manager of exchange operations; S. Barrett McCormick, director of advertising and publicity; Leon J. Bamberger, sales promotion manager; L. E. Gaudrea, purchasing agent, Rutgers Neilson, publicity manager, and Harry Gittleson, editor of the RKO house organ, *Flash*.

The New York exchange sales staff, of which Robert Wolff is manager, will be the reception committee welcoming delegates. The committee, in addition to Mr. Wolff, includes: Frank Drumm, office manager, Phil Hodes, sales manager; Jack Ellis, Lou Kutinsky, Harry Zeitel, Ed Carroll and John Dacey.

Joseph I. Breen, administrative head of the studio, is expected in New York Friday.

It is also expected that RKO will announce plans to start trade-showing its 1941-42 product early in July. The manner in which trade-shows will be conducted in the various exchange centers will be determined at the convention. Opinions of the field men will be considered so that a decision can be made as to whether the product will be shown to exhibitors in theatres or in screening rooms.

Delegates to the convention will include:

Branch Managers: Max Westabbe, Albany; H. M. Lyons, Atlanta; R. C. Cooper, Boston; E. Lux, Buffalo; J. B. Breechman, Charlotte; J. C. Osserman, Chicago; S. C. Jacques, Cincinnati; B. G. Kranze, Cleveland; S. M. Sachs, Dallas; B. J. McCarthy, Denver; L. Elman, Des Moines; J. F. Sharkey, Detroit; T. R. Thompson, Kansas City; H. C. Cohen, Los Angeles; A. M. Avery, Memphis; A. N. Schmitz, Milwaukee; C. J. Dressel, Minneapolis; B. Pitkin, New Haven; P. M. Baker, New Orleans; R. S. Wolff, New York; R. B. Williams, Oklahoma City; C. Zagrans, Philadelphia; H. H. Greenblatt, Pittsburgh; M. E. Cory, Portland; R. V. Nolan, St. Louis; L. S. Gruenberg, Salt Lake City; N. P. Jacobs, San Francisco; E. A. Lamb, Seattle; S. W. Fitch, Sioux Falls; R. J. Folliard, Washington, D. C.; Mark Plottel, Toronto; H. F. Taylor, Montreal; L. Plottel, St. John; H. Woolfe, Winnipeg; J. McPherson, Calgary; W. S. Jones, Vancouver.

Also Leo Devaney, Division Manager, Canada, and Cresson E. Smith, Western Division Sales Manager.

District Managers: David Prince, Southeastern; Gus Schaefer, Northeastern; Walter Branson, Midwestern; Charles Boasberg, Eastern Central; H. C. Fuller, Rocky Mountain; J. H. MacIntyre, Western; L. E. Goldhammer, Prairie; Nat Levy, Eastern.

Home Office: (Alphabetically arranged): L. J. Bamberger, W. H. Clark, Ned E. Depinet, W. E. Dahler, W. V. Derham, J. A. Farmer, L. E. Gaudreau, H. Gittleson, B. Grimm, W. H. Horne, K Hallam, H. Hendee, S. Kramer, P. Keir, S. Kelly, J. Level, J.

(Continued on following page)

Where Distributors Stand on Product, This Season and Next

COMPANY	1940-41 FEATURES PROMISED	1940-41 FEATURES DELIVERED TO JUNE 10 (INC. WESTERNS, SEE NOTE BELOW)	1940-41 SHORT SUBJECTS PROMISED	1941-42 FEATURES ANNOUNCED TO DATE (INC. WESTERNS, SEE NOTE BELOW)	1941-42 SHORT SUBJECTS ANNOUNCED TO DATE
COLUMBIA	60	41	130(a)	64	140(a)
METRO-GOLDWYN-MAYER	52	37	79(b)	..	..
MONOGRAM	50	33	..	53	..
PARAMOUNT	46 to 50	34	86(b)	..	..
PRODUCERS RELEASING	38	24	..	42	12
REPUBLIC	58	45	..(a)	62	12(a)
RKO RADIO	49 to 53	39	86(b)	..	..
20TH CENTURY-FOX	52	43	52(b)	..	..
UNITED ARTISTS	22	20	..	..	..
UNIVERSAL	59	48	61(a)(b)	61	84(a)(b)
WARNERS	52	40	86	..	..
TOTALS	538 to 546	404	580	282	248

(a) Four serials additional.
(b) 104 issues of the newsreel additional.
WESTERNS: Columbia, 1940-41, 16; 1941-42, 16. Monogram, 1940-41, 24; 1941-42, 24. Producers Releasing Corp., 1940-41, 18; 1941-42, 18. Republic, 1940-41, 30; 1941-42, 30. Universal, 1940-41, 7; 1941-42, 14.

RKO Meeting Opens Monday

(*Continued from preceding page*)

Lewis, S. B. McCormick, W. J. McShea, H. J. Michaelson, L. H. Miller, E. J. McGuire, F. Mooney, G. Muchnic, R. Mochrie, R. Neilson, M. G. Poller, R. C. Patterson, P. Rathvon, George J. Schaefer, F. Schaefer, A. A. Schubart, A. W. Smith, Jr., E. J. Smith, Jr., S. Shufford, D. L. Strumpf, T. Turner, G. Van Wagner, H. Wappaus, A. Willi, L. Wolfe, G. E. Youngman, W. Zimmerman, C. McGeary, R. Trado.

Foreign Department: Phil Reisman, B. D. Lion, R. K. Hawkinson, M. Hoffay, H. Ehrreich, V. Lissim.

Field Men: Harry Reiners, Ted Wynn, Al Selig, Don Prince, Fred Ford, Bud Grey, Bob Hickey, Frank Cronin, William Scholl, Eddie Rivers, George Gomperts, Charles Huy, Doc Home, George Degnon.

Theatre Department: Charles Koerner, Max Fellerman, Leon Goldberg, Malcolm Kingsberg, Senator J. H. Walters, Harry Mandel, Major L. E. Thompson, Louis Goldberg, C. B. McDonald, S. A. Schwartz, H. R. Emde, M. Polon, J. Becker, M. Stein, T. Gorman, N. Holt, J. Brennan, H. McDonald, M. Singer, I. Libson.

RKO Pathe News: Frederic Ullman, Jr., Walton C. Ament.

March of Time: Louis de Rochemont, John R. Wood, Jr., Albert E. Sindlinger, Philip A. Williams.

Samuel Goldwyn Productions: James A. Mulvey, Lynn Farnol, Bert Champion.

Walt Disney Productions: Roy O. Disney, Gunther R. Lessing, Hal Horne, Dick Condon, Frank Waldheim, Jim Finey, Leo Samuels.

Kay Kamen: Chester Feitel.

Studio: Joseph I. Breen, Reginald Armour, J. R. McDonough, and Perry Lieber.

A special train has been chartered from the New York Central Railroad to leave Chicago on Saturday, June 14th, with delegates from the mid-west, far west and southwest. About one hundred representatives, many of them to be picked up at exchange cities along the route, will be aboard when the special pulls into New York Sunday morning.

The special will carry staffs from Chicago, Cincinnati, Buffalo, Cleveland, Dallas, Denver, Des Moines, Kansas City, Los Angeles, Milwaukee, Minneapolis, Oklahoma City, Omaha, Portland, St. Louis, Salt Lake City, San Francisco, Seattle and Sioux Falls.

Prior to the opening of the convention the company announced preparations for its 1941-42 production program, involving expenditures for plant expansion totaling over a quarter of a million dollars during the fiscal year just ended.

Enlargement of stage facilities, general remodeling and equipment installations at the Gower Street and RKO Pathe studios on the coast accounted for the huge outlay.

After two years of idleness stemming from legal technicalities of his recent change in releasing arrangements from United Artists to RKO, Samuel Goldwyn now has his studios working at full tilt on the productions he will deliver next season and which will be announced at the company convention.

First of the Goldwyn units for RKO will "The Little Foxes," from Lillian Hellman's stage play. It is reported to be well into production with Bette Davis in the starring role supported by Herbert Marshall, Richard Carlson and Teresa Wright. William Wyler is directing and the picture is scheduled for late August release.

Upon the completion of "The Little Foxes," Mr. Goldwyn will commence production on a Gary Cooper starring vehicle, as yet untitled. It will be a light-hearted comedy based on the story of a professor and a strip tease artist.

On Tuesday, Mr. Goldwyn announced his third picture for RKO release. It will be the recently purchased "The Singing and the Gold," with Gary Cooper also in the starring role and William Wyler directing.

Edgar Bergen, one of the stars of RKO's "Look Who's Laughing," will plane from Hollywood to Evanston, Ill., on Friday, to receive an honorary master of arts degree from Northwestern University.

In "Look Who's Laughing" Edgar Bergen shares top honors with Charlie McCarthy, Fibber McGee and Molly and Lucille Ball. It is reported that this will be one of the outstanding pictures to be produced in 1941-42 by RKO, and will be the subject of a special announcement at the convention. Allan Dwan will produce and direct it.

Fox Delays Convention To Miss Holiday Jam

Twentieth Century-Fox has postponed its annual sales meeting, originally set for the Waldorf Astoria at New York on July 9th to 11th until July 16th to 18th in Los Angeles. Herman Wobber, distribution manager, announced the change in dates after railroad officials informed Irving Lincer, Fox transport manager, that the movement of troops on furlough or maneuvers, and July 4th vacation travel would make it difficult to transport salesmen from the coast and other distant areas to the New York meeting.

According to Mr. Walker, Twentieth Century-Fox plans to transport salesmen and branch managers, to Los Angeles from the east, southwest and mid-west in special cars to attend the meeting. Railroad officials informed the company that the Government has notified the railroads that approximately 600,000 draftees will be on the move between July 1st and 10th en route to maneuvers or on furlough.

Republic, Fox in Deals for Product

J. R. Grainger, president of Republic Pictures Corp., this week reported three additional deals for 1941-42 product with New England and Florida circuits. The Interstate Theatre Circuit of New England, operating 35 theatres in Vermont, New Hampshire, Massachusetts and Connecticut, have purchased the entire season's program from Republic. Edward Ansin and Harold Stoneman signed for the pictures with M. E. Storey, Republic's Boston manager, and Mr. Grainger.

The Maine and New Hampshire Theatre Circuit, operating 30 theatres in Maine, New Hampshire and Vermont, also signed this week for the entire 1941-42 Republic output. John J. Ford, general manager, and William Sullivan, chief buyer, signed for the circuit with Mr. Morey and Mr. Grainger.

In Florida the Sparks All-Florida Circuit, operating 100 theatres in Florida, purchased the Republic 1941-42 program through Frank Rogers, its general manager, at New York this week.

Herman Wobber, general distribution manager, and Spyros Skouras, head of National Theatres, will meet with chiefs of three affiliated circuits on a trip to the west next week to close bookings for the company's next year product. Meetings will be held with H. J. Fitzgerald, E. C. Rhoden and Rick Ricketson, heads of the Milwaukee, Kansas City and Denver circuit divisions. W. J. Kupper, western division head, will handle discussions with the West Coast divisions. Mr. Wobber will confer with production heads on the coast prior to the opening of the company's sales meeting on July 16th in Los Angeles.


MOON OVER MIAMI
IN TECHNICOLOR!











MOON OVER MIAMI

IN TECHNICOLOR!

featuring

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ROBERT CUMMINGS

and

Charlotte Greenwood · Jack Haley
Carole Landis · Cobina Wright, Jr.

Directed by WALTER LANG of "Tin Pan Alley" fame

Produced by Harry Joe Brown · Screen Play by Vincent Lawrence and Brown Holmes · Adaptation by George Seaton and Lynn Starling · From a Play by Stephen Powys · Dances Staged by Hermes Pan



20th CENTURY FOX

BETTY GRABLE HAS THE COME-HITHER THAT KEEPS DON AND BOB...AND THE BOXOFFICE...IN A DITHER! IT'S 20TH'S BIGGEST MONEY MUSICAL... THE BEST NEWS IN THE WORLD RIGHT NOW!

8 great hit tunes by Lea Robin and Ralph Rainger!

"KINDERGARDEN CONGA" (Ring Around the Rosy)
"HURRAH FOR TODAY"
"MIAMI"
"I'VE GOT YOU ALL TO MYSELF"
"LOVELINESS AND LOVE"
"YOU STARTED SOMETHING"
"IS THAT GOOD?"
"SOLITARY SEMINOLE"

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ARBITRATION UPHOLDS DISTRIBUTOR'S RIGHT TO PROTECT OLD CUSTOMERS

Arbitrator in Baltimore Case Rules Clearance Properly Used to Protect Regular Accounts; Colorado Clearance Reduced

The right of distributors to protect with clearance older and better established neighborhood theatres against the competitive encroachments of new and even more modern houses was upheld this week under the decree in a decision by Sefton Darr, arbitrator of the third Washington arbitration complaint. In dismissing the clearance complaint of the Westway theatre, Baltimore, Mr. Darr ruled that the defendant distributors were within their rights in protecting with clearance the theatre which produces the largest revenue within a given competitive area.

The Washington decision was one of four arbitration rulings handed down during the week by the arbitrators of cases at Washington, Denver, Cincinnati and Portland, Ore.

Colorado Clearance Reduced

A second arbitration decision, on the threefold complaint of the Star theatre, Fort Lupton, Colo., delivered by arbitrator John Carroll, dismissed the theatre's "withholding prints" and "some run" action against the Big Five but reduced to three days the 21 day clearance margin held by a competitive theatre six miles away.

At Cincinnati the first case, a dual complaint by Willis H. Vance, Newport, Ky., operator asking some run and clearance for his State theatre in Newport and Ohio and Eden in Cincinnati was decided by Judge Stanley Matthews, arbitrator. The award granted a defense motion to dismiss the "some run" part of the complaint as falling under Section X of the decree inoperative until September 1st. Judge Matthews ruled also that the clearances granted by Paramount, Warner Brothers and 20th Century-Fox to the Hippodrome and Strand theatres at Newport.

Portland's first arbitration complaint was dismissed on Monday by Joseph K. Carson, Jr. less than two weeks after conclusion of hearings on the "some run" action filed by P. R. Henderson, operator of the Rialto theatre in Albany, Ore. Mr. Carson held that the evidence indicated there was no basis for Mr. Henderson's charge that MGM, Warner Brothers, RKO and 20th Century-Fox had refused to sell him pictures subsequent to national release date. During the hearings exchange managers testified that the complainant had been unable to agree with the distributors on rental prices. All costs were levied against the complainant.

Three settlements and the withdrawal of complaints were also reported during the week. Arbitration actions were ended by the agreement of all parties in Memphis, New York and Buffalo. Four new cases, all involving clearance, were added to arbitration dockets however. All were in areas which have already received cases.

The motion picture arbitration Appeals Board, at New York, on Monday received final briefs following the Department of Justice's intervention in the first appeal of an arbitration decision. (see MOTION PICTURE HERALD, June 7, page 25) At Cleveland a decision on the tribunal's first case was postponed by Dan B. Cull, arbitrator, until the Appeals Board makes its ruling. The Cleveland case involves an interpretation of the arbitrator's jurisdiction in clearance, as did the appealed Chicago Ken case.

Dismissing the complaint filed by Lee H. Homand, operator of the suburban Westway, in Baltimore, Mr. Darr, a Washington attorney, handed down a 1,200 word decision analyzing the competitive situation between the Westwood and the Durkee circuit's Edgewood, named in the complaint, and holding that the evidence showed that equal clearance had not in fact been promised the Westway, and that it was not entitled to earlier run through its equipment, locale, patronage, size or potential revenue.

The complaint filed on February 24th named Warner Brothers, Metro-Goldwyn-Mayer, and Twentieth Century-Fox alleging that they granted an "unreasonable, injurious and unjustifiable" 14 day clearance to the 1,150 seat Edgewood.

The Alpha and Irvington theatres, small neighborhood houses in the area sought to intervene as interested parties shortly after the case came to hearing on April 15th. The arbitrator denied the application for intervention following the objection of the complainant, and ruled that the only issue at arbitration was whether the Edgewood's clearance over the Westway was "unreasonable" within the definition of Section VIII of the consent decree.

Mr. Darr ruled that the facts presented in oral testimony and exhibits showed that while the Westway and Edgewood were both theatres of modern construction, well equipped and well appointed, the Edgewood was superior to the Westway in "cost, size and location."

All costs were assessed against the complainant.

In the Denver decision arbitrator John Carroll, former district attorney, ordered a decrease from 21 to three days in the clearance now enjoyed by the Rex theatre at Brighton, Colo., over the Star at Ft. Lupton, six miles distant. E. K. Menagh, owner of the Star, had also charged withholding of prints, but this

(Continued on following page, column 1)

Text of Decision Upholding Right of Distributors to Protect Old Accounts

The first arbitration decision upholding the right of distributors to protect with clearance their revenue from established theatres against the encroachment of newer competitive houses was delivered at Washington on Monday. The full text of the findings of Sefton Darr, arbitrator, in the complaint of the Westway theatre, Baltimore, follows. It is the second arbitration award to be published in full:

"The arbirator considers that the only question here to be decided is whether, under the consent decree, the clearance applicable to the Westway Theatre is unreasonable, that is to say, whether the 14 day clearance which the Edgewood enjoys over the Westway is unreasonable as it affects the Westway Theatre and in accordance with the consent decree, Sec. VIII.

"Upon the oral evidence and the exhibits, and being guided by the provisions of the consent decree, and particularly Sec. VIII thereof, these findings of fact are made:

"1. For varying numbers of years prior to the opening of the Westway Theatre, each of the respondent producers and distributors granted the Edgewood first run after downtown Baltimore theatres. This was the situation when the Westway opened in April, 1939; that the clearance allowed the Edgewood over the Westway was designed merely to preserve the historical development of clearance in its effect upon the Edgewood.

"2. When the Westway first opened, and for sometime thereafter, it charged identical prices with the Edgewood; these prices were subsequently lowered by the Westway in an effort on the part of its management to meet competitive conditions in the neighborhood; that the Westway at the time of the admission price changes, was making no profit. and the change was made for no other purpose than to attempt to increase patronage and show a profit in the operation; that the changed admission prices continued in effect up to the time of the arbitration hearing.

"3. While the only theatres directly involved in this arbitration are the Edgewood and Westway, there are two other theatres in the competitive area, which by virtue of the Edgewood's clearance over the Westway, have resulting clearance over the Westway, and are indirectly involved; of all four theatres the Westway is the newest, being built in 1939; the Edgewood is the next newest, having been built in 1930; and the Alpha and the Irvington are comparatively much older theatres; the Edgewood is the largest, having a seating capacity of about 1,150 seats; in order following the other theatres have seating capacities of 700 in the Westway; 570 in the Alpha, and 580 in the Irvington; that both the Edgewood and Westway are theatres of modern construction, well appointed equipment and appointment; there is no substantial difference between the two other than cost, size and location, in all of which the Edgewood is superior to the Westway; the management of the Edgewood is in the hands of an organization which controls a large number of theatres in Baltimore, and devotes its entire attention to motion picture theatre operations; it has a house manager who devotes his entire time to the theatre; the manager of the Westway Theatre has other interests and does not devote his entire time to the operation of the theatre; the type of entertainment at the Edgewood is of the highest, and superior to that of the Westway; that transit facilities play little part in the business of either theatre, most of their patrons come in automobiles; that there is little, if any, difference between the two in parking facilities, although this phase of the problem was not stressed at the arbitration hearings.

"4. That the Edgewood theatre does not make use of any of the practices of double features, gift nights, give-aways, premiums, cut rate tickets, lotteries, or other such inducements to patrons; the Westway has made a limited use of some patronage inducing practices other than ordinary advertising; that the finding of the

(Continued on following page, column 2)

Clearance Rights Defined by Board

(*Continued from preceding page*)

count was dismissed. The case originally involved all five signers of the consent decree, but before the end of the hearings MGM arranged a settlement favorable to Mr. Menagh. Twentieth Century-Fox withdrew after Mr. Carroll dismissed all charges against them early in the hearing. Costs were divided equally among the complainant and the three remaining defendant companies by Mr. Carroll's decision.

Cleveland

Judge Cull's decision at Cleveland to postpone arbitration of that city first case, filed in March by Louis Israel, operator of the Ellet theatre, Akron, closely followed the government intervenor in the pending appeal of the Chicago Ken theatre case. The U. S. brief asserted that it was within the arbitrator's province to hold that any clearance could be unreasonable clearance. The Cleveland case, filed first as a some run request, then changed to clearance when it was held the complaint requested a specific run, is based on the same question as the Chicago appeal. Hearings were postponed originally from April 5th to June 17th. They will be deferred indefinitely until the Appeal decision is released.

New York

At New York, meanwhile attorneys for RKO, Paramount and 20th Century-Fox jointly, and the intervening Schoenstadt circuit filed short replies to the intervening government brief reiterating previous contentions that the arbitrator did not have jurisdiction in the Ken complaint. A ruling from the three members of the Appeals Board was expected shortly.

Washington

Washington meanwhile received its seventh arbitration complaint on Monday when the K-B Amusement Company, owned by Fred S. Kogod and Max Burka filed a clearance complaint for their Apex theatre against MGM and the Warner circuit.

The new complaint brought into the film picture again two men who were prominently connected with the consent decree proceedings as members of Thurman Arnold's staff—James V. Hayes and Robert Sher—who, as Hayes & Sher, filed the Apex complaint that it was subjected to unreasonable clearance by Loew's in having to run not less than seven days after the Calvert theatre and immediately after the Uptown Theatre which, with the Avalon Theatre, also named, are Warner houses.

The Apex is a new 1,047-seat house in a neighborhood section now undergoing great development. The Calvert is an older, smaller house in a more settled neighborhood in the same competitive area, while the Uptown is a recent and the Avalon a somewhat older house outside the immediate area.

San Francisco

San Francisco's second arbitration complaint was entered on Friday by A. C. Karsky, operator of the Laurel theatre in Oakland, Calif. Mr. Karsky asks a reduction of the 45- to 50 day clearances with which he alleges RKO, Warner Brothers and Twentieth Century-Fox favor competing bay area theatres. He names nine competing theatres; the Allendale, Hopkins, Foothill, Diamond, Capitol, Eastmont, Palace, Parkway and Tower. All are in Oakland.

New York

The fourteenth New York case, on clearance, as are all its predecessors, was entered this week against all five consenting distributors by the Cornwall Amusements Company, Inc., operator of the Storm King theatre at Cornwall-on-Hudson, New York. The complaint asks that the 30 day clearance now enjoyed by the competing Ritz and Broadway theatres at Newburgh, N. Y., be cut to seven days.

Philadelphia

Philadelphia's seventh complaint filed by Herman Bronstein, operator of the Hatboro theatre, in suburban Hatboro, Pa., is directed against Paramount, RKO and Metro-Goldwyn-Mayer. Mr. Bronstein asks that he be permitted to follow immediately the Grove theatre, Willow Grove, Pa., which now enjoys a 7 day clearance over the Hatboro. The grove is operated by Stanley-Warner and the case is the fourth Philadelphia complaint attacking clearances enjoyed by the Warner circuit.

New York

The clearance complaint of the Majestic Theatre, Patterson, N. J., New York case No. 8, against all five consenting companies was settled by all parties and withdrawn before it reached the hearing scheduled for June 9th. The Majestic named the Brandt circuit's State and asked a reduction of the seven day clearance to day and date.

Buffalo

At Buffalo the fourth case, a clearance complaint by N. M. Konczakowski, operator of the Marlowe, naming all the "Big Five" and the Shea circuit Niagara was settled before hearings started on June 4th. The complaint asked clearance ahead of the Niagara for the older Marlowe. It was indicated that the Marlowe may file again under Section X in September.

Memphis

Memphis's first case, a "some run" demand filed against Metro-Goldwyn-Mayer by V. D. Guest, operator of the Camden at Camden, Arkansas, was withdrawn before it reached hearings. MGM was reported to have offered product on new terms to the Camden, starting on September 1st. For the current year MGM sold 16 features and 12 shorts to the Camden.

Boston

Hearings on the complaint of Lucien Descoteaux, Manchester, N. H., exhibitor who operates the Rex Theatre, were concluded last week before arbitrator Henry Channing in Boston. A decision is expected within the next few weeks.

Arbitration Ruling Upholds Clearance Right of Established Theatres

(*Continued from preceding page*)

arbitrator in this respect has no material bearing upon the conclusions reached.

"5. The Edgewood has always produced for the respondent producers and distributors the largest income of any theatre in the competitive area, most of the films being rented on a percentage basis, i.e., a percentage of the box office receipts; that on the films rented by these respondents to the Westway their return has been substantially lower.

"6. The theatres in the fair competitive area in which the Westway is located are the Edgewood, the Alpha, the Irvington and the Astor; the Edgewood is located on Edmondson Avenue, close by to a thickly inhabited residential area; two miles west of the Edgewood is the Westway, on the same avenue at its intersection with Aldershot Road, near a residential neighborhood, which while not now so thickly populated as in the case of the Edgewood, is fast growing. The Alpha is located in Catonsville, about two miles west of the Westway. The Irvington is located on Frederick Road, about a mile from the Edgewood, with cemetery property intervening and preventing a direct route between the two. An almost direct route connects the Irvington and the Westway, the distance being about one and one-half miles. The Alpha and the Westway are connected by an almost direct route; the Astor is located east of the Edgewood, a little over one-half mile; a direct route connects them.

"Because of their proximity, the character of the neighborhoods surrounding them, the types of the theatres, the accessibility of each to contiguous neighborhoods of residences, the Westway offers the greatest competition to the Edgewood; the fact that it is a new and modern theatre, easily accessible to a large number of prospective patrons of the Edgewood, has sufficient transit and automobile routes and parking facilities, makes the Westway the Edgewood's most powerful competitor; the distributor and producer respondents, failing to give the Edgewood a reasonable clearance over the Westway, can be reasonably calculated to substantially injure the business, not only of the Edgewood, but of their own.

"Because of the geographical situation, as well as the character of the neighborhoods involved, the Irvington offers competition to all of the theatres in the area, but this competition is the least of any; the Alpha, for the same reasons, offers the next most active competition to the Edgewood's, while the Westway's most logical competitor, other than the Edgewood, is the Alpha. The Astor, now subject to a clearance of the Edgewood, offers the least competition to all the other theatres.

"7. That the producer distributor respondents did not promise to supply the Westway Theatre with films or 'product', prior to its being built, and the theatre was not built on such promises.

"8. That the Edgewood, built in 1930, at a large cost, much larger than that of any of the other theatres involved, was regarded as an outstanding neighborhood theatre, with fine appointments, modern equipment and good management; from the very beginning the owners demanded that the producers and distributors protect them by proper clearance over other theatres in the neighborhood which might offer injurious competition; large theatres are built for the purpose of attracting large numbers of patrons, and by reason thereof require large numbers in order to maintain a successful operation. Clearances and runs are recognized as a large part of the moving picture industry, first, because of the high costs of prints and the limited number available for that reason within a given area, and second, to bring about an even and protracted distribution of the films so that the entire public may have an opportunity to patronize the theatres at times and at prices convenient. In this case the Edgewood Theatre was and still is the outstanding theatre in the neighborhood. The evidence shows clearly that large revenues have been derived by the producer and distributor respondents from the Edgewood. To allow a much smaller theatre, although modern and up-to-date in every respect, to move into the area and not be subject to a clearance in favor of the larger and more modern theatre, could and probably would produce bad results, not only for the theatre, but for the producers and distributors.

"9. For the aforegoing reasons, and in consideration thereof, the arbitrator finds that the clearance of 14 days of the Edgewood Theatre over the Westway Theatre, granted to the Edgewood Theatre by the producer and distributor respondents herein, is reasonable."



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CESAR ROMERO

DANCE HALL



with
William Henry • June Storey
J. Edward Bromberg

Executive Producer Sol M. Wurtzel
Directed by Irving Pichel

Screen Play by Stanley Rauh and Ethel Hill • Based on the novel by W. R. Burnett • Lyrics and Music: "There's A Lull In My Life" by Mack Gordon and Harry Revel • "There's Something In The Air" by Jimmy McHugh and Harold Adamson



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20th CENTURY FOX

ARBITRATION CASES FOR 4 MONTHS

District	Type of Complaint	Exhibitor Complainant	Distributors Cited	Competitive Theatres Named	Arbitrator	Hearing Dates	Arbitrator's Award
ALBANY							
Case No. 1	Clearance	American Theatres (Alex Papayanakos), Canton, N. Y.	RKO Radio	Schine's Strand and Pontiac, Ogdensburg	Morton J. Hall	April 29-May 6 May 13, 14, 15, 19	.....
Case No. 2	Clearance	American Theatres (Alex Papayanakos), Canton, N. Y.	Warner Bros.	Schine's Strand and Pontiac, Ogdensburg	Morton J. Hall	April 29-May 6 May 14, 15, 19	.....
ATLANTA							
Case No. 1	Clearance	Aaron H. Courshon, Parkway, Miami, Fla.	Paramount, MGM, Warners	Paramount Enterprises Circuit	.....	.....	.....
Case No. 2	Clearance	Aaron H. Courshon, Parkway, Miami, Fla.	20th Century-Fox	Wometco Circuit	.....	.....	.....
BOSTON							
Case No. 1	Some Run	Paulston, Inc. (Benjamin Gold), Park, Nashua, N. H.	"Big 5"	Colonial Theatres	Arthur L. Brown	March 14 (MGM settled before hearing	Some run granted
Case No. 2	Clearance	Garbose Bros., York, Capitol, Athol, Mass.	"Big 5"	Affiliated theatres in Boston and Fitchburg	John Daly	April 7-14-28-May 12, June 14	.....
Case No. 3	Clearance	Lucien des Coteau, Manchester, N. H.	"Big 5"	State Operating Co., Manchester, N. H.	Henry Channing	May 19, June 7	.....
Case No. 4	Clearance	Waltham Amusement Corp., Grand, Whittenton, at Waltham. Mass.	"Big F5"	Strand, Park, in Staunton	Dr. Ben. M. Selekman	June 23	.....
BUFFALO							
Case No. 1	Some Run	Richard Detoto, Genesee, Mount Morris, N. Y.	20th Century-Fox and Warner Bros.	Family theatres, Mount Morris	Weldon D. Smith	Warners settled before hearing March 31	Some run, Fox '40-'41 granted
Case No. 2	Clearance	A. A. Carlson, Carlson, Mayville, N. Y.	"Big 5"	Jamestown, Mayville	.....	Case settled before hearing	.....
Case No. 3	Clearance	Helen Weisenberg, Sun, Rochester	"Big 5"	.....	.....	Case settled before hearing	.....
Case No. 4	Clearance	N. M. Konczakowski, Marlowe, Buffalo	"Big 5"	Niagara, Shea's Circuit	Richard H. Templeton	Case settled before hearing.	.....
CHARLOTTE							
Case No. 1	Clearance	H. B. Ram, Patricia, Aiken, N. C.	"Big 5"	Miller, Dreamland, Rialto, Augusta, Ga.	.....	.....	.....
Case No. 2	Some Run	Ellis Blumenthal, Lafayette, Winston-Salem	Paramount, RKO, Warners	Lincoln Theatre	.....	.....	.....
CHICAGO							
Case No. 1	Some Run	E. F. Van Derveer, State, Morris, Ill.	MGM	Anderson Circuit	Charles Zane Henkle	March 15	Some run granted
Case No. 2	Clearance	Ben Banovitz, Ken, Chicago	20th-Fox, Paramount, RKO	Schoenstadt Circuit	Charles P. Megan	March 20	Case dismissed; appealed
CINCINNATI							
Case No. 1	Some Run	Willis Vance, State, Newport, Ky.	Paramount, 20th-Fox,	Hippodrome, Strand, Newport	Stanley Matthews	May 28, June 4, 5	Complaint dismissed
Case No. 2	Clearance	F. W. Rowlands, Parsons, Columbus, O.	"Big 5"	Eastern, Neth Circuit	.....	.....	.....
Case No. 3	Clearance	F. W. Rowlands, Main, Columbus	"Big 5"	Markham, Neth Circuit	.....	.....	.....

[Continued on page 26]

YOU KNOW TALL,
DARK AND HANDSOME
HAS GOT SOMETHING!

It isn't taxable . . .

It isn't conscriptable . . .

But mister, how it works for you!



CAROLE LANDIS
CESAR ROMERO

DANCE HALL

with

William Henry • June Storey

J. Edward Bromberg

Executive Producer Sol M. Wurtzel

Directed by Irving Pichel

Screen Play by Stanley Rauh and Ethel Hill • Based on the novel by W. R. Burnett • Lyrics and Music: "There's A Lull In My Life" by Mack Gardan and Harry Revel • "There's Something In The Air" by Jimmy McHugh and Harold Adamsan

20th CENTURY FOX

COMPLAINTS, CAUSES, DISPOSITIONS

District	Type of Complaint	Exhibitor Complainant	Distributors Cited	Competitive Theatres Named	Arbitrator	Hearing Dates	Arbitrator's Award
[*Continued from preceding page*]							
CLEVELAND							
Case No. 1	Some Run	Louis Israel, Ellet, Akron	"Big 5"	Co-operative Theatres of Ohio; Norka, Rialto	Dan B. Cull	March 28, June 17	.....
DALLAS							
Case No. 1	Some Run	Joseph's Drive-In, Austin, Texas	MGM, 20th-Fox	Interstate, Underwood, Ezell theatres, Dallas	C. F. O'Donnell	Case settled before hearing	.....
Case No. 2	Some Run	Ruben Frels, Norbana, El Camp, Texas	"Big 5"	.....	L. M. Jordan	May 28	.....
Case No. 3	Clearance	L. M. Rice, Campus, College Station, Tex.	"Big 5"	Palace, Queens, Dixie, Bryan, Tex.	Lloyd W. Klingman	June 9	.....
DENVER							
Case No. 1	Some Run	Joseph G. Goodstein	20th-Fox, MGM Paramount	Intermountain theatres, Fox, Longmont	George D. Begole	March 25-26-27 April 1–3	Complaint withdrawn
Case No. 2	Withholding prints	E. K. Menagh, Star, Ft. Lupton, Colo.	"Big 5"	Rex, Brighton, Colo.	John Carroll	MGM settled May 15	Fox dismissed
Case No. 3	Clearance	W. J. & J. L. McDonald, Nile, Mitchell, Neb.	Paramount, Warners, 20th-Fox	Names six nearby theatres (Note 1)	Clarence Eynon	June 12	.....
DES MOINES	[No cases filed in the period]						
DETROIT							
Case No. 1	Clearance	Julius L. and Milton London, Booth, Detroit	Paramount, Warner Bros.	Del, DeLuxe, Whittier, Eastend, Co-operative Theatres of Michigan	Jerome G. Thomas	.....	.....
Case No. 2	Clearance	Julius L. and Milton London, Booth, Detroit	Paramount, RKO, Warners, 20th-Fox	Colliseum, Majestic, Globe	L. J. Carey	March 29-May 3-10	.....
INDIANAPOLIS	[No cases filed in the period]						
KANSAS CITY	[No cases filed in the period]						
LOS ANGELES							
Case No. 1	Clearance	O. W. Lewis, Mission Playhouse, San Gabriel	"Big 5"	All San Gabriel area first runs; Edwards, United West Coast, Alhambra Amusement Co. Circuits	Herbert Cameron	May 21, 26, June 5, 11	Fox dismissed
Case No. 2	Clearance	George Bromley, Alex Mounghy, Campus, Los Angeles	"Big 5"	Sunset, Clinton, Huntley's	.....	.....	.....
Case No. 3	Clearance	John Rennie, A. L. Sanborn, El Monte, Los Angeles	"Big 5"		.....	.....	.....
MEMPHIS							
Case No. 1	Some Run	V. D. Guest, Camden, Camden, Ark.	MGM	.....	L. R. Featherstone	Case settled before hearing	.....
MILWAUKEE							
Case No. 1	Clearance	Evansville Theatre, Inc., Rex, Evansville, Wis.	Paramount	Jeffris, Janesville, Wis.	Thos. P. Whelan	April 22 - 24 - May 13, 23	.....
Case No. 2	Clearance	Lee Macklin, Grand, New London, Wis.	"Big 5"	Rio, Appleton, Appleton, Wis.; Grand, Times, Clintonville; Waupaca, Palace, Waupaca, Wis.	Carl B. Rix	May 21, June 11	.....

Note 1—Nile complaint names Egyptian, Bluffs and Oto theatres in Scotts Bluff, Neb., Delmar in Morrill and Grove and Riviera in Gering, Neb.

OF ARBITRATION CASES TO JUNE 1

District	Type of Complaint	Exhibitor Complainant	Distributors Cited	Competitive Theatres Named	Arbitrator	Hearing Dates	Arbitrator's Award
MINNEAPOLIS							
Case No. 1	Some Run	David Ratner, White Bear, White Bear Lake, Minn.	MGM, RKO, Warner Bros., 20th-Fox	State, White Bear Lake; Avalon, White Bear Lake, Minn.	A. A. Karlins	April 14	(MGM settled before hearing) Withdrawn
Case No. 2	Some Run	David Gillman, Gayety, Minneapolis	20th-Fox	.....	Leslie J. Anderson	Withdrawn before hearing	.....
Case No. 3	Some Run	David Gillman, Gayety, Minneapolis	Paramount	.....	Philip Mackay	April 22	Complaint disallowed
NEW HAVEN							
Case No. 1	Clearance	Michael Cascioli, Forest, West Haven	"Big 5"	Rivoli, West Haven, New Haven	Fred. H. Wiggin	May 26, June 3, 23	.....
NEW ORLEANS							
Case No. 1	Some Run	Charles K. Woolner, Drive-In	Paramount	.....	Phillip E. James	April 5-16	Complaint disallowed
Case No. 2	Clearance	Charles K. Woolner, Drive-In	Paramount	.....	Eugene A. Nabors	Withdrawn before hearing	
Case No. 3	Some Run	Charles K. Woolner, Drive-In	Warner Bros.	.....	Dr. Paul Brosman	Withdrawn before hearing	.....
NEW YORK CITY							
Case No. 1	Clearance	Hilary Corporation (Albert Margulies), Regent, Brooklyn	"Big 5"	Apollo	Julius H. Cohen	April 7	Exhibitors settled. Case withdrawn
Case No. 2	Clearance	Esquire Corporation, Squire, Great Neck, Long Island	"Big 5"	Great Neck Playhouse, Great Neck, L. I.	George P. Spiegelberg	April 9-15-22-May 1-4-16, 29, June 6	.....
Case No. 3	Clearance	Monseigneur Enterprises, (Jack Davis), Forum, Metuchen, N.J.	"Big 5"	Paramount, Oxford, Strand, Plainfield, N.J.	Warren Leslie, Jr.	May 14	.....
Case No. 4	Clearance	Jack Fields, Cameo, Jersey City, N. J.	"Big 5"	Fulton, Apollo, Orient, (Skouras Theatres)	Frank Weil	April 30	Withdrawn
Case No. 5	Clearance	River Theatre Corporation, Central, Pearl River, N. Y.	"Big 5"	Pascack, Westwood, N. J. (Skouras Theatres)	Francis Adams Truslow	May 7-22, June 11	.....
Case No. 6	Clearance	Andora Amusement Corporation (Joseph Siccardi), Liberty, Plainfield, N. J.	Warner Bros. RKO, Paramount, 20th-Fox	Paramount, Strand, Oxford (Walter Reade), Plainfield, N. J.	.....	May 9	.....
Case No. 7	Clearance	Charles Meyerson, Lyric, Oyster Bay, Long Island	"Big 5"	Glen Cove, Glen Cove; Huntington, Huntington	George H. Engelhard	May 13, August 1	.....
Case No. 8	Clearance	Louis Martin, Majestic, Paterson, N. J.	"Big 5"	State, Brandt Circuit	W. P. Cavanaugh	June 9	.....
Case No. 9	Clearance	M. L. Rothman, Colony, Sayreville, N. J.	"Big 5"	Capitol, South River, N. J.; New Brunswick houses	Robert A. Bruce	. ....	.....
Case No. 10	Clearance	John Carbone, Temple, Union City, N. J.	"Big 5"	Summit, Roosevelt, Union City	William E. Stevenson	.....	.....
Case No. 11	Clearance	Ramsey, Ramsey, N. J.	"Big 5"	Lafayette, Suffern, Warner, Ridgewood, N. J.	.....	.....	.....
Case No. 12	Case No. 5	Paulstan Enterprises, West End, Newark	"Big 5"	Ritz, Broadway, Newark	.....	.....	.....
Case No. 13	Case No. 6	Selig A. Posner, Playhouse, Raritan	"Big 5"	Cort Theatre	.....	.....	.....
Case No. 14	Case No. 7	Cornwall Amusements, Inc., Cornwall-on-Hudson, N. Y.	"Big 5"	Broadway, Ritz, Newburgh, N. Y.	.....	.....	.....

[*Continued on following page*]

STATUS OF ARBITRATION HEARINGS

District	Type of Complaint	Exhibitor Complainant	Distributors Cited	Arbitrator	Competitive Theatres Named	Hearing Dates	Arbitrator's Award
[*Continued from preceding page*]							
OKLAHOMA CITY							
Case No. 1	Some Run	J. D. Guest, Ritz, Duncan, Okla.	Warner Bros.	.....	Dean Terrill	Settled and withdrawn	.....
OMAHA	[No cases filed in the period]						
PHILADELPHIA							
Case No. 1	Clearance	High Bridge Corporation, (John Geyser), Florence, Florence, N. J.	"Big 5"	Fox, Burlington, N. J.; Ben Amsterdam's Atlantic Circuit	Robert J. Callahan	April 4	Complaint disallowed
Case No. 2	Some Run	David Silver, Earle, New Castle	MGM	Loew's Parkway, Wilmington	Ruppert C. Schaeffer, Jr.	May 15	.....
Case No. 3	Clearance	Rose J. Hexter, Breeze, Phila.	Warners, 20th-Fox, Paramount	Warner Circuit	Calvin H. Rankin	May 28, July 9	.....
Case No. 4	Clearance	Bryant Weist, Hollywood, Elizabethville, Pa.	MGM	Theatorium, Lykens, Penna.	Roland J. Christy	May 26	.....
Case No. 5	Clearance	Samuel & Morris, Romerson, Palm, Phila.	Paramount, MGM, 20th-Fox	Warner Circuit	.....	.....	.....
Case No. 6	Clearance	Edward I. Singer, Hill, Phila.	Paramount, RKO, Warners	Sedgewick	.....	.....	.....
Case No. 7	Clearance	Herman Bronstein, Hatboro, Hatboro, Pa.	Paramount, RKO, MGM	Grove, Willow, Grove, Pa.	.....	.....	.....
PITTSBURGH							
Case No. 1	Some Run	Herman Lorence, 18th Street, Erie, Pa.	Warner Bros. RKO, Paramount, Fox	American Theatre, Erie, Pa.	A. B. Murray	May 5	.....
Case No. 2	Clearance	David Green, Beacon, Pittsburgh	"Big 5"	Squirrel Hill, Pittsburgh	.....	June 23	.....
Case No. 3	Clearance	Frand and Concetta Biordi, Majestic, Elwood, City, Pa.	RKO, 20th-Fox, Warners	Manos, Elwood City	Horace F. Baker	May 26, June 3-15	.....
PORTLAND							
Case No. 1	Some Run	P. R. Henderson, Rialto, Albany, Ore.	MGM, 20th-Fox, Warners, RKO	.....	Joseph K. Carson, Jr.	May 19-26	.....
SALT LAKE CITY							
Case No. 1	Clearance	J. H. Moran, Royal, Laurel, Mont.; Park, Red Lodge, Mont.	Paramount, 20th-Fox, Warners	Roman, Red Lodge, Mont.	.....	.....	.....
ST. LOUIS							
Case No. 1	Some Run	Louis M. Sosna, Mexico, Mo.	"Big 5" (also named Universal, United Artists, Columbia, Republic	Liberty, Rex of Frisina Circuit	.....	Withdrawn before hearing	.....
Case No. 2	Clearance	Shirely Theatre Corporation, Rialto, Cape Girardeau	RKO	Broadway, Orpheum, Fox Midwest houses	Ethan A. N. Shepley	Settled before hearing	.....

[*Continued on page 30*]



...SO CAGNEY and O'BRIEN and "DEVIL DOGS OF THE AIR" ONLY DID IT TWICE!

Reissued by Warner Bros.
with
MARGARET LINDSAY
FRANK McHUGH
Directed by LLOYD BACON
Screen Play by Malcolm Stuart Boylan & Earl Baldwin
Based on the Story by John Monk Saunders
A Warner Bros.-First National Picture

Who's Kicking?
Certainly not the N. Y. Globe—they're holding over! Not the Metropolitan, Washington, or the Allen, Cleveland, or the Roosevelt, Seattle, or the Strand, Akron—they're topping "Here Comes The Navy" business (and that was swell!). And certainly not
WARNERS!

HISTORIES OF COMPLAINTS, AWARDS

District	Type of Complaint	Exhibitor Complainant	Distributors Cited	Competitive Theatres Named	Arbitrator	Hearing Dates	Arbitrator's Award
[*Continued from page* 28]							
SAN FRANCISCO							
Case No. 1	Clearance	William Symfy, Rita, Vallejo, Cal.	RKO, Paramount, Warners	Senator, Marval, Strand, Valmar, in Vallejo	.....	.....	.....
SEATTLE	[No cases filed in the period]						
WASHINGTON, D. C.							
Case No. 1	Clearance	Thomas D. Goldberg, Walbrook, Baltimore	Warner Bros., 20th-Fox	Durkee Circuit	E. B. Prettyman	March 25-28	Split decision: complainant won two of three points
Case No. 2	Clearance	John H. Taylor, Charles, La Plate, Md.	Paramount, 20th - Fox, MGM, RKO	Lust Circuit	.....	Distributors settled before a hearing	.....
Case No. 3	Clearance	Lee H. Homand, Westway, Baltimore	MGM, Warner Bros., 20th-Fox	Durkee Circuit	Sefton Darr	April 15-16-17-18-19	.....
Case No. 4	Clearance	L. W. Lea, Lea, Danville, Va.	"Big 5"	.....	.....	.....	.....
Case No. 5	Some Run	L. W. Lea, Schoolfield, Schoolfield, Va.	"Big 5"	Kinsey, S. W. Carver Circuits	.....	.....	.....

Coast Variety Tent Organization Set

John H. Harris of Pittsburgh, national Chief Barker of Variety Clubs, during his visit to Los Angeles, will hold a meeting for the purpose of organizing a Los Angeles-Hollywood Variety Club, which, it is reported, may be headed by Walter Wanger.

On Monday, July 21st, Pittsburgh's Club will hold its annual Golf Tournament at the South Hills Country Club in Brentwood, it was announced by Chief Booker C. C. Kellenberg. Archie Fineman and Art Levy will be co-chairmen of the affair, and J. T. McGreevey will be chairman of the prize committee. Labor Day will mark the opening of the Pittsburgh's Tent sponsored football game, with the Detroit Lions meeting the Pittsburgh Steelers at Forbes Field. The Club's split of one-third of the gate will be used for charitable purposes. This is the first time that the Club has had a hand in a sports event promotion.

Rodney Collier, manager of the Stanley in Balitimore, is chairman of the Baltimore Variety Club's committee which is planning a golf tournament for July.

Managing Camp Theatres

Ken Grimes, former manager of the Warner theatre, Erie, Pa., is manager of the Army theatres at Indiantown Gap Camp, Pa., while Louis Stellute, formerly of the Hollywood in Pittsburgh, is manager of the theatre at Camp Croft, S. C.

Two Shows Weekly

Warners subsequent run Majestic theatre in Mansfield, Ohio, hereafter will be open only on Fridays and Saturdays of each week, when double features will be shown, according to Wayne Williams, manager.

Technicolor Votes Dividend

The board of directors of Technicolor, Inc., meeting at New York on Tuesday voted a 25 cents per share quarterly dividend on the company's common stock and re-elected all officers of the corporation. The dividend is payable June 30 to stockholders of record on June 20th. A similar dividend was voted in March. The reelected officers are: Dr. Herbert T. Kalmus, president and general manager; George F. Lewis, vice-president and secretary; L. G. Clark, treasurer; L. A. Skinner, assistant secretary.

Rivoli Appeals Assessment

Review of the New York City tax commission's assessments for the past 10 years on the Rivoli Theatre, that city, may come as the result of hearings on certiorari proceedings next Monday in New York Supreme Court, before Justice Charles McLaughlin. The theatre was assessed at $1,900,000 for the first two years of the disputed period; and at $1,650,000 annually, the remainder of the period.

Schur, Walsh Transferred

Paramount has transferred George Schur and Joseph Walsh from the theatre to the distribution department. Mr. Schur was assistant to Montague Gowthorpe, comptroller of the circuit; Mr. Walsh, assistant to Leon Netter, circuit executive for the Eastern states.

Banford Returns

W. E. ("Doc") Banford, Chicago MGM manager, has returned to his desk following an illness of several months. During his absence, S. A. Shirley, former district manager, took over the duties as branch manager.

Gomersall Named Universal's Western Sales Manager

Completing the executive revision of Universal's top sales staff, William A. Scully, vice-president and general sales manager, has appointed E. T. Gomersall, former Chicago district manager, to the post of western sales manager. The appointment was announced Monday from the New York home office. Succeeding Mr. Gomersall in his former post is M. M. Gottlieb, who has been Chicago branch manager for the company.

Mr. Gomersall replaces William J. Heineman, who was made assistant sales manager of Universal last week in the sales realignment which brought Fred Meyers into the company as eastern sales manager and made F. J. A. McCarthy southern and Canadian sales manager.

Los Angeles Censor Bill Discussed in Secrecy

The Los Angeles Police Commission and studio and church interests on Friday, June 6th, at a meeting behind locked doors, discussed a proposal of a majority of the commissioners for a drastic censor ordinance which would require the licensing of all film and stage theatres. Under the proposal, theatre licenses would be revoked immediately upon action by the city attorney of district attorney to close shows deemed to be salacious.

Some time ago when Councilman Norris J. Nelson introduced a licensing measure in the city council he proposed to exempt Production Code seal films from the commission's regulations, and last week he threatened to fight the new version of the proposed law in the council.

STALIN CHEERED, ROOSEVELT BOOED, WRITERS SEE 'CULTURAL EMERGENCY'

Hollywood Writers Urge Aid in Opposing Industry's "War Propaganda Film Program"; Stewart Presides at Session

The recently smouldering, silent, ardent Left of Hollywood gave voice again last week-end in attendance at the Fourth American Writers Congress held in New York. In a sequence of sessions, from secrecy at the Hotel Commodore to publicity at Manhattan Center—Oscar Hammerstein's old opera house—there were cheers for Stalin, boos for Roosevelt.

In that "executive session" from which the press was barred, held last Friday at the Commodore, Charles Page, executive secretary of the Hollywood chapter of the League of American Writers, especially urged "closer cooperation" between the Hollywood group and the New York chapter in opposing the motion picture industry's "war propaganda film program."

The writers declared "an unlimited cultural emergency" in paraphrase of the last fireside chat from the White House.

Warn Against "Censorship"

The theme which characterized the "business" meeting, at which Donald Ogden Stewart, president of the League, presided, was that American writers in the motion picture, newspaper, radio, magazine and other fields, should guard against impending censorship of the press, screen and radio, and that every effort should be made by the writers to tell "the facts about this war" to the American people.

During the entire proceedings of the three-day Congress, screen writers, novelists, radio writers and others were concerned with political and international problems.

At a mass meeting held at the Manhattan Center on Friday night, speeches marked with declarations of hatred against the "imperialist war," were made by Dashiell Hammett, Genevieve Taggard, Rockwell Kent, John Howard Lawson, Samuel Putnam, Richard Wright and Vito Marcantonio, the only representative of the people in Congress who voted against government appropriation for defense. During the course of the evening the delegates and audience joined in cheering the Soviet Union, when Richard Wright paid tribute to its leaders for their "living testimony to the profound hatred of war and sincere love of peace that resides in the hearts of the common people of the world."

When Samuel Putnam, in discussing the Office of the Coordinator of Commercial and Cultural Relations between the American Republics, asked the audience "say the name of Rockefeller" and then add "culture" in the same breath, the crowd booed the Rockefeller committee. Mr. Putnam urged that the important word "'commercial' comes first" and culture follows, in the name of the committee which is headed by Nelson Rockefeller.

At one point in the meeting when Earl Browder's name was mentioned, the delegates and audience applauded and cheered at great length.

Among the Hollywood writers who came on from the Coast to convene at the Commodore and were present at the mass meeting were: Mr. Stewart, Mr. Hammett, John Howard Lawson, Viola Brothers Shore, John Bright, Marion Spitzer, Charles Page, Michael Uris and Paul Strand.

At the Screen Writers' panel discussion held on Saturday night, papers written collectively by Hollywood screen writers who are members of the Coast branch of the League, were read. Mr. Uris read a paper, "The Screen Writers Have a Union," which dealt with the early history of the Guild and outlined the "political and economic" condition of Hollywood writers which called into existence a craft union. Another paper, "Motion Pictures and the War," read by Mr. Page, analyzed the use of the movies in developing a war spirit which has as its objective "the involvement of this country in the present conflict."

Paul Strand gave a talk on the "Independent Film and the Democratic Struggle" in which he discussed the "documentary film," naming such productions as "Heart of Spain," "Spanish Earth," "The Plough That Broke the Plains" and "The River" and called for greater development of this medium of expression to acquaint the American people with "the true conditions" of their country. At the end of the panel, which was presided over by Viola Brothers Shore, chairman, the members selected "The Great Dictator" as the "best recent picture" out of Hollywood.

Denies Communism

On the first day of the Congress, Mr. Stewart, when interviewed, was asked to describe the function of the League in the present emergency. He replied that the League was "united in the fight for peace, civil liberties, support of labor and suppression of Fascism, all of which, under the present threat of war is endangered in the name of 'democracy.'" Mr. Stewart decried the Communist label as tagged onto the League and said it was "put there by those who wish to destroy any progressive movement which aims to tell the people the truth about this war. It was done in the last war. Right now the best way to destroy anything is to say it is 'Communist dominated.' The same tactics are being used against the C.I.O."

Mr. Stewart, who went to Hollywood in 1931, was the author of the successful "Mr. and Mrs. Haddock Abroad" books, and of the Broadway play, "Rebound." He has been writing scripts for MGM since 1932, and collaborated on the films: "Smilin' Thru," "Dinner at Eight," "Another Language," "The White Sister," "The Barretts of Wimpole Street" "No More Ladies," "The Prisoner of Zenda," and more recently, "The Philadelphia Story."

Dashiell Hammett, author of the popular "Thin Man" series, was elected by the Congress to succeed Mr. Stewart as president of the League of American Writers.

Delegates voted "Native Son," written by Richard Wright, as "the most distinguished novel published since 1939."

To combat censorship, the Congress voted to establish a radio committee "for the purpose of furthering education and informative and entertainment programs of a progressive nature." A suggestion also was approved to establish a monthly magazine which would feature fiction, drama, poetry, criticism and folklore. In the discussion which followed this suggestion, it was recommended by Mr. Charles Page, delegate, that such a magazine should be "keynoted" for "trade union readership."

"Unlimited Cultural Emergency"

Declaring an "unlimited cultural emergency," pledging the Congress to "resist" any effort of "curbing or obstructing free expression of the true aspirations of the American people as manifested in the stream of our culture," constituted one of the resolutions passed by the delegates before the Congress closed. Another, "in Defense of Culture and Peace," condemned America's entry in the war on the grounds that "war is a blow to democratic culture," and argued identities existed between the "Anglo-American war makers and their German opponents."

In the "Resolution on the Rights of Labor," which pledged support to organized labor and condemned efforts to deport Harry Bridges, inclusion was to be made by the Resolutions Committee of the support expressed in the business meeting of the Congress for the strikers of the North American Aviation Company in Los Angeles.

A general resolution asking for "complete independence of Porto Rico" and for the restoration of the Spanish language culture in that country, opposed the Government's decision to make English the official language instead of Spanish. The State Department was condemned on three other points in this resolution; refusing visas to two Cuban writers, Juan Marinello and Nicolas Guillen, making it impossible for them to attend the Congress; refusing entry to this country to Constancia de la Mora who wanted to collect funds here in behalf of Spanish refugees; condemning the State Department's "general attitude" concerning the Spanish refugee question as "inconsistent with the pretenses of democracy of this Administration."

The Congress sent greetings to Chinese writers "who are in the forefront of the fight for democracy in China," to writers of the Soviet Union, and the antiwar writers of England, many of whom sent greetings to the Congress.

Other officers elected by the delegates included: Mr. Stewart, Meridel Le Sueur, George Seldes, Richard Wright and Albert Malz, vice presidents; and Franklin Folsom, national executive secretary.

Of the League's 750 writers, one-third are in Hollywood; the majority in New York and the East. About 450 members were present at the three-day session in New York.

EIGHT RESOLUTIONS IN "SECRET" SESSION

Eight resolutions passed by the Fourth Writers Congress were not released in complete form to the press.

Highlights of the resolutions were: Declaration of an "unlimited cultural emergency"; declaration that "war is a blow to democratic culture"; support of organzed labor and the American Peace Mobilization; condemnation of efforts to deport Harry Bridges; denunciation of Martin Dies, Senator Coudert and the government's action in jailing Earl Browder; condemnation of the State Department's "general attitude" toward the question of Spanish refugees; and maintenance and expansion of civil rights.

Warners Plan Bragin Dinner

Associates of Sol Bragin, head booker for Warner's in Cleveland, are planning to hold a farewell banquet in his honor, at the Hotel Allerton, before he leaves for a Pittsburgh post. Charles Albert, former manager of the Lake Theatre, will succeed Mr. Bragin.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Showmanship and politics can be mixed. Returned to the government of Miami Beach as city councilman, last week, was the motion picture's Mitchell Wolfson, who, with his partner, Sidney Meyer, operate 20 theatres in the Greater Miami district, and others in the Bahamas.

Mr. Wolfson ran for reelection, and, again, as in his last campaign, his own theatre press agent, Sonny Shepherd, put on a show which gave some of the townsfolk and visting firemen the idea that the "Big Eight" movie companies were all working together to put over a Hollywood opening in Miami Beach. The resultant blast of good old movie showmanship, with its electric signs, photographic blowups, flags, parades, bunting, newspaper publicity, bands, radio stuff, entertainment and even refreshments startled the community. Sonny Shepherd reports "otherwise it was a bloodless campaign."

Mr. Wolfson first entered the councilmanic race two years ago because he didn't like the trend in local politics. He won then by only two votes, had a three months battle in the courts about it. That campaign also was a sort of continuous movie premiere.

Mitch Wolfson was once in the dry goods business of Louis Wolfson, his father, who had settled at Key West in 1887, on arriving in the U. S. from Europe. The elder Wolfson, in his first days in Florida, refused to wait on customers who could not speak English. Key West had a big foreign population, particularly Cubans at that time, and this little idiosyncrasy probably cost the old gent a lot of business.

▽

Producers in Hollywood and distributors in New York have hundreds of thousands of feet of film in their vaults on the subject of war. But they're complaining that the stuff is almost valuelessly outdated for dubbing in pictures on World War II. Even the roar of airplane motors of a few years ago is archaic. So you see, Hollywood has its war troubles, too, Mr. Churchill.

▽

Merely by way of reminding that someone else had a little something to do with a little number called "Gone with the Wind" and its gross of $31,000,000 at film box offices, is the invitation from the United States Navy to Margaret Mitchell to christen the new Atlanta battle cruiser on August 9th. Miss Mitchell, of Atlanta, will probably be remembered as merely having written "Wind."

▽

Our alert Hollywood Bureau rushes word, with grave misgivings that the new, and austerely titled Subcommittee to Investigate Studio Acoustic Problems, appointed by the film moguls to eliminate extraneous noises on sound tracks, already reports that actresses and other ladies around the sets cannot wear any silk taffeta, that film dancers must wear socks over their shoes, that chipped cork must be substituted for gravel in walks and driveways, that hereafter all alcoves, window recesses, dormer windows and ceilings must be made of cloth (to be painted only with water colors), that all four walls of a set are to be eliminated, that hardly any glass is to be used in windows, etc., etc. They'll get to the blustering yes-men later.

"IMMOBILITY" OF BRITISH WOMEN

British exhibitors, facing a grave shortage of movie projectionists through extension of military registration, have an even more troublesome problem in the matter of increasing mobilization of women to work on munitions. Seeking to protect their usherettes, cashiers and other women employees, exhibitors sought relief at the Ministry of Labor and were informed that each case would be considered on its individual merits. The guiding principle, the staid British Ministry said, would be whether a girl applying for exemption, "a young mobile woman," could be replaced by an older "immobile" woman.

Because of the participation of William Fox in that Philadelphia Judge Davis alleged bribery matter, we report that the Pittsburgh Post-Gazette exemplified real justice, perhaps, with this headline:

JURY IS HUNG
IN DAVIS CASE

▽

Grim Patriotism of Clemson College, S. C., students as expressed in their college, paper, *The Tiger*:

"Clemson Seniors Are Ready to Back This Government in Whatever Course of Action is Deemed Necessary For the Preservation of Our American Ideals, if Need be, Our Fortune, Our Sacred Honor, And Our Liver."

▽

Housewives are contributing their pots and pans to the defense stockpile, causing ***Advertising Age*** to inquire why doesn't someone invite some of those Hollywood divorcees to toss in their old wedding rings.

▽

Advertising Age also observes that the tags on advertised merchandise are the Clark Gables of a store. Maybe those on the new Jantzen swim suits should be called the Lana Turners.

▽

Any motion picture company or circuit contemplating any special promotions to the public on pictures between mid-June and mid-July had better consider the potential competition of a big, special contest which Libby, McNeill & Libby will put on for a name for their new canned corn beef.

They still are trying to forget the name "canned willie," which U. S. soldiers used in World War I, probably feeling a particularly keen worry at this time of U. S. preparations for World War II.

▽

Columbia Broadcasting reports that Louella (Hearst movie editor) Parsons, hostess of the CBS "Hollywood Premiere" air show, has a tree on her ranch which produces a cross between a lemon and a grapefruit. Probably very sour.

Damon Runyon writes about how he's been reading in the movie trade papers about how business is a little off and that producers are wondering what is wrong. Runyon says he does not necessarily know the answer, but he suggests a cure for the situation, if he may be so bold. He suggests that the producers just spread Miss Rita Hayworth out more. He believes that plenty of Miss Hayworth would not only cure bad business but corns, bunions, eczema, tuberculosis and the heaves. He got his most recent load of Miss Hayworth in a picture called "Blood and Sand," which he thought a gorgeous production.

Why, ladies and gentlemen, the night he saw the picture a man fell down in the theatre and broke his leg in three places and they were carrying him out on a stretcher when Miss Hayworth came on the screen, and what do you think? The man turned his head and took one look at her and immediately got up off the stretcher and walked back to his seat as good as new.

▽

Mrs. William Ostenberg, of Scottsbluff, Nebraska, is the wife of a movie exhibitor, the daughter of a movie exhibitor and the daughter-in-law of a movie exhibitor. That's bringing competition right to the family dinner table.

Her dad is E. P. (Buzz) Briggs, of the State, in Denver; her father-in-law is William Ostenberg, Sr., owner of several theatres in and around Scottsbluff, and her husband, William Junior, handles the Bluffs Theatre in Scottsbluff. The lady herself goes up in the air occasionally. She's a licensed pilot.

▽

In searching for original possessions of Billy the Kid, the old badman, for the use of exhibitors exploiting the picture of his name, MGM has come across a six-shooter, with 21 notches carved in its butt. And they weren't put there to mark the number of Sunday schools he attended, either.

The aged six-shooter was received from Sheriff Charles Hennessy, of Lucas County, Toledo, Ohio.

According to Sheriff Hennessy, the gun was presented to him by a friend who had received it from Chauncey Thomas, Western story writer. Previously, the sheriff had met the writer at a marksmanship meet at which time Thomas told him: " 'While crossing the pass through Capitan Gap westward from Lincoln, New Mexico, Billy the Kid turned off the trail a little north of the crest of the Divide, and lightened his load by hiding one of his six shooters in the fork of a juniper tree'." ..The gun later was found by a native, Jose Cordoba, who gave it to Thomas.

The original 21 notches are darkly outlined in the palm side of the grip. The barrel of the gun has been reduced from its original seven and one-half inches to five inches. That was from the wear and tear.

▽

Ilona Massey, Hollywood singing actress, was scheduled to open the MPTOA exhibitor convention in Los Angeles Tuesday afternoon by singing "The Star Spangled Banner."

However, Miss Massey was not present.

Monday night, she had to go to Nogales and cross the U. S. border to Mexico and return, under a quota number.

QUIGLEY PUBLICATIONS
afford to this industry
the service which is its
standard in dependability
in swift information and
ever reliable in policies,
in consistent delivery of
high level performance

MOTION PICTURE HERALD
MOTION PICTURE DAILY

MUTUAL BACKS FCC ON REGULATIONS, DENIES 'CHAOS' SEEN BY NETWORKS

Counsel Tells White Committee Restrictive Contracts Were Adopted Only After Station "Raids" by Roosevelt Chain

Representatives of the national networks this week began the presentation before a Congressional committee of their views on the White resolution for an investigation of the Federal Communications Commission and the network regulations issued May 2nd, with Mutual Broadcasting System, which is supporting the regulations, in lead-off position.

Urging the committee to reject the resolution, Louis G. Caldwell, counsel for Mutual, testified on Tuesday that his network would be affected substantially only by the regulations prohibiting exclusivity and time options, and maintained that the other networks also would be able to live within the new rules. Mr. Caldwell declared that many of the restraints on stations imposed by the older networks were adopted after the newer network attempted to break in, and told the committee that had it not been for the "raids" on Mutual stations, chiefly that of the Transcontinental chain projected by Elliott Roosevelt, his organization would not have adopted restrictive contracts.

Fly Invites Conference

James Lawrence Fly, chairman of the Federal Communications Commission, finally completed his testimony Monday, after four sessions on the stand, with an invitation to the networks to confer on the new regulations, but always with a view to the "removal of power over what the public may hear and of restraints on competition."

Mr. Fly made his gesture after telling the committee that the Commission had foreseen the "barrage of criticism and misinterpretation" which followed publication of the regulations of May 3rd.

Most of his final appearance on the stand was devoted to a denial of the charges made against the regulations—that they would result in chaos and confusion, that the industry could have taken care of the situation itself, and that public service programs will have to be eliminated.

None of these, he asserted, is founded on fact; there will be no chaos, the industry has shown no disposition actively to clean house although two years ago the Independent Radio Network Affiliates scheduled a number of matters which should be dealt with, and there is no reason to fear any contraction of public service programs.

Digressing momentarily from his theme, the FCC chairman called the committee's attention to the hold that Radio Corporation of America had on the entire industry, charged it was "in effect" a self-perpetuating management because the stockholders are so scattered, and suggested that Congress some day might want to study the way in which the RCA "far-reaching empire" dominated the radio field.

Most interesting feature of the session was an outburst by Chairman Burton K. Wheeler of Montana against the failure of some stations to give both sides on controversial questions, particularly the war question, in which he is a leader of the isolationist group.

The chairman, however, absolved the networks from all blame in this respect, saying, "I think the chains, in that respect, have been very decent." He declared, however, that individual stations had refused to accept a speech by Charles Lindbergh, naming WCAU, Philadelphia.

A telegram from Leon Levy, president of the station, however, was distributed in the committee room, in which it was denied that Lindbergh had been refused time. The station did not receive a request to broadcast the speech in question and that, in fact, it broadcast a Lindbergh speech May 10th and one by Senator Wheeler May 23rd.

The Senator declared that the Commission should call offending stations on the carpet when their licenses came up for renewal and demand that they show they have operated in the public interest, giving both sides of controversial questions equal play. He also criticized commentators, and declared the equal facility rule should apply to sponsored as well as sustaining programs.

Usurpation of Courts Charged

The Wednesday hearing of June 4th, final one of last week, was marked by charges by Senator White that the Commission was attempting to usurp the work of the courts in determining what constituted monopoly, although not authorized to do so by the Communications Act.

Mr. Fly contended that the framework for the determination of monopoly was laid down in the law, but Senator White asserted that only the courts could determine whether a person or organization was in violation of the anti-trust statutes. Revocation of licenses, he said, was one of the penalties which might be imposed for violation, but only after, and not before, a court decision.

Senator White also was critical of the past tendency of the Commission to change its regulations from time to time. "One of the great troubles now," he commented, "is these regulations are promulgated today and it is expected a great industry will conform. But six months from today these regulations may be revolutionized and the industry thrown into confusion. I think the industry is entitled to certainty and stability."

Getting back to a discussion of the regulations themselves, Mr. Fly declared the principal objective had been to relax the restraints on stations. He asserted that no impediment would be placed in the way of stations contracting for programs, but that they would be relieved from ties that now bind them, pointing out that they were tied to the two senior chains for five years while the chains were tied to them for but one year.

"I have no doubt that the Supreme Court ultimately will uphold these regulations," he said confidently.

The Commissioner denied that the rules would wipe out one of the NBC networks, or any network, declaring that to permit such a step would be a "business indiscretion." He predicted that NBC could dispose of its Blue network "lock, stock and barrel," without difficulty, that the public would hardly notice the change and that the network itself would be made healthier.

However, he admitted in response to an observation by Chairman Wheeler, 90 days probably is too short a period in which to perfect a transfer, and further time will be afforded.

"Unfairness" Denied

Mutual based its presentation through Mr. Caldwell on Tuesday on the three issues of whether there was anything unfair or arbitrary about the procedure of the commission, whether there was any real doubt of the commission's power to issue the regulations and whether the regulations would have the disastrous effects that had been prophesied. All of these questions, Mr. Caldwell said, can be answered in the negative.

The fact that Mutual could develop a continous service without restrictive contracts demonstrates that the new regulations will not force any organization or program off the air, the company's counsel maintained. The rules will cause no difficulty in cities having four or more stations, while where there are fewer stations the broadcasters will have greater freedom of selection than they now enjoy.

He told the committee that of the more than $71,000,000 reported by the FCC as the time sales of national networks last year, Mutual received $3,600,000 as against $31,000,000 for Columbia and $37,000,000 for National Broadcasting Company.

Regulation of chain broadcasting is not new, Mr. Caldwell said, explaining that the commission has been doing it for years, "but under another name" in deciding individual license cases. In those cases, however, the commission rendered diametrically opposed decisions on practically every major issue because no settled policy had been laid down, and he characterized the FCC's hearings and regulations as a great step forward.

In the past, he said, there has been "shadow boxing" and broadcasters could not know from one day to another how the commission stood on any particular issue.

The Wednesday session turned chiefly to the question of monopoly; the jurisdiction of the Commission to deal with that problem, and the right or minorities to adequate and equal representation on the air on controversial questions.

Throughout his testimony on Wednesday, Mr. Caldwell took the position that there are many provisions in the Communications Act empowering the Commission to deal with monopoly and contended that the the network regulations were promulgated under that authority.

FCC NEWSPAPER HEARINGS JUNE 25TH

Public hearings have been set for June 25th in Washington, by the Federal Communications Commission on the question of joint ownership of newspapers and radio broadcasting stations, it was announced recently by the Commission, in an effort to counteract the impression that the issue was "prejudged."

"The Commission stated when it called for an inquiry into this question, that its investigation does not imply that it is opposed to newspaper ownership of radio stations in general or in any particular situation," the announcement read. "The purpose of the inquiry is to obtain for the Commission sufficient information to decide whether or not a general policy should be adopted, and if a general policy seems advisable, to shape such a policy for application in the future to particular cases involving newspaper interests."

INTERSTATE REFUTES GALLUP POLL, BUT ADMITS MORE SELLING NEEDED

Circuit Officials Recommend Intensive Institutional Selling Campaign, Contend Gallup Findings Were Not Complete

Ever since Dr. Gallup told the motion picture industry last fall, "32 million persons who are financially able are not attending the movies," some exhibition leaders have been looking for a way to bring numbers of those people back to the theatre.

Interstate Circuit's John Q. Adams, executive secretary, and R. J. O'Donnell, vice president and general manager, among others, have analyzed the Gallup survey and have recommended specific methods to operators which, they claim, would help to re-inculcate the movie-going habit in some portion of the abstaining millions.

Poll Challenged

At the outset, Mr. Adams and Mr. O'Donnell refute Dr. Gallup's findings and indicate the unfairness of the questionnaire on which the much-publicized survey was based. They contend that these 32 million people are not attending movies only for the reason that they lost, or never acquired, the theatre-going habit, and that Dr. Gallup's conclusions were not entirely representative of the true picture.

In stating their premise, the Texas executives said: "Even if we question Dr. Gallup's findings and choose to discount them to a substantial degree, he nevertheless has revealed disturbing statistics on non-theatre attendance which has challenged our thoughts ever since."

They declared, "Great numbers of our people have been temporarily diverted from the theatre have lost the impelling desire to see a movie. They have gotten out of touch with their one-time favorite stars. . . . This type of person has been lost to the theatre except possibly when we play the film version of an outstanding book which may so provoke their interest that they will be moved to see the story on film.

"We submit that these people are lost to the theatre and will remain lost if we continue to pursue our present method of selling our attractions to the exclusion of any other medium. Our problem, therefore, in returning people to the theatre calls for a new approach and new methods."

Before submitting ideas for a new approach and new methods, Mr. Adams and Mr. O'Donnell enumerate the Gallup questions and cite their refutations.

The first reply in the Gallup questionnaire was, "An insufficient number of good pictures," to which, Mr. Adams and Mr. O'Donnell answered: "This of course, is beyond our control, but certainly it is a fallacy. . . . Never before have we had so many pictures which are entertaining, instructive and timely."

Next: "Aversion to double features": "This has little weight in our territory (Texas), where we single feature with few exceptions."

Third: "Preference for sports": "It is hard to conceive where sports would consume any individual's time to the complete exclusion of moving pictures."

Fourth: "The desire to stay home and listen to the radio": "We all have our favorite programs, and certainly, during times of international stress, most people hang onto their radios for news of the war, but here again we cannot treat radio as really serious opposition to the theatre."

Proceeding on the premise that new "approach and methods" may turn the trick, the Interstate executives outline their recommendations under three classifications.

Recommendations in the first classification are: reduction in admission prices for the teenage group, 12 to 16 years; furnish a "cry-room" for use of mothers who wish to park their babies during performances; encourage people to wear comfortable clothes to the movies, and reject the idea that one must "dress up" to go to the theatre; designate specific sections of the theatre for people who smoke; institute broadcasts of local, popular radio programs from the stage; introduce more "life, color and glamour" into the theatre to make it more attractive.

Further Recommendations

In the second classification, a plan is developed whereby the exhibitor can directly contact the people in his neighborhood, by instituting a house-to-house canvass, using the questionnaire method to determine how many people go to the movies, their preferences, their names and addresses. With this information first hand, the exhibitor can directly contact those individuals who do not attend the theatre, and, it is suggested, he can write personal letters to them enclosing special passes, inviting them to attend his theatre. In spite of the general objection to passes, Mr. Adams and Mr. O'Donnell contend that in this instance, a free pass will do more good than harm in the long run.

In the third and last classification, the executive set forth the need for the industry as a whole to do an ambitious, well-planned institutional advertising and public relations campaign. Aware of the many difficulties which may prevent the development of such a campaign on a national scale, they advocate regional break-downs, whereby managers in certain well-populated sections can get together, pool their ideas and resources and set in motion a sure-fire public relations plan.

Other suggestions presented in the study included ideas for contest, prize awards, quiz programs, merchandising tie-ups with local business men, talent shows, carnival nights and comedy give-aways.

Following up the theory that 32 million persons who are financially able do not attend movies, exhibitors will be interested in recently published statistics showing where the nation's buyers are concentrated.

According to figures published in, "Population and Its Distribution," compiled by J. Walter Thompson Company, a New York advertising agency, and published by Harper & Bros., residents of 13 states, in which 58 per cent of the country's total population reside, buy more goods and services than all the other 35 states combined. Moreover, approximately three-fourths of the nation's individual federal income taxpayers live in these states, which are: California, Connecticut, Illinois, Indiana, Massachusetts, Michigan, Maryland, New Jersey, New York, Ohio, Pennsylvania, Texas and Wisconsin.

Statistics show that 68.19 per cent of all residence telephones are located in these states, as are 63.26 per cent of the total passenger automobiles and 63.38 per cent of home radios.

The deduction follows that the greatest concentration of people who can afford to go to the movies reside in the 13 states mentioned.

Exhibitors who operate in the other 35 states may do well to study the recommendations presented by the Interstate Circuit executives, for it may be that they, as well as other exhibitors who are concerned with the problem of bringing some of the 32 million persons back into movie houses, will profit from utilizing the ideas suggested in the Adams-O'Donnell study.

Philadelphia Papers Urge Public To Take Vacations at Movies

Philadelphia newspapers, concerned over the prospect of a cut in theatre advertising appropriations during the Summer, have joined with exhibitors in trying to halt any slump at box-offices.

A series of institutional house ads have been spotted throughout the paper by *The Evening Bulletin,* to direct greater attention of the reader to amusement pages. Started last Saturday, the ads read:

"Ever Try a Movie Vacation?

"The cost is counted in pennies, not dollars. It's apt to take you to the farthest corners of the earth. It's bound to show you unusual scenes and interesting people. And you can have it not far away from your own home—at the movies.

Also this week, a tie-in was made by *The Philadelphia Record* for its $12,500 Rebus Puzzle Contest with Sidney E. Samuelson, business manager of Eastern Pennsylvania Allied. Although the puzzle contest started on May 12th, display space is used prominently in all editions this week that all Allied member theatres will distribute to their patrons the first five weekly series of Rebus Puzzles to enable them to get up to date in the contest.

The full-page ads list all the cooperating theatres and current programs, the copy emphasizing:

"If you haven't entered The Record's new Rebus Contest, don't fail this week to visit your neighborhood theatre, listed below with its program of movies for the week. You'll see a swell movie, secure all the puzzles to date absolutely free, and get started toward a cash fortune."

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Tight Shoes

(Universal)

Fun in the Runyon Manner

Remember "Broadway Bill"?

Remember "Little Miss Marker"?

Those pictures were Damon Runyon on the screen.

Those pictures were money in the bank.

This picture is Damon Runyon on the screen, somewhat more the "Broadway Bill" Runyon than the "Little Miss Marker" Runyon, and if it isn't money in the bank a houseful of Glendale Californians must have experienced a mass attack of laughing-gas last Friday night.

They were screaming, these Glendale Californians, when they weren't catching their breath in the two or three interludes provided them for that purpose, and a considerable number of Runyon-isms probably as funny as those that came through the uproar were lost in the laughter. The rafters of the theatre, exposed to more previews than all the others in Southern California these past several weeks, were vibrating an echo sweeter than music to the collective ear of press and profession present to share the merriment with the natives. It was no atmosphere in which to discuss declining grosses and nobody did.

The picture, produced by Jules Levey and directed by Albert S. Rogell, presents a collection of Runyon-type citizens of a big town in various degrees and conditions of conflict. These citizens, all of them sharply characterized, include the venal politician, the bosses of the rackets, declared and undeclared, a managing editor who makes his own news in behalf of circulation, a blundering thug and his bumbling associates, a show girl as hard outside and human inside as he is, two young people who get caught up in the mad doings of these citizens, and assorted others. The details are told on page 134 of the Product Digest. The story is unimportant in comparison to the telling it receives at the hands of producer, director and a cast that misses nary a trick.

In common with the other pictures that have been based upon the Runyon writings—and far too few they've been, according to a reading of the profit record—this one is rough, slangey, impolite, rowdy and totally lacking in gloss and glitter, but clean as a hound's tooth and a lot sharper.

Brod Crawford as a Broadway bully and Binnie Barnes as a battling show-girl who bounces him around set new highs for themselves in the field of comedy.

Previewed at the Alexander theotre, Glendale, to a response, described above, promiseful of a brilliant box office future.—WILLIAM R. WEAVER.

Produced by Mayfair. Distributed by Universal. Jules Levey, producer. Albert S. Rogell, director. Story by Damon Runyon. Photographed by Edlwood Bredell. Edited by Otto Ludwig. P.C.A. certificate No. 7389. Release date, June 13, 1941. Running time, when seen in Glendale, 67½ minutes. General audience classification.

CAST

Jimmy.....John Howard
Sybil.....Binnie Barnes
Speedy.....Brod Crawford
Ruth.....Anne Gwynne
Amalfi.....Leo Carrillo
Grover.....Samuel S. Hinds
Okay.....Shemp Howard
McGrath.....Richard Lane
Mrs. Rupert.....Sarah Padden
Blooch.....Ed Gargan

Out of the Fog

(Warner Brothers)

Oppression on the Waterfront

This is a sombre study in oppression of the weak by the strong, presented in terms of a petty racketeer's operations on the Brooklyn water front. It is from the stage play, "The Gentle People." Produced proficiently by Henry Blanke, and directed by Anatole Litvak with emphasis on brutality and suffering, the film stresses moods and characters, castings being such as to allow each principal to record impressive portrayals.

John Garfield plays a sadistic racketeer preying upon owners of small boats, vending protection against himself, making the character wholly reprehensible. Ida Lupino plays an impressionable girl enamoured of the racketeer although knowing his depravity, making a somewhat incredible character credible. Thomas Mitchell plays a poor tailor persecuted by the racketeer to the point of seeking escape via murder, John Qualen playing his partner in ownership of a small boat.

Incidents in the story, which ends with accidental death of the villain, are detailed on page 147 of the Product Digest.

A finely produced picture, it is heavy in tone and theme, a study of crime and its consequences, exposing the evils of racketeering and suggesting, in a screen foreword, that the gangster's doings in this picture are typical of offenses being committed on a large scale throughout the world at this time.

A commanding picture, on artistic grounds, it is of unpredictable box office calibre.

Previewed for press and profession at Worners' Beverly Hills theatre, the film evoked proise for individual performances and discussion, obout 50-50, *regarding its commerciol possibilities.*—W. R. W.

Produced and distributed by Warner Brothers. Associate producer, Henry Blanke. Director, Anatole Litvak. Photographed by James Wong Howe. Edited by Warren Low. P.C.A. certificate No. 7091. Release date, June 14, 1941. Running time, when seen in Beverly Hills, 85 minutes. Adult audience classification.

CAST

Stella Goodwin.....Ida Lupino
Harold Goff.....John Garfield
Jonah Goodwin.....Thomas Mitchell
George Watkins.....Eddie Albert
I. Propotpin.....George Tobias
Olaf Johnson.....John Qualen
Florence Goodwin.....Aline MacMahon

Saddlemates

(Republic)

Western

Republic's hard-riding trio, The Mesquiteers, are at it again—repelling the forces of evil and providing excellent western entertainment in the doing. The Mesquiteers—Robert Livingston, Bob Steels and Rufe Davis—are supported by Gale Storm, the girl in the case, and Peter George Lynn, who holds down the villain spot.

The Mesquiteers here are Rangers whose particular task it is to seek an elusive Indian chieftain, who is stirring up trouble. The boys return from one of their scouting expeditions to discover that a change in boundaries has placed their district in the hands of the U. S. Army. They are transferred to an army post, and are about to resign, having no desire to be soldiers, when they meet the Colonel's daughter. From there in the Mesquiteers have plenty of adventure and climax things by saving the Colonel's wife and young son from a wagon train that is being raided by Indians.

Rufe sings one novelty song, entitled "Just Imagine That," written by Smiley Burnette, himself a western comedian of some repute.

Reviewed in a projection room.—J. R. B.

Produced and distributed by Republic. Associate producer, Louis Gray. Directed by Les Oriebeck. Based on characters created by William Colt MacDonald. Production manager, Al Wilson. Photography, William Nobles. Editor, Tony Martinelli. Musical Score, Cy Feuer. P.C.A. Certificate No. 7321. Running time, 55 minutes. Release date, May 26, 1941. General audience classification.

CAST

Stony Brooks.....Robert Livingston
Tucson Smith.....Bob Steele
Lullaby Joslin.....Rufe Davis
Susan Langley.....Gale Storm
Colonel Langley.....Forbes Murray
Lt. Manning.....Cornelius Keefe
Le Roque / Wanechee.....Peter George Yynn

Man Hunt

(20th Century-Fox)

Anti-Nazi Melodrama

This is a heavy and starkly melodramatic story about the functioning of the Nazi secret service in Germany and in England from July, 1939, to the invasion of Poland. It is a richly produced picture outspoken in its adverse references to Hitler and blunt in its presentation of brutality, cruelty, cunning and perseverance attributed to the agents of the Reich.

The central character is a British big game hunter apprehended at the opening of the film while aiming a loaded rifle at Adolf Hitler, who is seen on the balcony of his palace at Berchtesgaden. Offered his freedom in exchange for his signature to a declaration that he was attempting to assassinate Hitler on orders from the British government, he refuses to sign and is tortured, finally escaping to England when an attempt to kill him fails. Agents of the Reich pursue him to London and to a cave in a rural area where, trapped by them, he escapes again, recovers from wounds received, and finally is flown over Germany, after the outbreak of the war, to be dropped down by parachute, with an assignment to assassinate Hitler.

Walter Pidgeon gives a powerful performance as the Briton, George Sanders an equally impressive one as chief of the Nazi secret service. Joan Bennett is effective as a girl of the London streets who aids the Briton in escaping and is killed by his pursuers.

Production values obtained by Kenneth MacGowan, give the picture suspense, and direction by Fritz Lang generates a steady tension. The story was published in the *Atlantic Monthly* under the title "Rogue Male," and was a best selling novel.

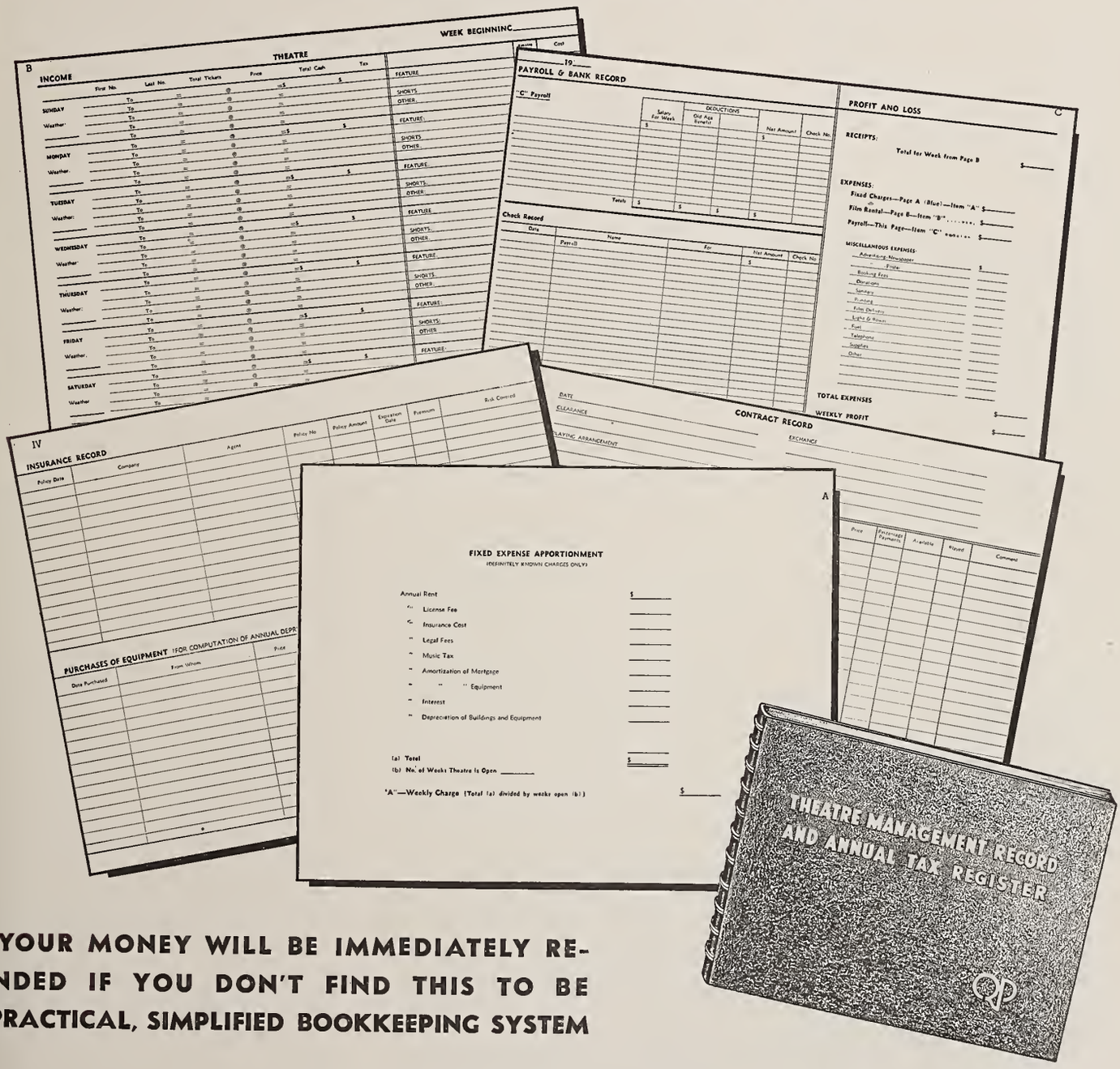
Previewed in o studio projection room to a small group of journalists who displayed close interest in the subject matters and exchanged fovorable comments on individual performances. —W. R. W.

Produced and released by Twentieth Century-Fox. Fritz Lang, director. Associate producer, Kenneth MacGowan. Based on the novel "Rogue Male" hy Geoffrey Household. Music, Alfred Newman. Director of photography, Arthur Miller. Art directors,

(Continued on page 38)

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REVIEWS OF FEATURE PRODUCT

(*Continued from page 36*)

Richard Day, Wiard B. Ihnen. Set decorator, Thomas Little. Film editor, Allen McNeil. Costumes, Travis Banton. Sound, Eugene Grossman, Roger Heman. P.C.A. No. 7319. Release date, June 20, 1941. Running time, when seen in Hollywood, 105 minutes. General audience classification.

CAST

Captain Thorndike.....Walter Pidgeon
Jerry.....Joan Bennett
Quive-Smith.....George Sanders
Mr. Jones.....John Carradine
Vaner.....Roddy McDowall
Doctor.....Ludwig Stossel
Lady Risborough.....Heather Thatcher
Lord Risborough.....Frederick Worlock
Captain Jensen.....Roger Imhof
Whiskers.....Egon Brecher

West Point Widow

(Paramount)

Comedy

"West Point Widow," first of the Paramount pictures to come from the new Sol C. Siegel unit, is a comedy dealing with the attempts of a nurse, whose baby is born after annulment of her marriage to a West Point cadet, to take up her marriage again after he graduates, only to find happiness with another husband.

The production is in the category of lightweight program material.

Anne Shirley as the nurse, Richard Carlson as the doctor whom she finally marries, and Richard Denning as the cadet whose love for the girl has grown cold during the two years, and who is kept in the dark about the birth of his child, enact the principal roles. Their support includes Maude Eburne, in an outstanding comedy characterization as a slatternly landlady; Frances Gifford, Janet Beecher, Cecil Kellaway.

Robert Siodmak, European director, makes his American debut with "West Point Widow." Colbert Clark was Mr. Siegel's associate.

Previewed at the Paramount studio projection room where a press audience laughed, not too heartily, at the comedy.—V. K.

Produced and distributed by Paramount. Produced by Sol C. Siegel. Associate producer, Colbert Clark. Directed by Robert Siodmak. Photographed by Theodor Sparkuhl. Art direction by Hans Dreier and Haldane Douglas. Edited by Archie Marshek. Assistant director, C. C. Coleman, Jr. Dialogue direction by F. Hugh Herbert. P.C.A. Certificate No. 7131. Running time, when seen in Hollywood, 63 minutes. Release date, June 20, 1941. Adult audience classification.

CAST

Nancy Hull.....Anne Shirley
Jimmy Krueger.....Richard Carlson
Rhody Graves.....Richard Denning
Daphne.....Frances Gifford
Mrs. Willits.....Maude Eburne
Mrs. Graves.....Janet Beecher
Dr. Spencer.....Cecil Kellaway

The Nurse's Secret

(Warners - First National)

Murder Melodrama

In its transposition from the pages of fiction to the motion picture screen this Mary Roberts Rinehart story has not lost any of the thrills or suspense common to the work of the mystery writer, but rather has been enhanced by its transfer. With Lee Patrick as the nurse assigned to the house of mystery to aid an ailing dowager, and Regis Toomey as the police inspector solving a murder committed in the residence, director Noel M. Smith has kept the air of mystery predominant. Romance between Miss Patrick and Toomey, and dry humor on the part of the former are subordinate elements which aid in the progression of the theme.

The plot itself is novel in its presentation and concerns a murder and the usual number of suspects, each of whom might profit from the crime. With the aid of the nurse, who also becomes implicated, the police official introduces new suspects giving the audience an opportunity to match their collective wits against those of the film detective and the nurse.

Supporting the stars are Julie Bishop as the secretary to the lawyer handling the estate, Ann Edmonds and George Campeau, arrested for the murder, Clara Blandink, aunt of the victim who feigns sickness, Leonard Mudie in the role of the house butler and the most likely suspect, and Charles D. Waldron and Charles Trowbridge.

Reviewed at the Rialto theatre in New York attended by an afternoon audience, who watched attentively.—GEORGE SPIRES.

Produced and distributed by Warner Brothers-First National. Jack L. Warner in charge of production. Directed by Noel E. Smith. Based on a story by Mary Roberts Rinehart. Director of photography, James Van Trees; A.S.C. Art director, Stanley Fleischer. Dialogue director, Eddie Blatt. Film Editor, Doug Gould. Sound by Dolph Thomas. Gowns by Howard Shoup. Makeup artist, Perc Westmore. Running time, 65 minutes. P.C.A. Certificate No. 7193. Release date, May 24th, 1941. General audience classification.

CAST

Ruth Adams .....Lee Patrick
Inspector Tom Patten.....Regis Toomey
Florence Lentz.....Julie Bishop
Paula Brent .....Ann Edmonds
Charles Elliott.....George Campeau
Miss Juliet Mitchell.....Clara Blandick
Dr. Stewart.....Charles D. Waldron
Arthur Glenn .....Charles Trowbridge

Knockout

(Warners - First National)

Prizefight Melodrama

As the title implies "Knockout" is a story of the pugilistic art, and also a story that has been told before on the screen with variations. It is a simple story but like many of its predecessors it has been produced and directed within its limits and presented as entertainment for its worth.

Arthur Kennedy and Olympe Bradna are cast as struggling newlyweds trying to save enough money to open a health farm. When the husband loses his job he is forced to make a living by prize fighting. From that point the story develops through his varying degrees of success, his romance with a female sports writer, and his eventual downfall.

William Clemens, the director, has kept the plot within its confines and in so doing presents an interesting story of romance and pathos and eventual happiness sprinkled throughout with humor and simple comedy on the part of Cliff Edwards.

With Virginia Field, Anthony Quinn, Cornel Wilde and others who will be recognized by theatre patrons, fans who enjoy the above mentioned elements should find entertainment here, while boxing enthusiasts will be pleased with the many scenes of "in-the-ring" bouts and "behind-the-scenes" activities of the boxing game.

Reviewed at the Brooklyn Strand theatre at a late afternoon screening to an audience who watched with interest.—GEORGE SPIRES.

Produced and distributed by Warner Brothers-First National. Jack L. Warner in charge of production. Directed by William Clemens. Associate producer, Edmund Grainger; Director of photography, Ted McCord; A.S.C. Art director, Stanley Fleischer; Dialogue director, Gene Lewis. Film editor, Doug Gould. Sound by Dolph Thomas. Gowns by Damon Giffard. Makeup artist, Percy Westmore. Running time, 73 minutes. P. C. A. Certificate No. 6949. Release date, March 29th, 1941. General audience classification.

CAST

Johnny Rocket.....Arthur Kennedy
Angela Grinnelli .....Olympe Bradna
Gloria Van Ness.....Virginia Field
Trego .....Anthony Quinn
Pinky.....Cliff Edwards
Tom Rossi .....Cornel Wilde

The Richest Man in Town

(Columbia)

Pastoral Comedy-Drama

Apart from two sickbed sequences in which Frank Craven and Edgar Buchanan deliver sound entertainment by sheer force of talent, this small town comedy-drama produced at relatively small expense offers little challenge to interest or attention. Good as they are, in themselves, these interludes are hardly enough to sustain appeal of a story lacking in plausibility and suspense.

Craven and Buchanan portray a small town banker and editor, respectively, who have been friendly enemies since boyhood and find themselves divided on the question of whether the community should support a summer (barn) playhouse. Roger Pryor, as an itinerant impresario, and Eileen O'Hearn, as the editor's daughter, work out a romance while the oldsters are conducting their feud, which ends at the death of one of them.

Essentially a character study, the film suffers from lack of coordination, coherence, and care in the making.

Previewed at the studio for a press audience which sat silently through it and as silently stole away.—W. R. W.

Produced and distributed by Columbia. Produced by Jack Fier. Directed by Charles Barton. P.C.A. certificate No. 7227. Release date, July 12, 1941. Running time, when seen at studio, 69 minutes. General audience classification.

CAST

Abb Crothers.....Frank Craven
Pete Martin.....Edgar Buchanan
Mary Martin.....Eileen O'Hearn
Tom Manning.....Roger Pryor
Jack Leslie.....Tom Dugan

The Get-Away

(Metro-Goldwyn-Mayer)

Cops and Robbers

Exhibitors and their patrons alike will be remembering the plot of this picture—a story concerning the young FBI investigator who poses as a criminal, helps a notorious killer escape from prison in order to track down his gang, and then complicates matters by falling in love with the gangster's sister, who is as innocent as he is guilty.

Robert Sterling appears as the Federal agent, Charles Winninger as a doctor devoted to alcohol and his outlaw patients, Donna Reed as the romantic interest, Henry O'Neill as a warden and Dan Dailey, Jr., as the criminal.

Produced by J. Walter Ruben and directed by Edward Buzzell, the film balances its action sequences with humor deriving from the Winninger performance and with the romance as indicated.

Previewed at a studio projection room to a small press audience which found individual performances up to par, but the effort as a whole long for its subject matter.—WALTER SELDEN.

Produced and released by Metro-Goldwyn-Mayer. Edward Buzzell, director. Walter Ruben, producer. Director of photography, Sidney Wagner. Musical score, Daniele Amfitheatrof. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associate, Wade B. Rubottom. Set decorator, Edwin B. Willis. Wadrobe, Kalloch. Film editor, James E. Newcom. P.C.A. No. 7371. Release date June 13, 1941. Running time, when seen in Hollywood, 89 minutes. General audience classification.

CAST

Jeff Crane.....Robert Sterling
Dr. Josiah Glass.....Charles Winninger
Maria Theresa O'Reilly.....Donna Reed
Warden Alcott.....Henry O'Neill
Sonny Black.....Dan Dailey, Jr.
Jim Duff.....Don Douglas
"Moose".....Ernest Whitman

THE HOLLYWOOD SCENE

Up Again

Although three fewer films were completed this week than last, production as a whole rose, with 42 pictures shooting and 12 started. Additionally, 33 were being prepared against the 29 of last week.

Eleven were completed, and 82 were being edited, this last four less than in the week before.

The week's tabulation:

COMPLETED

COLUMBIA
Mr. Jordan Comes to Town

MGM
Barnacle Bill

PARAMOUNT
Birth of the Blues
Among the Living
Sheik of Buffalo Butte

RKO
Untitled Tim Holt

REPUBLIC
Hurricane Smith
Gangs of Sonora

20TH-FOX
Belle Starr

UNIVERSAL
San Antonio Rose

WARNERS
Dive Bomber

STARTED

COLUMBIA
The Medico Rides

MGM
Untitled Dr. Kildare
Honky Tonk

MONOGRAM
Fugitive Valley

PARAMOUNT
Reap the Wild Wind
Timber Wolves

REPUBLIC
Ice-Capades

ROACH (UA)
Niagara Falls

20TH-FOX
Marry the Boss' Daughter

UNIVERSAL
The Masked Caballero

WARNERS
Nine Lives Are Not Enough
The Maltes Falcon

SHOOTING

COLUMBIA
Our Wife
Texas
Tonight Belongs to Us
Ladies in Retirement
You'll Never Get Rich

GOLDWYN (RKO)
The Little Foxes

KORDA (UA)
Lydia

MGM
Young Americans
The Yearling
Untitled Andy Hardy
Smilin' Through
Ringside Maizie

MONOGRAM
City Limits

PARAMOUNT
Sullivan's Travels
Bahama Passage

RKO
Devil and Daniel Webster
Look Who's Talking
Mexican Spitfire's Baby

REPUBLIC
Under Fiesta Stars

20TH-FOX
A Yank in the R.A.F.
Charley's Aunt
Wild Geese Calling

UNIVERSAL
Almost an Angel
Mob Town
Raiders of the Dust
I, James Lewis

SMALL (UA)
International Lady

WARNERS
Navy Blues
The Smiling Ghost
Law of the Tropics

No short subjects were started or completed.

▽

Sound technicians in Hollywood last week turned their attention to silk taffeta, shoe socks and chipped cork. In the interest of improving acoustics and eliminating extraneous noise on sound tracks, they recommended various changes in current production tactics. The austerely named Subcommittee to Investigate Set Acoustic Problems of the Research Council of the Academy of Motion Picture Arts and Sciences, after studies and experiments of several voted in favor of:

Substitution of cellanese taffeta for silk taffeta in women's dresses.

Requiring film dancers to wear socks over their shoes.

Replacement of gravel in walks and driveways with chipped cork which looks the same and is silent.

Included in the subcommittee's report, which was distributed throughout the studios, were recommendations for set designing changes. Among these were:

Construction of all alcoves, window recesses, dormer windows, ceiling pieces of cloth (to be painted only with water colors) to eliminate "boominess."

Parallel walls in small sets should be avoided unless opposite walls are made of cloth, or easily removable.

All four wall sets should be eliminated, or if not possible, at least two of the walls should be removable. If such construction is not possible at least two of the opposite walls should be of soft material.

The treads of all stairways should be covered with soft material.

Use of glass in windows should be kept to a minimum.

The noise from artificial rain striking metal roofs often causes trouble and the use of such roofs, unless treated with a tar coating, should be avoided.

Where it is necessary in a shot that rain strike a window pane, use of an additional window pane located adjacent to, and outside, the regular window pane, is recommended.

SHORTS BOOM AT WARNERS

Busier than at any time in its history is the Warner short subjects department, where this week eight subjects were being edited and five others were shooting or being prepared.

Before the cameras are "The Tanks Are Coming", Technicolor preparedness subject, and an anti-aircraft subject. In preparation are "La Boheme", in Technicolor, directed by Jean Negulesco, "Minstrel Days" and "Ice Frolics", the latter two being two-reelers.

In the cutting room are "Miracle Makers", "Carioca Serenaders", "Dick Himber and His Band", "Salmon Fishing", "Monsters of the Deep", "Hobbies of the Stars", "Valley of Heroes", "Glenn Gray and His Casa Loma Orchestra".

Teamwork

Set to start shooting shortly is "Ride 'Em Cowboy," fourth of the Universal Abbott and Costello pictures which are currently bright spots in a Hollywood very much depressed about falling theatre receipts.

As in the case of preceding films starring the two comedians, a production group of three men will collaborate on this latest of the Abbott and Costello pictures, and will also continue to function in similar capacities on succeeding features. The trio is composed of Alex Gottlieb, associate producer; Arthur Lubin, director, and John Grant, writer of the Abbott and Costello gags and dialogue.

The great success of the comedians' films is attributed in large measure by Mr. Gottlieb to the spirit of cooperation existing among the two acting principals and the production group.

Gottlieb's former experience fits neatly into the Universal pattern of making films with the primary purpose of pleasing exhibition. Entering the newspaper field after attending the University of Wisconsin, he then became publicity director of the New York Paramount Theatre, a post he held from 1930 to 1933. In 1934 and 1935 he was advertising manager of United Artists, and for the next two years performed similarly on behalf of Columbia.

Hollywood beckoned then, and the young man (he's just 34 now), became Walter Wanger's publicity director. From that he went to free lance screen writing, and it was as a writer that he went to Universal a year ago. After working on the script of "Buck Privates" with Grant, Gottlieb was made associate producer. Meanwhile, collaborating with Edmund Joseph, he had written the stage play, "Separate Rooms," and also has a new play slated for New York.

After "Buck Privates" was completed, but before its release, work was started on "Oh, Charlie," second of the Abbott-Costello ventures. When the returns from the first started to roll in, however, it was decided to add production value to the new film.

The remarkable record of "Buck Privates" is most simply indicated by the figures involved. The picture cost in the neighborhood of $200,000 and to date has grossed over $1,000,000. "In the Navy" is reportedly surpassing this record; having been given a budget of approximately $450,000, with succeeding pictures starring Abbott and Costello to be mounted on commensurate scales.

"Oh, Charlie" will be the next released, following "In the Navy," and then will come "Ride 'Em Cowboy," another Service picture based on aviation, and a murder mystery with a Radio City background, tentatively titled "Whodunit?" If the title was to be applied to all the pictures as a group, the answer might well be "Teamwork."

JERSEY, CAROLINA, VIRGINIA AND INDIANA UNITS CALL CONVENTIONS

Myers, Cole, Samuelson To Address Atlantic City Session; Carolina Owners To Meet June 29th to July 1st

While the Motion Picture Theatre Owners of America at Los Angeles were thrashing out motion picture problems from the national viewpoint (see MPTOA-PCCITO convention story, pages 13, 14 and 15) state and regional exhibitor organizations were engaged in, or contemplating discussion of local problems at meetings in New Jersey, Virginia, the Carolinas and Illinois.

New Jersey Allied Meets In Atlantic City

"What's Wrong with the Theatre Business?" at midweek was occupying the attention of the Allied Theatre Owners of New Jersey, meeting at the Ritz-Carlton Hotel, Atlantic City, on Wednesday, Thursday and and Friday, for their 22nd annual convention. The convention, presided over by Lee Newbury, president of Jersey Allied, centered its attention on the causes of boxoffice lags in the fact of increasing payrolls, record industrial and governmental spending, and the rising money turnover recorded by bank clearances and Federal Reserve reports.

Meeting in conjunction with state gathering were members of Allied's eastern regional directorate. Abram F. Myers, national general counsel of Allied, Colonel H. A. Cole, president, and Sidney Samuelson, member of the national executive committee, were in attendance and scheduled to speak at the state meeting.

The convention opened Wednesday with registration and an afternoon meeting of the state directors followed by a general session of all the delegates, to hear committee reports and submit nominations for the election of state officers and directors. Thursday's business session was to feature reports by Colonel Cole, Mr. Myers and Mr. Samuelson on the national exhibition picture as it related to state and local problems.

Mr. Samuelson was to disclose progress on the National Allied's campaign by poll to determine public film tastes. There was also to be important discussion of the work done by the organization's Information Department.

Friday morning the Eastern Regional Conference was scheduled for 10 A.M. followed by a luncheon for the eastern directors. At the general session in the afternoon sales managers of the major distributors were to talk on sales and distribution problems, and plans for operation under the consent decree. Final committee reports were to be received and elections held to choose new officers of the state association. A testimonial banquet for Mr. Newbury was to close the convention on Friday evening.

The convention committee includes Louis Gold, Harry H. Lowenstein, and Irving Dollinger.

Indiana Associated Meets June 17 to 19

The Associated Theatre Owners of Indiana will meet for their annual mid-summer industry forum on June 17, 18, and 19 at the Potawatomi Inn, Pokagon Park, Lake James. According to Marc J. Wolf, chairman of the convention committee the session is to combine a vacation with a discussion of motion picture business in the midwest area.

The first business session will be called to order by Mr. Arrington at 10:00 o'clock Monday morning. Mr. Arrington, as well as Ed Kuykendall, national president, will discuss the MPTOA convention and its decisions at Los Angeles. The afternoon business session is to be for members of the Association only. Several important subjects are to be discussed including, "New Buying Setup" and "Whether It Is Advisable For Exhibitor To Buy More Than One Block of Pictures at a Time," "What To Do About High Bracket Pictures?", "If Ten Or More High Bracket Pictures Instead of Five Or Six, What Then?", "What the Government Expects of Theatres in the Defense Program" and other subjects. The meeting is later to be thrown open with members from the floor invited to participate in the discussion of important problems.

A banquet and dance are scheduled for Monday night. The entertainment for the banquet is being arranged by T. D. Kemp, Jr., of Charlotte, N. C., assisted by George Carpenter of Valdese, N. C.

A golf tournament on Sunday afternoon, a "blind bogey" event arranged by Alton Craver of Charlotte and tour of the Brookgreen gardens head the social program. Mrs. Runa Curtis, of Liberty, N. C., is arranging cards and other entrtainment for the wives of delegates.

NOW CHINESE FILMS FLOOD PHILADELPHIA

Mrs. Edna R. Carroll, Pennsylvania Censor Board Chairman, claims the censors are being swamped with Chinese picture importations. For the first five months of the year, the board has reviewed and passed 12 Chinese pictures, twice as many as had been reviewed during the entire 1940 year. Increase in exhibition of Chinese pictures in Pennsylvania is due to the increased activity of the China Aid Committee in Philadelphia. While there is no theatre in the territory booking such films, the pictures are presented regularly in private halls in Philadelphia's Chinatown district.

Announcing that the State board is now being "extra-vigilant" in reviewing all foreign films, Mrs. Carroll disclosed that the majority of such pictures submitted to the board are Chinese and Italian. Most of these are musicals.

Illinois Allied Backs Single Bill Legislation

Allied of Illinois meeting at Chicago on June 4th in the Congress Hotel voted an all out campaign for the elimination of double features and at the same time endorsed the Sandquist bill, pending in the Illinois legislature, which cuts program time to 135 minutes. Jack Kirsch presided at the meeting which was attended by representatives of 200 theatres. The independent theatres operators have turned to the support of the bill with telegrams and letters to local representatives and senators at Springfield.

Mr. Kirsch, on Tuesday, called a special meeting to be held before the weekend with local exhibitors showing triple features, in an effort to eliminate the practice. He said the group also is against any admission price cuts, adding: "Our entertainment is being sold cheap enough as it is without cutting prices." Mr. Kirsch said he would invite the press and distribution representatives to a special meeting next Wednesday at which the general discussion topic will be "What's wrong with the picture business."

Meanwhile larger circuit managers and theatres affiliated with distribution companies have barraged the capitol with wires and letters urging defeat of the law. Balaban and Katz managers assert that their counsel have assured them that the law is unconstitutional. Many are urging the public to protest against its passage.

A vote probably will be taken late this week in the Illinois general assembly on the Sandquist bill limiting the length of showings to 135 minutes unless there is a fifteen minute intermission every hour. The bill is at the passage stage in the lower House of the assembly and indications are that it stands a more than even chance of passage.

If the measure is approved by the House, its fate is questionable in the Senate. A factor in favor of the industry groups urging defeat of the bill is the pending adjournment of the Assembly, set for June 30.

Should the measure get through the lower chamber, opposition exhibitors hope it will be lost in the last minute shuffle in the Senate during the closing days of the session.

The threatened passage of bills levying a 10 per cent state amusement tax and a state wage and hour law, both of which would have vitally affected the industry, was removed last week. Both bills were killed in committee and there is little chance that they will be revived.

Two other measures in which exhibitors are interested, however, still are pending in the Assembly. One would create a state board of censors and the other would ban Ascap in Illinois. Observers believe that both of these bills will be killed in committee within the next two weeks.

Carolina Theatre Owners Will Hear MPTOA Report

C. H. Arrington, president of the theatre owners of North and South Carolina announces that the organization will hold a "Work and Play" convention at the Ocean Forest hotel, Myrtle Beach, S. C., on June 29th and 30th and July 1st. Advance reservations indicate a record attendance he said, for the discussions of southern motion picture problems and the receipt of reports from delegates to the MPTOA national convention at Los Angeles.

Virginia MPTO Calls Mid-July Convention

Virginia Motion Picture Theatre Owners will meet for their mid-summer convention on the weekend of July 12, 13, and 14 at the Chamberlain Hotel, Old Point Comfort, Sydney G. Gates, general chairman of the session, announced this week. Reservations are already being received for the combined business and vacation session.

Independent exhibitors of the area met last week in Chippewa Falls, Wisconsin, for a discussion mainly centered about the business slump, and on developments in Minnesota. One attendee was E. L. Peasley, president of Northwest Allied, who expressed optimism regarding exhibitor status under Minnesota's anti-decree bill.

Observers reported a consensus that interests of economy, houses in smaller towns should close three days per week, and that an exhibitor with more than one house might well close one during the present period.

PRODUCERS MEET LABOR'S DEMANDS ADDING 3 MILLIONS TO FILM COSTS

Back Salaries Sought under Wage-Hour Law To Be Paid; Negotiations on New Union Proposals Start This Week

Hollywood producers, facing demands from their studio workers for increased wages and adjusted hours under the Wages and Hours law, capitulated this week on one front: back and overtime wages. They agreed on Tuesday to pay $3,000,000 in such salaries and wages to employees covered by the Wages and Hours Act and thus eliminated the possibility, threatened by business agents of studio unions, of multiple civil suits.

The producers' decision was announced by Pat Casey and Fred Pelton, producers' labor representatives, after they had met with business agents of the ten studio unions of the International Alliance of Theatrical Stage Employees. The conferees were to meet again Thursday for discussion of the 16-point demands of the unions, presented some time ago, concerning new wages and hours adjustments. The union agents have set July 1st as a deadline for meeting the proposals.

While the producers' decision to pay the back and overtime money ended the prospect of litigation, their representatives are said to have noted the producers had no legal obligation to pay the studio workers; only a moral one.

Awaited anxiously for several years—ever since the U. S. Wages and Hours Act went into effect—the complete, officially approved classification of 545 types of employees in motion picture production was announced last Thursday in Hollywood, to go into effect on Monday.

Unions Recommended Suits

The report, approved by Wages-Hours Administrator Philip B. Fleming, recommended that no examination of the studios' records to determine liability under the act be made until after next Monday.

Business agents of ten locals, belonging to the IATSE, had unanimously adopted a resolution under which they proposed to file suits, or instruct their individual members to do so, against the studios, both major and independent, for overtime pay for the hours worked weekly in excess of 44, 42 and 40 hour week limitations set by the Act.

The move had placed producers in the peculiar position of having lived up to union contracts calling in some cases for a 54 hour week, in others for 48 and other periods, and being penalized for so doing. A section of the Fair Labor Standards Act provides that if an employee established violation of the law by the employer, the latter must pay double the amounts due.

Decision as to procedure, following official announcement of the classifications, has not yet been made by other unions. The IATSE action was taken several hours after Merle D. Vincent, chief of the hearings and exemption section of the Wages and Hours division of the Department of Labor, officially disclosed the approval of his report.

Changes in the recommendations of Eldred M. Cocking, special analyst who spent months on his survey, were made in seven of the 514 classifications agreed upon by both producers and employes; determination of 24 groups on which both producers and unions offered evidence at a Los Angeles hearing conducted by Mr. Vincent was made; and definition of seven other disputed crafts, on which no evidence was offered, were automatically accepted. The animated cartoon field, treated as a separate unit in the report and with 40 groups of workers, had two disputed crafts whose status was established.

Two days after the Vincent announcement in Los Angeles, heads of the various studios met with Y. Frank Freeman, president of the Association of Motion Picture Producers, and studied the exemptions and non-exemptions, the rising costs of production, and the decrease in national theatre attendance.

Also of primary interest at the session was the resume presented by Fred Pelton, a producer labor contact officer, of the demands of the screen actors', writers' and directors' guilds, as well as those of other unions and guilds, for revisions, upward of course, of wages and working conditions.

Casey in Hollywood

Pat Casey, chief producer labor contact, returned last week to his Hollywood desk after several weeks in New York, and waded into the negotiations confronting him.

In recommending no examination of the studios' books be made prior to next Monday Mr. Vincent stressed that this in no way affected the right of employees to bring suit against the producers.

"This recommendation was made for the following reasons," he said. "Many of the job classifications involved in the survey are peculiar to the motion picture industry. Some of them are not basically different from craftsmen to be found in other industries, but, nevertheless, have aspects and functions which distinguish the duties involved from the work performed by such craftsmen in other industries. Others are peculiar to the moving picture industry alone. The rates of pay and hours of work which are typical in the foregoing job classifications and in the motion picture industry have long been established by collective union agreements and do not in many respects correspond to standard rates found elsewhere.

"Previous to establishing the classifications recommended herein, there was much uncertainty in the minds of the producers and the unions respecting the exempt or non-exempt status of the work performed. This uncertainty extended to a considerable number of classifications. The fact that many of these classifications of positions were distinguished in their nature or functions from jobs found in other industries made it necessary to make a scientific survey and analysis of all jobs and positions in the industry, as a basis for determining their exemption status. The survey and analysis made by the division for this purpose required the better part of a year's time. Then followed a hearing to afford both producers and the unions an opportunity to file objections to the classifications recommended by the survey analyst. Following such hearing, additional time was required by me for the preparation of these recommendations.

"In view of the collective union contracts, wage rates and working hours prevailing in the industry, the uncertain status of some of the positions and the length of time necessary to complete the survey and the final recommendations, it appears but fair to recommend that no formal inspections be made for the purpose of determining possible liabilities arising from failure to observe the requirements of the act and the regulations, subject, of course, to the rights of individual employees under Section 16 (b) of the Act."

Most of the disputed classifications belong to the IATSE jurisdiction.

Exemptions Recommended

The report recommended the exemption of second cameramen, still cameramen, non-working gaffer (foreman set electrician), non-working best boy (assistant gaffer), Class I sound men, and the non-exemption of assistant cameramen, first company grip, second company grip, working gaffers, working best boy, process projectionists, first company prop men, second company prop men, Class II and Class III sound men, fitters, Class I and Class II costumers.

Other provisions of disputed crafts were non-exemptions of set designers and assistants, second assistant directors, script clerks, practical nurses, first aid men and exemptions of registered nurses. Assistant cartoon animators and effects assistant cartoon animators were held exempt.

Some 18,000 workers in major studios belonging to the Producers' Association, plus thousands more working in independents, are affected by the decision.

Roughly, it is estimated that 70 per cent of the workers have been held non-exempt from the provisions of the statute.

In the animated cartoon field, and using the Walt Disney plant as a basis, there are 396 employees exempt, and 751 non-exempt. However, in those positions peculiar to animated cartoon studios, 383 are exempt and 316 non-exempt, according to the report, which uses Disney's 1940 employment figures.

Present at the producers' session last week, held in Mr. Freeman's office, were Louis B. Mayer and E. J. Mannix, of MGM; Joseph M. Schenck and William Goetz, of 20th Century-

(Continued on following page)

EXECUTIVES MEET ON UNION DEMANDS

Condition of box office receipts, demands of workers for wage increases and improved working conditions and rising costs of production were problems discussed last Thursday, June 5th, at a meeting of Hollywood studio heads, with Y. Frank Freeman, president of the Association of Motion Picture Producers, presiding.

Fred Pelton, labor contact, presented various proposals of screen actors, writers and directors guilds, as well as those of other organizations, and reported on disputed classifications of workers under the Wages and Hours Act.

All labor negotiating committees of the AMPP were present.

Included among attendees were: Louis B. Mayer, E. J. Mannix, Joseph M. Schenck, William Goetz, Harry Cohn, B. B. Kahane, Sol Siegel, E. H. Goldstein, Harry M. Warner, Jack L. Warner, Samuel Goldwyn, Cliff Work, Hal Roach, J. R. McDonough, Fred W. Beetson and company attorneys.

GRAND JURY PROBES UNION FINANCE

(*Continued from preceding page*)

Fox; Harry Cohn and B. B. Kahane, of Columbia; Sol Siegel, of Paramount; E. H. Goldstein, of Republic; H. M. Warner and J. L. Warner, of Warner Brothers; Samuel Goldwyn, of Goldwyn studios; Cliff Work, of Universal; Hal Roach, of Roach studios; J. R. McDonough, of RKO; Fred W. Beetson, executive vice president of the AMPP, and company attorneys.

Jury Probe into IATSE Seeks Local 37's $80,000

The Los Angeles County grand jury investigation into the financial and other affairs of the Alliance, in Hollywood, has as one of its objects the location of $80,000 in bank deposits extant at the time the international's officers assumed control of Studio Technicians Local 37, and dissolved it, it was disclosed last week. Witnesses are to be called July 9th. At that time, Harold V. Smith, Sound Technicians Local 695 business agent, and Floyd Billingsley, an Alliance vice-president, will be heard.

Also last week occurred the first open break of recent times between the international and its locals, in the reported resolution by the Studio Electricians Local 728, asking George Browne, IATSE president; Willie Bioff, his personal representative and Hollywood Alliance leader; and their appointed aides, to resign, as a consequence of their indictment by a New York Federal Grand Jury several weeks ago on charges extorting $550,000 from four major film companies. Local 728 is one of the unions created from the dissolved Local 37.

Bioff was to appear Thursday before Federal Judge John C. Knox in New York for arraignment. Arraignment of Browne is set for June 20th.

Disney Studio Strike Continues

At mid-week, the strike by the Screen Cartoonists Guild, Local 852, against the Walt Disney cartoon studio, Hollywood, entered its third week, with increased support of the strikers by other Hollywood guilds and unions, and with the reiterated demands by Mr. Disney that the studio workers be given an NLRB election.

RKO was asked last week by a union delegation, head of which was Aubrey Blair, organizer for the American Federation of Labor, to stop distributing Disney cartoons, until the strike is settled. No results were announced.

The Guild has threatened a "nation-wide" boycott of Disney films by all union interests.

Among the unions backing the Guild's strike have been the Screen Writers Guild and the Society of Motion Picture Editors.

Mr. Disney and union leaders met Tuesday, with the Guild presenting 11 points as conditions for peace. Among these were recognition of the union, closed shop, a ten per cent pay increase, prevention of discrimination because of union activities.

The strikers Wednesday unanimously rejected Mr. Disney's proposal for an NLRB election. Mr. Disney had previously rejected the workers' proposal for a cross check of the payroll with the membership in the union.

Independents Win Equity Council Seats

Three of ten places on the governing council of Actors Equity were won by the organization's first "independent" ticket, in bitterly contested elections Saturday, in New York—elections which were marked by the charges by regular ticket candidates that the "independents," headed by Alan Hewitt, were representing Communist influence.

On Tuesday, 10 members resigned from the council because of this alleged influence. They are Florence Reed, Peggy Wood, William David, Muriel Kirkland, Lee Baker, Alfred Kappeler, Winifred Lenihan, Joseph Vitale, Ben Lackland, and Claudia Morgan. They charged the governing body would now be dominated by "Reds" inasmuch as only a minority attended meetings, and the presumption was the radicals would make certain their own attendance.

Mr. Hewitt had been refused nomination by the regular nominating committee because of his allegedly Marxist views. After the election he remarked he was "prepared now, to face any formal investigation."

The other two independent nominees elected were Mady Christians and Myron McCormick. Cornelia Otis Skinner led the regular ticket, with others named being Margaret Webster, John Alexander, Richard Taber, Louis Calhern, Lillian Gish, E. John Kennedy and Ethel Waters.

Miss Waters' election marked the first time a member of her race has been named to Equity's council.

William Lambertson, Republican Representative from Kansas, injected himself and the "Red" angle into the pre-election campaign, by publicly thanking Equity's nominating committee for refusing nomination to Mr. Hewitt. Mr. Lambertson's interest in the theatre dates publicly from his participation in a House Appropriations Committee, which in 1939 killed the Federal Theatre Project, reportedly because of its Marxist viewpoint. The Congressman this week was attempting to obtain a hearing before the Dies Committee on un-American activities, for seven Equity council members he has accused of Communism and other evidences of Marxism. The seven are Mr. Hewitt, Sam Jaffe, Philip Loeb, Emily Marsh, Hiram Sherman, Leroy MacLean, Edith Van Cleve.

At the annual Equity meeting financial reports were read. Noted was a net gain of $23,058 from operations during the fiscal year ended June 1st, and a surplus on hand of $379,883. Total assets are $551,720.

MGM Workers Criticize Publicists' Guild Stand

The Screen Publicists Guild Eastern (New York) unit last week received a second public assailment, following upon that by six members of the Paramount publicity and advertising department, and similarly attacking the Guild's right to take a political stand which members have no voice in, and with which they may differ.

The second assailment, also by public letter, and also to Joseph Gould, of United Artists, Guild president, was from three members of the MGM publicity department, William Danziger, Perry Charles and Rey Bell.

It differed in substance from the letter by the Paramount publicists in not asking the Guild's opinion on formation of a separate publicists' union.

It said, in part:

"If our governmental leaders and selective service essential to National Defense, any individual has a constitutional right to disapprove, if he does disapprove. But the Guild has seen fit to officially voice its dissent as the opinion of all of its members. Why?

"The Guild, or its elected representatives, has similarly challenged other actions of our Federal Government. Why has the Guild, or its elected officers, found it necessary to focus its energies on matters wholly political in character and absolutely foreign to the purposes for which the Guild was created? These actions are ostensibly in bad taste and in these days of needed national unity examples of mighty bad Americanism. We must not forget that only in a Democracy such as ours can Guilds such as this come into being, flourish and thrive. While unions should concern themselves with the attainment of their objectives, they should guard at all times any encroachment on the democratic processes."

A general membership meeting of the Guild Thursday night was expected to discuss the two letters, and especially the proposition by the Paramount publicists, for an "independent" publicists' unit in New York.

Musicians' Federation Holding 46th Meeting

Executives and rank-and-file of the American Federation of Musicians convened in Seattle on Monday, for the 46th annual confabulation. Approximately 750 attended. James Caesar Petrillo, presided, and was to give an account of his first year in the presidency.

The meeting was to last through Friday. As usual, employment of members thrown out of work by various mechanical devices, was to be the major topic. An important feature of the sessions was to be the report of Ben Selven, general manager of recording activities of Associated Music Publishers and program manager of Muzak, on the effect of recorded music on employment. He had been appointed by Mr. Petrillo to survey the field.

Mr. Petrillo on Tuesday charged Thurman Arnold, assistant U. S. Attorney General, with being "a menace maliciously opposed to the AFM" and defied him to proceed against the union for asserted monopolistic practices. He accused the Department of Justice prosecutor of "unethical tactics" in allegedly telling a broadcasters' group they would be indicted for signing an agreement with the AFM and in also remarking that jurisdictional disputes were not part of the struggle unions make for better hours and wages.

He further asked for support by the musicians of the nation's foreign policy, adding there were "subversive elements" in the Federation which he would expose "when necessary."

Resolutions awaiting action were: that union musicians be employed in all theatres playing records for fill-in or intermission music; that traveling bands get permission of local unions before appearing on local radio stations to promote their engagements; protesting establishment of picket lines around high schools by the IATSE when the schools refuse to hire stagehands, thus making it impossible for union musicians to play in such picketed schools; providing that high school bands play only at school functions and not in public.

Montreal Orders Wage Minimums

The Montreal Minimum Wage Commission has drawn minimum wage rates for employees of film theatres. These rates are, for managers, $30 per week; projectionists, 60 cents per hour; maintenance men, 55 cents an hour; non-qualified maintenance men, 40 cents; ushers and porters, 25 cents; stagehands and musicians, employed four days or more per week, 60 cents; the same employed less than four days, $2 to $5 per day; all other employees, 26 cents.

The new ordinance also provides that tips belong exclusively to the employee, and the employer must provide and maintain uniforms; that the regular work week may not be more than 54 hours, and that the employee must receive a full day's rest each week.

BRITISH EXHIBITORS WIN DELAY ON PROJECTIONISTS DRAFT CALL

Ministry of Labour Promises CEA Leaders Registration Postponement Pending Study; Studio Personnel Examined

by AUBREY FLANAGAN
in London

Following a visit by an exhibitor deputation on June 6th the Ministry of Labour issued a guarantee that there would be no further calls for projectionists for military service pending further investigation of the whole matter and a final decision. The exhibitors complained that in spite of previous promises by the Ministry that callups of the projectionists would be delayed while the conferences on the matter were in progress, ranks of the operators had been continually depleted by almost daily calls.

After hearing the leaders of the Cinematograph Exhibitors Association plead the urgency of the theatre position with respect to the threatened callups, Ministry officials asked for further detailed information regarding personnel, ages and available labour. Collation of this data probably will require from two to three weeks. Meanwhile the Ministry gave a categorical promise to suspend registrations.

Despite the noncommittal attitude of the officials the deputation was reported generally satisfied with the initiating of the new machinery.

Previous Appeals Made

Not only are operators between 25 and 35 being called up for military service, but older men are being summoned for industrial registration above the age of 40.

The C.E.A. had previously made urgent appeals to Ernest Bevin, Labour Minister, to settle the question promptly. In so doing they have pleaded not only the cause of picture theatres but also of British producers, contending that the production of British films would be obliterated as there would not be sufficient cinemas available to enable those who had invested their money in films to recoup their expenditure.

Furthermore, they lost no opportunity of exposing to Mr. Bevin the inconsistencies of his own Ministry.

"One section of your ministry urges us to employ older men to release projectionists, another section interviewing the older men, tells them they must choose some essential work and that the cinema is not essential.

"We have been urged to substitute women and until the last few days yet another section of your ministry indicated to the young women that there were other forms of national work which they could do."

The exhibitor claims for the grading of the industry as essential are based upon:

(1) Its contribution to national morale. The Trade is to all intents and purposes the only entertainment that can adequately offer recreation to people suffering from the stress of war.

(2) The propaganda value of the screen in relation to Ministry of Information films.

(3) The entertainment offered the troops at low prices.

It is the state of uncertainty which is most exasperating to efficient exhibitors, especially that which will exist when mid-July arrives and the call-up is in full swing. Until uncertainty is removed they cannot proceed with the training of substitutes.

In regard to women employees, usherettes, cashiers, etc., the Ministry of Labour has been no more helpful. Following C.E.A. stressing of the urgency of the matter in face of the increasing callup of women to work on munitions, the Ministry would go no further than to promise that each case would be considered on its individual merits and that the guiding principle would be whether a girl applying for exemption ("a young, mobile woman") could be replaced by an older (and possibly "immobile" woman).

Some statistical evidence of how critical the situation will be if operators are to be reserved was given at a recent meeting of the Sheffield C.E.A. when it was revealed that of 235 operators employed on one group of theatres 191, or 83.3 per cent, were under 35 and likely to be called up. In another group 12 out of 13 operators employed were under the ages of reservation.

Production Personnel Studied

A retrospective survey of the work of the Panel set up by the Ministry of Labour to inquire into the manpower needs of the British production industry suggests, state enlightened observers, that a formula is likely to be achieved which may go far towards solving some of the problems.

Details have now been gathered, both from the forces, the various Government Ministries and the industry itself as to the likely needs in personnel, and the production programmes on which this personnel would be employed. Indications are that whatever the ultimate decision of the Labour Ministry and the Government at large, first consideration will be given to the requirements of the various Services and Government departments. This is not to say that the industry viewpoint will not also be considered, but complexities of the situation make exact forecasts difficult.

With this established, it is also likely that some form of rationalization may be demanded by the Government, a Quid Pro Quo for any concessions made. Already there have been in Whitehall oblique references to redundancy, not only in production companies, but also in picture theatres. If a minimum working figure in projectionists and studio technicians is set, it is not unlikely that the question of a maximum figure of theatres in districts, and a maximum number of production companies, may be raised on the Government side.

Before them have been considerations of the role the industry performs in, for instance:—

(1) Providing entertainment for the armed forces of the crown, (2) offering a means of propaganda, (a) at home, and (b) abroad, and (3) through the constant movement of Anglo-American trading, making an invaluable contribution to the foreign exchange situation.

These functions would normally involve the War Office, the Air Ministry, the Admiralty, the Ministry of Information, the Foreign Office and the Treasury. That these departments will between now and the finalization of the report, feel moved to publish pronunciamento is not necessarily likely. A parliamentary statement or utterances by Cabinet Ministers might cover the whole ground.

The wide scope of the problem can be seen from the various headings under which members of the Committee have approached the problem. First among these is Government authority, and the need of the Services for training films. Wrapped up with this is the role of the motion picture as an instrument of propaganda at home and abroad, a role in which both the Ministry of Information and the Foreign Office are interested. Secondly there are still statutory obligations imposed upon distributors which can only be fulfilled with British pictures.

Again the question of manpower is divided into two categories. Manpower necessary to fulfil the urgent rules embraced in the first two categories, and man power which the Government may or many not feel inclined to approve being withdrawn from the armed forces to assist voluntary production.

Eckman on British Council

American producer-distributors will have their own representation on the Cinematograph Films Council for the next three years. Sam Eckman of MGM has been nominated to replace David Griffiths, now inactive, to whom a vote of thanks was accorded for his loyal and efficient service. Fred Baker, representing independent British producer-distributors, will continue on the council.

The Government has asked the industry to curtail the consumption of gasoline, but the Kinematograph Renters Society is withholding action pending further evidence that reduction is necessary.

STUDIOS EXEMPTED IN CLOTHES EDICT

The British Board of Trade this week amended the clothing ration order, promulgated for all of England last week, to permit clothing to be manufactured and acquired for the costuming needs of film production. Although British companies made representations it is understood American companies were the prime movers in the request for the exemption. They pointed out the impossibility of fulfilling quota requirements if clothing were to be curtailed. The necessity of protecting the film export market led to the decision.

BOOK REVIEW

KINEMATOGRAPH YEAR BOOK. Kinematograph Publications, Ltd. 20s net.

Published by the doyen of British trade journals—the Kinematograph Weekly, this compendious reference book has no competitors on the exclusively British field. It is as well that it has not, for they would be hard put to cram more information between two covers than has been done here. As a record of trade shown films, and of theatres and theatre circuits it is particularly valuable, though its classified and general directories are comprehensive and accessible. The increasing sweep of the documentary film is reflected in a documentary section.—A. F.

TRAVELING CIRCUIT FOR ARMY CAMPS; DEFENSE FILM HANDLING IS SPEEDED

Trucks Carry Stage Show Units To Army Bases; Projection, Sound Equipment on OPM List for Critical Priorities

The entertainment industry is in an all-out drive to aid national defense in all factors, exhibition, manufacture of films and equipment, and entertainment for soldiers in the camps.

U. S. Motor Camp Shows, sponsored by the Citizens Committee for the Army and Navy, Inc., on Monday began a circuit of army camps in ten states. The Herman A. DeVry Company, of Chicago, disclosed it received a Navy contract for 200 portable sound projectors. At the same time, the Office of Production Management announced film projection and sound equipment had been added to the priorities critical list. The distributors' defense committee met in New York last week to speed distribution of Governmental agencies' defense films. Production of training films for the Army, by Coast studios, is in full swing. A New York theatre, the World, on June 23rd will begin a policy of showing only Government films on defense. The United Service Organization, providing recreation facilities for the soldiers, and driving for $10,765,000, enlisted the radio, in appealing directly to the public.

Trucks Carry Show Units

The Citizens Committee Motor Camp Shows are on special trucks built and loaned by the General Motors Corporation, and from which "compressed theatrical entertainment" may be given. The first show in the projected tours by different motor units was given Monday, Tuesday, Wednesday, and Thursday nights, by Unit A, with a stage and screen personality cast headed by Allan Jones, screen singer. It was given at Fort Bragg, Fayetteville, North Carolina. Among other camps in the Fourth Army Corps Area, which the unit will visit, are Dix, Wilmington, North Carolina; Jackson, Columbia, South Carolina; Croft, Spartansburg, South Carolina; Stewart, Savannah, Georgia; Wheeler, Macon, same state; Benning, Columbus, Georgia; Blanding, Stack, Florida; Pensacola, Florida; Forest, Tullahoma, Tennessee.

The Unit A Show was produced by Harry Delmar, under supervision of Vinton Freedley, the Committee's director of professional entertainment.

Six other such units are being prepared for visitations to other Army corps areas. The trucks upon which they give their shows contain built-in stages, approximately 14 by 18 feet, with lighting, sound, and scenic equipment.

The tour of unit A follows the success of the first such presentation several weeks ago at Camp Dix, New Jersey. There, a motor unit of two trucks gave three one-hour shows in one night for 15,000 men.

The Committee said in New York this week that each unit, though with a civilian employee as unit manager, will be under the immediate command of the Corps Area commander in whose territory it operates.

The Committee is operating in part under financial allocation from the United Service Organizations, now driving to obtain $10,765,000 for soldiers' recreational facilities.

It was said this week the performers in the traveling units would be paid above the minimum specified by the American Guild of Variety Artists, vaudeville performers' union, and that unit B, this week not yet allocated, would probably include Lew Parker & Company, Ted Lester, and Floria Vestoff.

ALUMINUM DAY AT OHIO HOUSE

A. C. Patterson, manager of the Mu Wa Tu theatre, Coshocton, Ohio, is aiding the government's defense program—and directly. His theatre on Friday was to be partly cluttered, he hoped, with assorted aluminum kitchen and other houseware, these being the price of admission to a special show for children up to 12 years of age, that morning. He announced he would hand the aluminum thus collected to the government without charge. The picture is to be "Mr. Dynamite".

Projection Equipment Now On Priorities List

The priorities critical list has been extended to include motion picture projection equipment, the Office of Production Management announced Monday, from Washington. The disclosure was made in announcement that 40 more items and classes of items had been placed under such control. The total now is more than 300.

Henceforth, Army and Navy orders for film equipment receive priority over orders from strictly commercial customers.

The radio industry, some of whose equipment, and the materials thereof, has been affected by the priorities listings, was to take official cognizance of the new problems introduced, at the 17th annual convention of the Radio Manufacturers Association and the National Parts Trade Show, from Tuesday through Friday of this week, in Chicago.

In conjunction with this convention, there were to be meetings of the Sales Managers Clubs, the Radio Servicemen of America, the National Association of Radio Parts Distributors, and other units.

An important talk was to be delivered by Paul Galvin, chairman of the RMA Government Relations and Priorities committees.

Exchange Managers To Assist Defense Films

After meeting last week to discuss methods of speeding distribution of the defense films produced by and for Governmental agencies, the distributors division of the Motion Picture Committee Cooperating for National Defense this week announced appointment of chairmen of committees of exchange managers in each distribution area, who will supervise local handling of such films.

These local chairmen, their territory, and company, are: Albany, Joe Miller, Columbia; Atlanta, E. B. Price, Paramount; Boston, I. H. Rogovin, Columbia; Buffalo, Syd Lehman, United Artists; Charlotte, J. J. Dillon, Republic; Chicago, J. J. Donahue, Paramount; Cincinnati, P. F. Rosian, Universal; Cleveland, A. M. Goodman, United Artists.

Dallas, Sol. M. Sachs, R. K. O.; Denver, R. J. Morrison, Fox; Des Moines, M. Evidon, Columbia; Detroit, F. J. Downey, M-G-M; Indianapolis, L. J. McGinley, Universal; Kansas City, Geo. W. Fuller, Fox; Los Angeles, Jack Dillon, Fox.

Memphis, J. F. Willingham, M-G-M; Milwaukee, J. H. Lorentz, Fox; Minneapolis, L. J. Miller, Universal; New Haven, R. Mahan, Warners; New Orleans, E. V. Laudaiche, Fox; New York, Bob Wolff, R. K. O.; Oklahoma City, R. B. Williams, R. K. O.

Omaha, J. H. Jacobs, Columbia; Philadelphia, W. G. Mansell, Warners; Pittsburgh, H. Seed, Warners; Portland, Ore., A. R. Anderson, Paramount; St. Louis, Hall Walsh, Warners; Salt Lake City, S. J. Gardner, M-G-M; San Francisco, L. G. Wingham, M-G-M; Seattle, E. A. Lamb, R. K. O.; Washington, Max Cohen, Universal.

War Training Films To Receive Publicity

Gordon S. Mitchell, manager of the Research Council of the Academy of Motion Picture Arts and Sciences, announced last week the War Department had agreed to publicity on certain of the army training films now being produced by the studios through the Academy. He added that certain forms, for such publicity, must be followed: requests for information (such as stills, interviews, credits, and the like) must be submitted to Major General Robert Richardson of the Army's Public Relations Bureau, Washington, specifying type of information desired and publication in which it will appear; the War Department will notify the petitioner on results of the requests; and thereafter, details will be handled through the Research Council.

The Council, he also noted, will issue a formal statement at the start of production of each training film, listing those individuals assisting in the production of that film.

Harmon on Coast; Defense Meetings

Francis Harmon, executive assistant to Will Hays, president of the Motion Picture Producers and Distributors of America, Eastern head of the Production Code Administration, and coordinator of the Motion Picture Committee Cooperating for National Defense, was on the Coast this week to address the convention of the Motion Picture Theatre Owners of America, and attend meetings of the PCA, conferences with producers on activities of the defense committee, and meetings with exchange managers, also on defense.

The first of the meetings with exchange managers was to be with those of the Los Angeles area; the second with those of the New Orleans, on his return trip; and there were to be others, Mr. Harmon's office, in New York, indicated, this week.

The defense co-ordinator, also, was to address the Associates of the Los Angeles Y. M. C. A., next Tuesday.

U.S.O. Uses Radio In Drive for Funds

The United Service Organizations Tuesday night, June 3rd, began its campaign for $10,765,000, to establish recreation facilities for soldiers, with an impressive radio program over the three major networks. President Roosevelt's message asking support of the U. S. O. by the public, was read by Paul McNutt, Federal Security Administrator. Other speakers were Harold Stark, chief of naval operations; George Marshall, Army chief of staff; Frank Knox, Secretary of the Navy; John J. McCloy, assistant Secretary of War; Walter Hoving, U. S. O. president; and Charles Taft, assistant to Mr. McNutt.

The U. S. O. on Monday received $100,000 from John D. Rockefeller, Jr.

'U', RKO, COLUMBIA REPORT INCOMES; SEC LISTS MORE FILM STOCK DEALS

Cowdin Reports Half Year Net of $1,759,334; Columbia Has Profit for 39 Weeks' Period; RKO Ahead for 1941 Quarter

Universal Pictures Company, Inc., occupied the spotlight in motion picture financial circles this week when J. Cheever Cowdin, chairman of the board reported profits of $1,759,334 for the first half year, and a second quarter in which company earnings topped a million dollars for the first time. Reports were also issued this week by Radio-Keith-Orpheum Corporation on its first year of operation following reorganization as a Maryland company in January, 1940. Columbia Pictures reported a net operating profit for the first three-quarters of the current year. Three motion picture stock deals on the part of corporation officers were included in the April report of the SEC.

Universal Earnings Set Record High for Quarter

Consolidated earnings of Universal Pictures Co., Inc., and subsidiary companies during the 26 weeks ended May 3, 1941, the first half of the company's fiscal year, amounted to $1,759,334, after provision for all charges except Federal income and excess profits taxes, J. Cheever Cowdin, chairman of the board, announced on Monday. Net for the second quarter was $1,056,000, Mr. Cowdin said, marking the first time the company's quarterly earnings have reached the million-dollar mark.

Profits for the first half year compare with a profit, similarly computed but after provision of $208,000 as a special amortization reserve, of $1,173,002 in the twenty-six weeks ended April 27, 1940. The reserve for amortization was deemed unnecessary this year, Mr. Cowdin said.

After providing a reserve of $390,000 to cover current Federal income taxes for the period, earnings for the 26 weeks ended May 3, 1941, amounted to $1,369,334. Because of the impossibility of estimating excess profits tax until the year's profits are known, Mr. Cowdin explained, no provision has been made.

The net Universal profit of $1,369,334 after allowing for all charges and normal taxes is equal after dividend payments on 10,739 shares of 8 per cent first preferred and on 20,000 shares, 7 per cent, second preferred stock, to $5.02 per share on 250,000 shares of outstanding common stock. Earnings more than doubled during the second quarter, with a net of $1,056,000 compared with a profit of $553,795 for the 13 weeks ended February 1, 1941.

RKO Annual Report Shows $988,191 Loss

Provision for a long list of expenses during the first year of operation of the reorganized Radio-Keith-Orpheum Corporation and its subsidiaries accounted for a loss of $988,191 for the year ended December 31, 1940, George J. Schaefer, president reported in the company's annual statement this week.

The Radio Keith Orpheum Corporaiton and subsidiaries this week reported a net profit of $643,926 for the 13 weeks ended April 5th, 1941, compared with $535,088 for the 13 weeks.

The balance sheet of the Corporation and subsidiaries listed total assets on December 31, 1940, of $67,957,507, a capital surplus of $15,957,949 and an operating loss of $904,425. To this is added $88,767 representing the acquisition of obligations of subsidiaries at less than their principal amount. Current and working assets of the company were $17,401,387, including a cash balance of $7,322,086 and inventories of $7,955,940. Current liabilities totaled $5,892,377.

The report listed provision during the year for charges for amortization of film costs, expenses, depreciation and amortization of capital assets, interest and allowance for contingencies, loss on investments and capital assets, provision for investments and capital assets and for investment in affiliated and foreign subsidiaries. It also provided for taxes, and dividends accrued on 7 per cent cumulative preferred stock for the subsidiary Keith-Albee-Orpheum Corp.

Addressing the stockholders, Mr. Schaefer reported that during the year the company eliminated $1,840,000 of funded debt of subsidiaries, and that the debt since 1933 had been cut by $25,800,000. During the year refunding of $2,150,000 RKO Midwest Corp bonds and $350,000 Junior Orpheum Los Angeles, Ltd., bonds was completed. Profits for the first quarter of 1941 are estimated in financial circles at $600,000, following Mr. Schaefer's report.

The profit and loss statement shows income for 1940 of $54,211,909, and expenses of $51,342,931, of which $26,021,279 was operating and general expense, $17,496,563 amortization of film costs and expenses, and $7,825,089 for royalties and participations.

Depreciation and amortization was $1,425,082. Miscellaneous income was $814,522, leaving net of $2,258,417 before other charges, provision for taxes and dividends. Principal items in the latter charges include interest and discount of $1,144,570; the $794,600 provision for contingencies; $371,507 for income taxes, $292,755 for dividends on Keith-Albee-Orpheum preferred stock, and $177,959 for expenses in defense of the Federal anti-trust suit.

The consolidated balance sheet shows $1,342,780 in advances to outside producers; $7,955,940 in inventories, and $748,517 in notes and accounts receivable. Capital assets are listed at $44,172,294; investments in affiliated and other companies, $4,785,751, and total assets, $67,957,507.

Few shares of Keith-Albee-Orpheum preferred stock in public hands were offered for redemption at the close of the redemption period Saturday. RKO purchased them at $115.25 per share. The offer was made to allow public holders to avail themselves of the same terms under which RKO will redeem KAO stock from Atlas Corp. and M. J. Meehan, from whom RKO holds an option for 22,000 shares.

Columbia Profit During First Three Quarters

Columbia Pictures Corporation and subsidiaries listed a net profit of $274,765 for the nine months ended March 29th after allowing for depreciation, interest, taxes and amortization. The earnings are equal, after dividend requirements on $2.75 convertible preferred stock, to 33 cents per share on 366,268 shares of common stock. Last year, in a comparable period the company earned $341,348, after deducting $300,000 for inventory amortization. Earnings per common share were rated at 51 cents each.

Current Columbia working assets were reported at $12,588,000 with liabilities totalling $1,809,000. The working capital amounted to $10,749,000.

Stock Transactions Listed by SEC

Three film companies figure in transactions of officers and directors listed in the first April summary of the Securities and Exchange Commission this week at Washington.

The most important transactions were in Keith-Albee-Orpheum, where Atlas Corporation was reported as adding 1,000 shares of preferred to its direct holdings and another 1,000 shares to the portfolio held through the American Company, to give it a total of 9,000 shares at the close of April, equally divided between the two companies, while Michael J Meehan, New York, beneficial owner, was shown to have disposed of 1,800 shares of preferred, reducing his holdings to 15,204 shares.

The SEC report showed that Gordon E. Youngman, New York, held no registered Radio-Keith-Orpheum securities when he became an officer in the company May 1.

Loew's, Inc., continued its acquisition of the common stock of Loew's Boston Theatres, acquiring 122 shares during the month for a total of 118,080 shares.

Acquisition of 200 Universal Company common voting trust certificates was reported for Preston Davie, director, New York, who held 4,200 at the close of the month.

Samuel Paley, director, Philadelphia, disposed of 1,100 shares of Columbia Broadcasting System Class A common stock, holding 9,100 shares at the close of the month, and H. Bayard Swope, director, New York, sold 700 shares held direct and 100 shares held through the Keewaydin Corporation, retaining 400 shares in direct ownership and 4,000 shares through the corporation at the close of April.

Directors of the Western Electric Company on Tuesday declared a dividend of 75 cents per share on its common stock. The dividend is payable on June 30, 1941, to stock of record on June 25, 1941.

TAXES DROP IN IOWA, MISSISSIPPI

Theatre tax collections in Iowa and Mississippi reflected reports on attendance lags this week in statements issued by the finance officers of the two predominantly rural states.

Iowa's tax commissioner reported that in the three months ending April 1st collections from 1,383 theatres and other places of amusement in the state amounted to $68,789.82. The figure represents a decline from the $70,019 collected during the last quarter of 1940 and from collections of $71,535 during July, August and September, 1940. Returns were from 500 theatres, ballrooms, and other entertainment enterprises charging more than 15 cents admission. The tax rate is two per cent on 15 cents or over.

For the second consecutive month theatre admission tax collections in Mississippi have fallen under the totals of corresponding months a year ago. Collections in May were $36,719 against $39,746 in May, 1940. Exhibitors blame closer observance of the Sunday blue laws over wider areas of the state and warm weather for the decreased patronage.

F. L. Dyer, Aide to Edison, Dead

Frank L. Dyer, the first attorney in the motion picture industry, long a confidant and counsel to the late Thomas A. Edison, and besides both an inventor and executive of note, died last week at his home in retirement in Ventnor, New Jersey.

Mr. Dyer was seventy years old. He was born in Washington, D. C., August 2, 1870. He was graduated from George Washington Law School in 1891 and entered practice as a lawyer in 1892. He assumed charge of Mr. Edison's patent law matters in 1897, which was the year after the pictures first reached the screen. Subsequently Mr. Dyer held many Edison posts, president of the National Phonograph Company, later Thomas A. Edison, Inc., general manager of the Edison Phonograph Works, president of the Bates Manufacturing company, general manager of the Edison Storage Battery, Motion Picture Patents Company, president General Film Company.

After February, 1914 Mr. Dyer withdrew from corporation offices and became a general patent expert. He invented the system of electrical recording for talking machines and the long playing record which has come to be better known more recently in its application to "talking books."

Officials Subpoenaed In Crescent Action

Supoenas directing the secretaries of major film companies to appear with records in the United States district court in Nashville, Tenn., on July 7th, to testify for the Government in its antitrust suit against the Crescent Amusement Co., Columbia, United Artists and Universal, were mailed to New York last week for service.

Those subpoenaed were: R. W. Perkins, Warners; Austin, Keough, Paramount; Leopold Friedman, Loew's; J. Miller Walker, RKO; Felix Jenkins, 20th Century-Fox; Edward C. Raftery, United Artists; Peyton Gibson, Universal, and Charles Schwartz, Columbia.

Trial of the suit is expected to start in Nashville, July 7th.

National Screen To Meet in New York

National Screen Service will abandon regional sales meetings this year to hold a national convention at the Waldorf-Astoria hotel, New York, from June 16th to 19th. George F. Dembow, vice president in charge of sales, will preside over the meeting. All salesmen, branch managers and district representatives of National Screen Service and its subsidiary companies, National Screen Accessories and Advertising Accessories will attend.

Shift Paramount Personnel

William Schwartz, formerly with Ross Federal Service, has joined the Philadelphia Paramount exchange as booker, replacing Merton Nason, resigned. At the same time, George Kelly, former shipper who has been serving as booker temporarily, becomes a regular member of the booking staff, being assigned the Comerford-Publix circuit in upstate Pennsylvania and other accounts. Mr. Schwartz will be given the Harrisburg territory.

LETTERS FROM READERS

Holden on Selling the Screen

To Motion Picture Herald:

One of the most important pieces of copy ever published in the Herald is the story on page 29, in the May 31st issue, entitled: "Slump in Ticket Receipts Brings Exhibitors' Emergency Conference." This is good news, if true, to the extent that the entire country will be covered with these meetings. This is good news, yes, provided it has not arrived too late.

I have always been a great advocate of a system in this business whereby the theatres could be brought together to form associations or organizations in individual cities, for the purpose of handling situations such as the one which has arisen, the slump in business. The organizations that I have always wanted to see in existence were those in which exhibitors cooperated with one another in putting on institutional drives to sell motion picture entertainment to the people of this country. Had such organizations existed throughout the land, and had exhibitors, aided by producers, been selling movies to the people of these United States in the past few years, there would be no slump today.

But we have been too busy selling individual pictures. We have been too busy to give much thought to the numerous forms of competition which have been encircling our business for the past few years, radio heading the list. We have permitted the studios to allow their stars to appear on radio programs. Those programs have kept our patrons at home and have made them radio-minded to the extent that they no longer need the movies. There has been no protest, no vigorous protest to the studios, because there are no genuine exhibitor organizations in existence, organizations which give the "little" manager a chance to have his say and an opportunity to propose ideas beneficial to the great business which ours is. . . .

We know that movie entertainment is great entertainment. The Movie Quiz of a few years ago, despite the squawks on the part of a few selfish individuals, played a great part in awakening the public to movie entertainment, only there as no follow-up. The institutional ads which ran in newspapers throughout the country were good copy, and they were read by people who used to spend money for movie tickets. What the country needs, and could use right now, is a big dose of institutional advertising of this kind. . . .

No longer can we use the weak alibi that Hollywood is not turning out good pictures, because good pictures are available. Too frequently we think in terms of "A" and "B," and when we can find no better excuse we allow "C" to come into the picture. A few years ago the public didn't know anything about pictures that were graded "A" or "B." They knew only that movies afford good entertainment.

Every line of business, except the movie industry, engages in some form of institutional advertising. Now as never before we need some of this in our own business. An emergency is on, we are almost at war. There is plenty of money being spent for other things, as the surveys indicate. There is money available for the purchase of theatre tickets, if the industry as a whole can grasp the situation, get together and give this country a great and glorious institutional campaign which will sell movies, not one certain picture, but movies, to the people. I believe the results will warrant the expenditure.

How and where the money is to come from for such a campaign is something else. Such a campaign could be put on in the larger cities by organizing all the theatres into an association with the one purpose in mind, to sell movies to the people in their city, to put aside personal feelings and petty jealousies. If the theatres of any one given city would contribute a small amount of money each week to a central fund, that money would buy the institutional advertising so badly needed at this time. Get the people in the mood to go to the movies. Get them back into the habit. Sell them on the idea that now, as never before, they need good mental relaxation which the movies can provide, and at a reasonable price, too. United, this beloved industry of ours will stand for generations to come; divided we will fall.

EARLE M. HOLDEN
Manager, Capitol Theatre
Atlanta, Georgia

Summer Theatres Ready

Three summer theatres will be operated in and around Newark, N. J., during the next few months. First to open will be the Adams, Newark, where "White Cargo," starring Ann Corio, will be presented. The Maplewood theatre, former film house, will begin with Cheryl Crawford and John Wildberg presenting Helen Hayes and Maurice Evans in "Twelfth Night." The Paper Mill Playhouse will open June 23rd with C. Aubrey Smith starring in John Galsworthy's "Old English."

Spokane Opposes D.S.

Spokane theatres have told the city's commissioners proposed daylight saving would "ruin" business. The Junior Chamber of Commerce and the Retail Trade Bureau are pressing for the time change.

Bortnick Joins Rosen

Harry Bortnick, associate motion picture critic of the Philadelphia *Daily News,* has joined Raymond Rosen, Co., RCA distributor in Philadelphia, as phonograph record salesman and promotion head.

National Decency Legion Classifies Three Films

Of the three motion pictures classified by the National Legion of Decency in its listing for the current week two were found unobjectionable for general patronage and one was classified as unobjectionable for adults. The pictures and their classifications follow:

Class A-1, Unobjectionable for General Patronage: "Cyclone on Horseback" and "Reluctant Dragon," Class A-2; Unobjectionable for Adult Patronage: "Bride Came C.O.D."

Cooper Elected Fire Head

Col. John A. Cooper, chairman of the board of Motion Picture Distributors of Canada, has been elected vice-president of the Dominion Fire Prevention Association.

Theatre Company Formed

Viviene E. Sweet, who operates theatres in Salem and Cambridge, N. Y., is a director in the new Schuylerville Theatres, Inc., which has been incorporated in Albany.

CANADA ADMITS U.S. DISTRIBUTOR LOSSES, CUTS REMITTANCE TAX 5%

Levy Reduced to 10% After Profits Are Cut by Admission Tax and Attendance Drop; Projectionist Shortage Denied

Canada has reduced from 15 to 10 per cent the tax on remittances to the U. S. by film distributors, saving them $300,000 a year. The reduction was a concession to admitted losses by the distributors, and J. L. Ilsley, Finance Minister, phrased it this way:

"Practically all the companies supplying motion pictures to Canada now have a loss on their operations. This reduces the loss."

The Federal tax on remittances to film companies outside the country was originally two per cent. In 1939, it was raised to five per cent. April's budget made it 15 per cent.

Meanwhile, Canada's newly imposed 20 per cent theatre grosses tax is reducing theatre and film producer profits further; there is an attendance slump, the cause of which is currently assigned to the summer; W. P. Covert, of Toronto, international vice-president of the International Alliance of Theatrical Stage Employees and business agent of the city's projectionists Local 173, denies the country faces a projectionists' shortage; Famous Players Canadian circuit has further realigned its managerial personnel; and there is renewed agitation against Sunday film showings in New Brunswick.

Summer Decline Starts

The 20 per cent theatre grosses tax was expected to diminish first-run theatre business, increase neighborhood business. However, the annual summer receipts decline has begun, and observers are unable to say what part the tax is playing. They have noted no increase in attendance at smaller theatres.

Indignant argument has been advanced against the suggestion heard from the U. S. that a shortage of qualified projectionists is in prospect in Canada through the enlistment of operators in the armed forces for war service, the rebuttal being offered by W. P. Covert of Toronto, International Vice-President of the ATSE, and business agent of Toronto Operators Local 173.

An issue over the employment of projectionists developed only recently when the Ontario Government established its training school for operators at Toronto. Organized labor contended that the previous method of training apprentices in the booth under the eye of veteran projectionists was sufficient and also that more qualified men were not necessary because some 20 members of the Toronto Local were walking the streets of Toronto at the moment—with only the chance for a temporary relief job.

A semi-compromise was reached when Premier M. F. Hepburn assured the labor leaders that the move had been made in the interests of public safety during wartime because of the need for well-qualified operators—trained under direct government supervision—and when he restricted the number of candidates in the government school to 30, all of whom were required to pay a $100 tuition fee. Even then, the union operators argued that the school was a transgression of the rights of labor with respect to the apprenticeship system, as laid down in the statutes of the country. Mr. Covert has explained that enlistments of operators in the present war have been relatively light because the great majority of projectionists had grown up with the business and were above military age. Many of them had actually served in the last war but had been rejected for the current conflict. At the same time, the operators had offered their spare-time services to Canada's war department in any suggested capacity without recompense and a number of them have been working on moving picture equipment for camps as well as the repair of wireless units and other military apparatus of which they had knowledge.

TELEPHONE RATES DOWN JULY 10TH

Effective July 10th a reduction in long-distance telephone rates which, it is estimated, will save the public $14,000,000, *was announced last week by the Federal Communications Commission in Washington. The motion picture industry is one of the largest telephone customers in the country.*

James L. Fly, chairman of the commission, announced at the same time that the reduction, estimated at about 14 *per cent to users of long-distance telephone and other long-line services, was brought about by "mutual agreement" between the agency and the American Telephone and Telegraph Company.*

A net reduction of a quarter of a million dollars in telephone rates in the New England area will become effective July 1*st, as the result of new tariffs filed with the FCC by the New England Telephone and Telegraph Co.*

Famous Players Shifts Personnel

The Famous Players Canadian Corporation circuit has further re-arranged its managerial personnel, following the assumption, recently, of the presidency, by J. J. Fitzgibbons, who last week toured the company's Western Canada properties.

Robert Eves, manager of the Eglinton Theatre in Toronto, was promoted to district manager of the Toronto suburban houses. J. Rollins, assistant manager of the Eglinton, was made manager.

Dan Krendel, manager of the Capitol, Hamilton, was promoted to district manager of the new Western Ontario territory. Northern Ontario and Northern Quebec were added to the territory handled by Jack Arthur, who has been district manager at Kingston.

T. R. Tubman, manager of the Capitol, Ottawa, was appointed district manager for Eastern Ontario, including Brockville and Hull. Morris Sten will supervise the theatres in London, Chatham and Windsor, in addition to his downtown Toronto houses.

Robert S. Roddiek was appointed district manager for the Maritime Provinces with headquarters at Halifax.

Leaders of the Anglican Church in New Brunswick have been agitating again for prevention of Sunday film showings, criticizing the authorities for not exercising the laws against such showings.

Speakers at meetings of the New Brunswick Synod have urged that the provinces' attorney general should proceed over the heads of the civic bodies which may favor Sunday films.

Among the province's towns where Sunday showings occur regularly are Edmundston and St. Leonard, near the Maine border, and Perth-Andover.

Radio spot announcements and other tie-ins are in use in the Eastern provinces, with the high cost of radio time somewhat a deterrent. Using radio as a medium regularly, however, is the Capitol, St. John, New Brunswick. Other users are the Capitol, the Casino, the Family, and Community, all in Halifax, Nova Scotia.

There are radio stations, in the Eastern provinces, in the cities mentioned, and also in Sackville, Campbellton, and Fredericton, in New Brunswick; in Charlottetown and Summerside, on Prince Edward Island; in Yarmouth, Wolfville, and Sydney, in Nova Scotia; and in New Carlisle, Quebec.

The Canadian Broadcasting Corporation owns only one of these, CBA, Sackville.

War Effort Cooperation

Theatres in the Eastern sections of the country have been cooperating most actively with the war effort. Instances are the activities of the Community theatres, of the Franklin and Herschorn circuit, at Halifax and Yarmouth. At the Halifax theatre a boys' and girls' Community Club was formed, to salvage war materials. The children are asked to bring the items to a theatre receptacle. The basement of the house currently is storing about one and one-half tons of metals, paper, rubber, glass, leather, etc.

At the Yarmouth theatre, manager Al Foster has been offering war savings stamps for sale in the lobby, and has a daily and weekly tieup with local organizations, by which male and female members stand in the lobby, selling the stamps at 25 cents each.

Although Yarmouth's population is only 8,000, sales in three months totalled $400.

Montreal on Tuesday underwent its first blackout, termed by military authorities successful. It lasted 15 minutes, from 10:00 P.M. to 10:45 P.M.

Theatres issued "passout checks," but, checked later, said business was as usual. Several posted signs advertising their shows would continue despite the blackout.

The city's business sections were crowded by thousands who thrilled to "war" experience. Exhibitors there, and in outlying sections cooperated by dousing marquee and lobby lights.

Because in most cases evening shows begin at 8:00 P.M., the time selected for the trial was convenient for exhibition.

The blackout occurred only after months of planning and delay. Officers of the Civil Protection Committee flew in Air Force planes to observe.

Industrials Well Established

Toronto exhibitors, surveying showings of industrial films, have come to view them with some complacency, it is reported from that city this week. This is because, assertedly, the films have merely replaced the old-time speaker-demonstrator, and therefore are not a new hazard.

What the theatre proprietors do resent, however, is the generous amount of preview screenings of government propaganda films and semi-topical subjects at service clubs and conventions before such pictures are released to the theatres. One such film, dealing with life in Canada, was shown before a number of large gatherings in several cities as indicating the film work of the Dominion Government.

IN COURTS

BMI Not Affected by Supreme Court Decision

Broadcast Music, Inc., has circularized its affiliated publishing companies with a denial that the Supreme Court decision upholding the Florida and Nebraska state laws against ASCAP, might affect BMI's ability to serve these companies. According to the BMI statement, "The decision will in no substantial way affect either the structure or activities of BMI, which has already taken steps to comply with the provision of all State statutes applicable to it. The very premise upon which BMI was founded was that there should be an avoidance of all of the monopolistic features of ASCAP which have now been held to be illegal."

The letter concluded with the statement that BMI would continue to make available all of the music licensed by it for music users in each of the 48 states.

Theatre Suit Dropped

Grant Advertising Company in Chicago, has dropped its suit against several west coast theatres which have agreed to cancel personal appearances of Lew Valentine, formerly Dr. I. Q. on the Mars candy show, but still has a suit pending against Mr. Valentine to enjoin him from using the Dr. I. Q. name and capitalizing on the Mars show.

Carmen Theatre To Open

The Michigan supreme court has handed down a decision allowing Gorelick and Marshall to open the new Carmen theatre in Dearborn as soon as arrangements have been completed. A suit originally instituted asked the court to forbid the theatre from opening for four years under the terms of a contract with Joseph Stoia who brought the suit.

Dietrich Feared Nazis

Marlene Dietrich refused to act in a film produced in Italy, because she feared that the Italian Government would surrender her to the German Government, according to an answer filed by her in the United States district court to the $98,450 damage suit of Forrester Parant Productions, Inc. The plaintiff had claimed that the defendant had breached a contract made in October, 1938, to appear in a French film.

Pommer Contract Questioned

RKO has asked the California supreme court to interpret its contract with Erich Pommer, producer, who received notice of dismissal May 20th. Mr. Pommer is reported seriously ill, and the studio alleged that the contract, made in April, 1940, and renewed this year for another year, contained a clause stipulating that Mr. Pommer could be dismissed should he be unable to work.

Plagiarism Suit Filed

Ben Dolberg, a writer, has filed a suit in the Los Angeles superior court seeking $150,000 damages from Paramount and Wayne Morris alleging theft of his material in the picture "Quarterback."

Fox Grand Jury Continues Probe

The life of the Federal grand jury in Philadelphia which handed down the indictments in the William Fox conspiracy case was extended indefinitely by Judge Guy K. Bard, of the federal district court, at the request of U. S. Attorney General Gerald A. Gleeson. The grand jury returns to its duties on June 16th. Asked whether the jury would actively resume its inquiry into the affairs of retired U. S. Circuit Court Judge J. Warren Davis and Morgan S. Kaufman, the Attorney General said, "I would rather not discuss that right now."

The trial of Judge Davis and Mr. Kaufman ended in disagreement of the jury on May 29th. A federal official has disclosed that there was little chance that a second trial would be held in July, as sought by Government attorneys. The official said the trial of the two men, charged with conspiracy to obstruct justice and defraud the United States, to which charges William Fox, bankrupt film executive, pleaded guilty, would undoubtedly not be tried until September.

It was pointed out that while the regular district court term started on Monday, June 9th, and would last for three weeks, it would be impossible to try the William Fox case during that period because Judge Robert N. Pollard, assigned especially to the case by Supreme Court Justice Charles E. Hughes, would not be able to sit here next month. Although it would be possible to call the trial for July or August, rather than waiting for the September term, observers said the procedure was most unlikely.

Circuit Court Reverses Alaska Jury Decision

The ninth United States circuit court of appeals in Portland, Ore., reversed an Alaska jury which had awarded a judgment of $55,194 to W. D. Gross, theatre operator, against Electrical Research Products, Inc.

The manufacturer of sound equipment licensed their product in Mr. Gross' theatres in Juneau and Ketchikan. It declared that he didn't pay for customary inspection and adjustment. Mr. Gross replied that he never agreed to make such payments. The company removed the equipments, and Mr. Gross sued for damages. Two juries found in his favor for damages of $55,194 on his representation that the loss had crippled his show business.

The decision of the higher court was 2 to 1 against Mr. Gross. Justice Francis Garrecht observed in dissent that the case had been tried twice and two juries had found in favor of the theatre manager.

Auerbach Sues for Damages

A suit for $15,805 damages was filed in the New York supreme court by Joseph Auerbach against Grand National Pictures, Ltd., charging the defendant with failing to pay a loan. According to the complaint Mr. Auerbach made a loan of £3,500 to Grafton Films, Ltd., and Isidore Goldsmith in 1939 and Grand National took over the obligation in 1940.

OBITUARIES

Charles Emerson Cook, Theatrical Figure, Dies

Charles Emerson Cook, author of a number of operettas and a former associate of the late David Belasco, died in New York, Monday, June 9th, after an illness of several months. He was 71 years old.

He became associated with the theatre soon after his graduation from Harvard University in 1893, when a favorable criticism of Mr. Belasco's "Heart of Maryland," introduced the two. During the 15 years following Mr. Cook was publicity director for Belasco productions. In recent years he had been active in theatrical stock companies and recently had managed the summer stock company at Martha's Vineyard. He was a founder of the Friars Club and a member of the Lambs.

Mr. Cook is survived by his widow, Mrs. Rose Rosner Cook, in addition to a son, Charles E., Jr., 14, and a daughter by a first marriage, Gladys Irene Cook. Services were held Tuesday in New York.

Boris Said, Broadway Theatre Lessee, Dies

Services were held in New York, Saturday, June 7th, for Boris Said, Broadway legitimate theatre lessee and independent oil operator, who died in New York of a heart attack, Thursday night, June 5th. He was 58 years old. At the services Maurice Evans, legitimate stage star, read the 23rd Psalm and a prayer was conducted by Father Carl Lemm-Marugg of St. Luke's Chapel, Stamford, Conn.

Mr. Said first came to the attention of New York's theatrical world as a silent partner of many legitimate productions, and later as operator of the St. James, Nora Bayes and Forty-fourth Street theatres. Among the shows in which he invested were "Thumbs Up," the Eddie Dowling revue; the Maurice Evans revival of "King Richard II" and "Russian Bank."

He is survived by his widow, Sonia, and a son, Boris, Jr. The family home is in Greenwich, Conn.

Charles A. Zimmerman

Charles A. Zimmerman, 78, a native of western New York who became one of Philadelphia's outstanding musicians, died Tuesday, June 3rd, in New York. Mr. Zimmerman conducted orchestras for the original Ziegfeld Follies and the first showing of the film "The Birth of a Nation." Among his associates at that time were Fay Bainter, Elsie Janis, Nora Bayes and Montgomery & Stone. He is survived by his widow and four daughters.

Mrs. Blanche Ford

Mrs. Blanche Chapman Ford, 90, former actress and widow of the owner of the theatre in which Abraham Lincoln was assassinated, died at her home in Rutherford, N. J., on Saturday, June 7th. As Blanche Chapman, she was the original prima donna in two of the American presentations of the Gilbert and Sullivan operettas, and had appeared on the stage with Edwin Forrest, Edwin Booth and David Belasco.

WHAT THE PICTURE DID FOR ME

Associated British Film Producers

LET GEORGE DO IT: George Formby—Yes, George did it alright; he brought everybody in, even though we had a heat wave.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Columbia

ADAM HAD FOUR SONS: Ingrid Bergman, Warner Baxter, Susan Hayward, Fay Wray—Played this to fair business when doubled with "Blondie Goes Latin." This is an extremely well-made serious drama that covers a long period of time in a small amount of film. They could do that more often. Susan Hayward almost steals the show as the old meanie. Helen Westly is excellent in a small part. They should enjoy it if you can get them in. Some of my folks were waiting for it, but too many were not. Running time, 81 minutes. Played May 30-31.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

BLONDIE GOES LATIN: Penny Singleton, Arthur Lake, Larry Simms, "Daisy"—A lot of music and some new angles make this one of the best Blondies yet. Comments here declared that the Blondies had improved. Business was only fair when doubled with "Adam Had Four Sons." Running time, 70 minutes. Played May 30-31.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

BLONDIE HAS SERVANT TROUBLE: Penny Singleton, Arthur Lake—Ah, just fair.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

ELLERY QUEEN—MASTER DETECTIVE: Ralph Bellamy,, Margaret Lindsay—Fair mystery picture for "China Nights." Running time, 68 minutes. Played May 28-29.—Harry Tishkoff, Empress Theatre, Rochester, N. Y. Neighborhood patronage.

ELLERY QUEEN'S PENTHOUSE MYSTERY: Ralph Bellamy, Margaret Lindsay, Charley Grapewin —Played on bargain night to exceptionally good business. A very good mystery picture for those who like them. Running time, 65 minutes. Played May 30.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

FIVE LITTLE PEPPERS IN TROUBLE: Edith Fellows, Dorothy Ann Seese—Double featured this with Pastor Hall and it made a swell combination; in fact, they were both good shows. Drama in the one and laughs in the other. Well liked by all who came. Running time, 72 minutes. Played May 17-18.—H. D. Furnice, Casey Theatre, Casey, Iowa. Rural and small town patronage.

I MARRIED ADVENTURE: Mrs. Martin Johnson —A good show for the kind, a picture of wild animals in Africa. More kids turned out for this than grown-ups. They seemed to like it. Just average business on it. Running time, 80 minutes. Played May 21.—H. D. Furnice, Casey Theatre, Casey, Iowa. Rural and small town patronage.

PENNY SERENADE: Irene Dunne, Cary Grant—The best picture from this company this season. Cary Grant is swell and deserves Academy award for his work in this one. Picture played to good business and everyone pleased. Running time, 125 minutes. Played May 4-6.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

SUBMARINE ZONE (ESCAPE TO GLORY): Pat O'Brien, Constance Bennett—A very fine program picture that didn't do the business we anticipated.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

SUBMARINE ZONE (ESCAPE TO GLORY): Pat O'Brien, Constance Bennett—Failed us miserably at the box office.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

TEXAS STAGECOACH: Charles Starrett, Iris Meredith—I'm tired of the same actors in Starrett's pictures, and so is the public. Why do they always star Iris Meredith for the woman lead? I don't believe she has been left out of one of his pictures since Starret has been in pictures. And what about the Sons of the Pioneers? Do something about it, Columbia! Running time, 59 minutes.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—
What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

U-BOAT 29: Conrad Veidt—A good one. Running time, 79 minutes.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

First National

WAGONS ROLL AT NIGHT, THE: Humphrey Bogart, Sylvia Sidney, Eddie Albert Joan Leslie—A picture that is a little different but did not draw. Very poor trailer on this one. Running time, 84 minutes. Played May 14-15.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

Metro-Goldwyn-Mayer

GONE WITH THE WIND: Vivien Leigh, Clark Gable, Leslie Howard, Olivia de Havilland—To our surprise, it out-grossed our previous showing. Business very satisfactory.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

MEN OF BOYS TOWN: Spencer Tracy, Mickey Rooney, Bobs Watson, Larry Nunn—Good picture and good business. A little sad in spots, but it pleased all 100 per cent. Running time, 107 minutes. Played May 28-29.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WASHINGTON MELODRAMA: Frank Morgan, Kent Taylor, Ann Rutherford—One of the very best program pictures we have played this year. Good story that has suspense, music and well acted by the entire cast. Better than a lot of so-called "big" pictures we have played thus far this year. Running time, 80 minutes. Played May 29-30.—Ritz Amusements, Inc., Ritz Theatre, North Vernon, Ind. Small town patronage.

Monogram

BOYS OF THE CITY: Bobby Jordan, Leo Gorcey, David O'Brien, Ina Gest—Fair comedy and mystery picture which pleased the public. Business good. Running time, 63 minutes. Played June 1-3.—Harry Tishkoff, Empress Theatre, Rochester, N. Y. Neighborhood patronage.

HER FIRST ROMANCE: Edith Fellows, Wilbur Evans—Did not do any business on this. Fell below average but not the fault of the picture. This one is tops from Monogram. Rated by all trade papers and critics as a good one and it is. Had a school graduation and, of course, that did not help any. Running time, 80 minutes. Played May 14.—H. D. Furnice, Casey Theatre, Casey, Iowa. Rural and small town patronage.

OLE SWIMMIN HOLE: Jackie Moran, Marcia Mae Jones—Good show. If Monogram would only make more pictures with good cast and stories I believe they would go places. This is the best I have run from them. Running time, 79 minutes. Played May 10-11.—H. D. Furnice, Casey Theatre, Casey, Iowa. Rural and small town patronage.

TAKE ME BACK TO OKLAHOMA: Tex Ritter, Bob Wills—Just an average cowboy feature. Running time, 64 minutes.—George S. Caporal, Yale Theatre, Oklahoma City, Oklahoma. Neighborhood patronage.

THAT GANG OF MINE: East Side Kids—Picked this up on short notice and it was OK. Fair business on it, but it turned out to be a good little picture. Running time, 63 minutes. Played May 24-25.—H. D. Furnice, Casey Theatre, Casey, Iowa. Rural and small town patronage.

Paramount

BEAU GESTE: Gary Cooper, Ray Milland, Robert Preston—Although this picture drags in spots, it is an excellent production. The length became boresome to many of our patrons. Running time, 114 minutes. Played May 24-25.—W. J. Overstreet, Florida State Prison Theatre, Raiford, Florida. Prison patronage.

GHOST BREAKERS: Bob Hope, Paulette Goddard —Good second.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

POWER DIVE: Richard Arlen, Jean Parker—Good picture and good business. Lots of action and flying shots. Will please the men and boys. Running time, 69 minutes. Played May 27.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SHOWDOWN, THE: William Boyd, Russell Hayden—Average week-end business. Stood up well alone on a single bill.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

TEXAS RANGERS RIDE AGAIN: John Howard, Ellen Drew—Excellent—you can always depend on Paramount to deliver the best in top Western product. Played on Saturday to an excellent business. Although not suitable for best days. Played April 26.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

THERE'S MAGIC IN MUSIC: Allan Jones, Susanna Foster—Look out. For music lovers only. Too much opera and too many walk-outs. Be careful where and when you play it as it will not draw or please. Running time, 80 minutes. Played June 1-2.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

VIRGINIA: Madeleine Carroll, Fred MacMurray—Some liked it and some said it was not so good. It has no box office draw. The kids won't know what it's all about. Any picture that rates a divided opinion from your audience just "aint hay for the exhibitor." Running time, 110 minutes.—J. L. Thayer, Leddy's Theatre, Raymond, N. H. Small town patronage.

Republic

ARKANSAS JUDGE: Weaver Brothers and Elviry —We received a very bad print on this one, which had a damaged sound track, spoiling much of the picture. The picture was very good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

BEHIND THE NEWS: Lloyd Nolan, Doris Davenport—Poor title, no stars, only fair draw. Picture OK if you can get them in. Should be double featured. Running time, 75 minutes. Played June 1-2.—R. F. Netzel, Palace Theatre, Granden, Wisconsin. Small town and rural patronage.

SINGING HILL, THE: Gene Autry, Smiley Burnette, Mary Lee—Gene Autry always pleases here, and this picture was well up to Autry's standard. Running time, 73 minutes. Played May 30-31.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

ALLEGHENY UPRISING: John Wayne, Claire Trevor—Good.—George S. Caporal, Yale Theatre, Okalhoma City, Okla. Neighborbood patronage.

DEVIL AND MISS JONES, THE: Jean Arthur, Robert Cummings, Charles Coburn—Swell comedy that failed to draw. Picture good enough for anybody's Sunday, but will have to be pushed to get them in. Running time, 92 minutes. Played May 24-26.—Ritz Amusements, Inc., Ritz Theatre, North Vernon, Ind. Small town patronage.

LET'S MAKE MUSIC: Bob Crosby, Jean Rogers—A pleasant piece of entertainment. Average business. Running time, 84 minutes. Played May 28-29.—Harry Tishkoff, Empress Theatre, Rochester, N. Y. Neighborhood patronage.

MELODY FOR THREE: Jean Hersholt, Fay Wray —This is one of the better entries of "Dr. Christian"

(*Reports continued on following page*)

(Reports continued from preceding page)
series. Schuyler Standish and the symphony orchestra are very good. Picture very well liked. Business good. Running time, 67 minutes. Played May 30-31. —Harry Tishkoff, Empress Theatre, Rochester, N. Y. Neighborhood patronage.

NO, NO, NANETTE: Anna Neagle, Richard Carlson, Victor Mature—Poorest mid-week business in some time. A real flop at our box office.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

RAMPARTS WE WATCH—No biz, as said by many exhibitors' reports to What the Picture Did for Me. Just fair.—George S. Caporal, Yale Theatre, Oklahoma City, Oklahoma. Neighborhood patronage.

Twentieth Century-Fox

DOWN ARGENTINE WAY: Don Amecbe, Betty Grable—A musical comedy based on South American music and scenery. Running time, 72 minutes. Played May 3-4.—W. J. Overstreet, Florida State Prison Theatre, Raiford, Florida. Prison patronage.

GOLDEN HOOFS: Jane Withers, Charles Rogers —One of Jane Withers' weakest pictures. Business below average. Running time, 67 minutes. Played May 25-27.—Harry Tishkoff, Empress Theatre, Rochester, N. Y. Neighborbood patronage.

GREAT AMERICAN BROADCAST, THE: Alice Faye, Jack Oakie, John Payne, Ceasar Romero—Good average musical with fictional story of early days of radio. Jack Oakie again steals the picture. Not as good as "Tin Pan Alley," and not near the draw. Running time, 92 minutes. Played May 24-26.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

THAT NIGHT IN RIO: Alice Faye, Don Ameche, Carmen Miranda—One of the year's best pictures in gorgeous color. Carmen Miranda again a sensation; in fact, the entire cast couldn't be improved on. Business average on this one. Running time, 90 minutes. Played May 31-June 2.—Ritz Amusements, Inc., Park Theatre, Nortb Vernon, Ind. Small town patronage.

WESTERN UNION: Robert Young, Randolph Scott, Dean Jagger, Virginia Gilmore—Fair western in beautiful color, that's all. Running time, 95 minutes. Played June 1-3.—Harry Tisbkoff, Empress Theatre, Rochester, N. Y. Neighborhood patronage.

United Artists

DRUMS: Raymond Massey, Sabu—Good action picture.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

PASTOR HALL: Nova Pilbeam, Wilfred Lawson— It was brutal and all that but a darn good show; as some exhibitors say it is a case of play or pay. I played and they turned out for it, which was OK, too; doubled with Peppers in Trouble as good combination. Running time, 90 minutes. Played May 17-18.— H. D. Furnice, Casey Theatre, Casey, Iowa. Rural and small town patronage.

THE HOUSEKEEPER'S DAUGHTER: Joan Bennett, Adolphe Menou—This picture was very good as far as the acting was concerned, but the comedy lagged in some spots. However, it was well received here. Running time, 80 minutes. Played May 10-11.— W. J. Overstreet, Florida State Prison Theatre, Raiford, Florida. Prison patronage.

Universal

ARGENTINE NIGHTS: Ritz Bros., Andrew Sisters —A very, very good picture; although I played it late it's still good. Everybody liked the picture, and did average business on it. Running time, 73 minutes. Played May 28.—H. D. Furnice, Casey Theatre, Casey, Iowa. Rural and small town patronage.

BACK STREET: Charles Boyer, Margaret Sullavan, Richard Carlson—A wonderful combination of Boyer and Sullavan both tongue-tied, which was difficult to understand. About ninety minutes of talk, talk, talk. Patrons very displeased except for a few women. Lots of walk-outs. Business very bad. Running time, 89 minutes. Played May 25-27.—Harry Tishkoff, Empress Theatre, Rochester, N. Y. Neighborhod patronage.

BOYS FROM SYRACUSE: Martha Raye, Allan Jones, Joe Penner—Many reports sent in by exhibitors saying this feature was terrible. But to me it was a good comedy feature.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhod patronage.

BUCK PRIVATES: Bud Abbott, Lou Costello, The Andrews Sisters, Jane Frazee—A very good screaming farce comedy of camp life. Recording and photography not so good. Business fairly good. Running time, 85 minutes. Played May 30-31.—Harry Tishkoff, Empress Theatre, Rochester, N. Y. Neighborhod patronage.

DOUBLE DATE: Edmund Lowe, Una Merkel—Delightful comedy that pleased everyone on Bank Night. Running time, 60 minutes. Played May 22-23.—Ritz Amusements, Inc., Ritz Theatre, North Vernon, Ind. Small town patronage.

DOUBLE DATE: Edmund Lowe, Peggy Moran, Una Merkel—OK comedy feature. Sure brought big business over holiday weekend when double featured with "In Old Cheyenne." Running time, 60 minutes. Played May 29-31.—R. F. Netzel, Palace Theatre, Granden, Wisconsin. Small town and rural patronage.

FLAME OF NEW ORLEANS, THE: Marlene Dietrich, Roland Young, Bruce Cabot—Played on Bank Night and had many kicks. Picture dragged, and Marlene Dietrich not popular here anyway. Certainly not a small town picture. Running time, 78 minutes. Played May 20.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

RAGTIME COWBOY JOE: Johnny Mack Brown, Fuzzy Knight—A typical western, but the variety musical bits helped dispel some of the gloom. The majority liked it very well. Running time, 68 minutes. Played May 17-18.—W. J. Overstreet, Florida State Prison Theatre, Raiford, Florida. Prison patronage.

Warner Brothers

ELIZABETH AND ESSEX: Bette Davis, Errol Flynn—A good picture for its type. Could bave stood a little more action.—George S. Caporal, Yale Theatre, Oklahoma City, Oklahoma. Neighborhood patronage.

GREAT LIE, THE: Bette Davis, George Brent, Mary Astor—This Bette Davis picture drew better than we had expected, although we lose money on her pictures every time we play them. Good picture and all that came enjoyed it. Running time, 95 minutes. Played May 17-19.—Ritz Amusements, Inc., Ritz Theatre, North Vernon, Ind. Small town patronage.

THE FIGHTING 69TH: James Cagney, Pat O'Brien—Good weekend program. Running time, 90 minutes.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

Short Features

Columbia

COMMUNITY SING, NO. 2: Community Sing Series—Real good; play it. Our boys really got the sing fever on this one.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

FEATHERS: Cinescopes—Entertaining. — Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

SO YOU THINK YOU KNOW MUSIC, NO. 1: Quiz Reels—This shows some signs of rehearsal, but it is the nearest approach to "Information Please" that I have seen so far. It was very much enjoyed here. Stoopnagle helps a lot in this one. Running time, 11 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

TAKE IT OR LEAVE IT, NO. 3: Quiz Reels—Very well received by all.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

THIS IS ENGLAND: Cinescopes—Well-made short depicting England and its people during war time. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Metro-Goldwyn-Mayer

ABDUL THE BULBUL AMEER: Color Cartoons —The poorest color cartoon we've run this year. Very unfunny. Running time, 8 minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

AERONUTICS: Pete Smith Specialties—Another very entertaining Pete Smith Speciality, this one of a novice taking his first airplane ride at the controls. Running time, 10 minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

FORBIDDEN PASSAGE: Crime Does Not Pay Series—One of the best of the Crime Does Not Pay series and certainly the most exciting one. It is concerned with the smuggling into this country of foreign refugees and is very well done. Running time, 20 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

THIRD DIMENSIONAL MURDER: Metroscopix —Bring out those red and green glasses again. This proved to be a real attraction and it has more plot to it than those previously released. The effect is certainly startling. They had some real fun while this was on the screen and asked for more. Running time, 7 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small town patronage.

WHISPERS: Passing Parade—Here is a Passing Parade subject that should be shown everywhere. It shows how malicious whispering campaigns can cause all sorts of trouble from entirely innocent beginnings. It is a warning against believing everything you hear these days. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small town patronage.

Miscellaneous

GREECE FIGHTS BACK: Distributed by Paramount—Well done, but not particularly appropriate now. My crowd asked me why I played it. There are too many dated statements in it now. Running time, 8 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Paramount

FEMININE FITNESS: Sportlights—This sport reel showing girls in swimming seemed to please. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FORGOTTEN MAN, THE: Benchley Comedies— Average Benchley comedy. No comments, no complaints. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Republic

MEET THE STARS, NO 6: Harriet Parsons—Entertaining reel. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

BONE TROUBLE: Walt Disney Cartoons—Yes, Mr. Plottel, we meant what we said about Disneys; they are tops. Thanks for your letter. This short was good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

GOOD TIME FOR A DIME, A: Walt Disney Cartoons—An excellent Donald Duck color cartoon that pleased everyone. Running time, 8 minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

Twentieth Century-Fox

DOG'S DREAM, A: Terrytoons—Average black and white cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MOVIETONE NEWS: Always good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Universal

SCRUB ME MAMA WITH A BOOGIE BEAT: Color Cartoons—Excelllent color cartoon. Running time, 8 minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

TICKLED PINKY: Two Reel Musicals—Real good. Extra fine hillbilly short enjoyed immenesly by weekend audiences.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Vitaphone

ELMER'S PET RABBIT: Merrie Melodies—Another cartoon. Seemed to satisfy.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

HOLLYWOOD STEPS OUT: Merrie Melodies— The very best in gag color cartoons, impersonating various screen actors and actresses. Running time, 8 minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

HUNTING THE HARD WAY: Broadway Brevity —Howard Hill hunts mountain lions, bears, cougars, etc., with his bow and arrow. Very good. Running time, 18 minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

MARIE GREENE AND HER GANG: Melody Masters Bands—Very poor musical short. Running time, 10 minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

RIDING INTO SOCIETY: Elsa Maxwell's Blue Ribbon Comedies—Warners can do better than this.— Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

SEEING EYE, THE: Broadway Brevities—Average two reeler about dogs being trained to lead blind people. Running time, 20 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SHOP, LOOK AND LISTEN: Merrie Melodies Cartoons—A fair cartoon.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

TRIAL OF MR. WOLF: Merrie Melodies—The wolf tells his side of the story of Little Red Riding Hood, with plenty of laughs from the audience. He finally admits that maybe he exaggerated a little. Very good! Running time, 8 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

TRIAL OF MR. WOLF: Merrie Melodies Cartoons —Good color cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MANAGERS' ROUND TABLE of MOTION PICTURE HERALD

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

Well, What Are We Waiting For?

So the panic is on. Despite the new millions poured into defense payrolls, business shows little improvement, if any. In fact, in some situations right smack in the center of highest industrial expansion, grosses are leaner than they were last year at this time.

Everyone runs around wildly asking why. Hasty defenses and offenses are planned. Something must be done.

Sure, something must be done—something that should have been done long, long ago—something this corner has been shouting should have been done as far back as we can remember.

That "something" is to go back to the only thing that ever sold showbusiness: the selling of the theatre as entertainment, the selling of motion pictures and not *a* motion picture.

It hasn't been done since Mary Pickford was known as "Little Mary". In those days, folks came to the theatre because they were sold on "theatre". They were trained to expect a satisfying entertainment, whatever was on the bill—and were rarely disappointed.

Showmen were in showbusiness then. They sold what they had; and, folks, they sold it.

Today, the customers are passing up the theatre. There is competition. Sure, there is. Tough competition. And it can't be licked by taking larger ads or more 24-sheets. The sore goes much deeper. The cure is a long-time pull. The medicine is theatre entertainment. Infrequent doses of hit pictures are only temporary restoratives.

Why are people with much more money today passing up the movies they patronized last year when folding money was rare? You take your reason. We'll give ours—and it's a cinch.

The bird with a short bankroll can always dig up enough change to kill an afternoon or evening at the theatre. That's about the only place he can afford to go.

The same bird on a fat payroll wallows in dough. So he gives the finger to the good ole movie, buys a flock of new duds, gets his car out of hock or buys a new one, takes his girl out to dance and dine, where previously they held hands in the balcony. The family man tells the story with variations but the answer is the same. They all pass up the picture show.

Now, what contributes to this sad state. Mostly, that the industry has allowed the customers to lose the habit of theatre-going as an entertainment, has allowed names and trends to get control of the plant, has fallen down on the job of selling theatre first, last and always.

Oh, yes, things are being done, and more things will be done. Some ground will be recovered. But not today's grosses. We'll all get around to knowing that "habit" is the box-office field to cultivate. We'd better—or else. The Texas Interstaters are working on that right now.

In the news section of this issue there is a piece on the survey made by John Q. Adams, in conjunction with Bob O'Donnell, on how to bring back a goodly portion of the 32 million persons in the United States the recent Gallup Poll said were not going to the motion picture theatre. The Interstate survey disagrees with the Gallup findings in opining that the real reason that the folks have stopped coming is because they have lost the habit," that these people are lost to the theatre and will remain lost if we continue to pursue our present method of selling our attractions to the exclusion of any other medium". And get this:

"Our problem, therefore, in returning people to the theatre who classify as non-goers, calls for a new approach and new methods. They must first be imbued with a desire to attend the moving picture theatre before we can attempt to sell them a particular attraction on its individual merit."

We built a giant entertainment that intrigued millions. Then it was refined into a conventional business that chased 'em away, a retail business with about as much excitement and color, if not less, as is attached to a one-penny sale.

The showmen were purged. The merchants took over. They demanded a profit today and to hell with tomorrow.

Well, they got their profit "today". But here's tomorrow.

As it stands, you can't give the industry back to the Indians. The Indians won't take it. But the showmen will. And they'd better.

A-Mike Vogel

Round Table In Pictures



Manager Gilbert Josephson at the New York World Theatre admires lobby set-piece for "Information, Please". Theatreman provided patrons with score cards so that they could mark off their answers to the program's questions.



Fronts at the State, in Clovis, N. Mex., are distinguished for their planning and construction entirely by staff members of Russ Hardwick's personnel here illustrated by the expansive art work on "That Night in Rio". The Hardwick policy of encouraging his boys in this direction has built the theatre's reputation for ticket-selling displays.



Promoted by Manager Ansel Weinstein and Publicist Ray Malone for advance on "Great American Broadcast" at the New York RKO 58th Street was RCA equipment depicting progress of radio from 1923 up to date.

Promoting local transportation company, Hal Bishop for teaser on "Lady Eve" at the Capitol, in Winnipeg, plastered street cars with cards reading: "What Winnipeg needs is a good laugh. See 'Lady Eve', etc.



To enterprising theatremen, road construction means but one thing and that's a neat spot to do a little advertising, as witness Herman Addison's card for "Road to Zanzibar" at Schine's Oneonta, Oneonta, N. Y. "Detour. See . . . ", etc., called attention to picture's opening.



Army Promotions Aid 'Wings' Dates

As to be expected, Round Tablers have gone solidly for military tieins on "I Wanted Wings," especially in situations nearby to army camps, Gary Jaffa putting on a midnight preview at the Schine Avon, Watertown, N. Y., having as guests ranking officers at army cantonments. In advance, Jaffa arranged a special airshow directly over the public square at noon and also was able to offer free rides given to the first five people returning folders that were thrown from the planes while stunting over the town. The offer was advertised widely and so many of the heralds were brought in, that the theatre man gave passes in addition.

The recruiting slant was also recognized with the posting of picture one-sheets on "A" board in the area and recruiting units set up in the theatre lobby, where an army sergeant gave information to inquirers on the army flying cadet corps. Hooking the date to the national Piper Cub contest noted in the pressbook, the Schiner also made arrangements to distribute information on this through the Piper distributor at the local airport.

Flex Features Contests

In Syracuse, Manager Jack Flex tied in with the *Herald-Journal* on the Piper Cub contest for the date at Keith's, paper going heavily for art and features and entrants asked for 50-word statements on "Why I Want to Fly." The tiein hooked to leading flying schools at the airport. In addition to the main prizes of planes and flying courses, it was arranged that guest tickets were also awarded. To assure wide participation, Fox had entry blanks and heralds on the national contest distributed at Syracuse University and high schools of the city, cost of which was borne by the cooperating flying school.

Flex's air-conscious campaign had another newspaper promotion for an airplane model building contest with entries brought to the theatre for display, winners to receive cups for first and second prizes, all others receiving guest tickets. Third newspaper tiein had to do with a quiz contest based on questions dealing with army air corps. This was followed by a tiein on the women's page, spotlighting Veronica Lake, woman lead in the picture.

Mayor Proclaims Cadet Day

Direct flying tiein was obtained by promotion of Mayor Marvin to designate Saturday before opening as Army Cadet Day, with blowups of the Mayor's proclamation placed in front of the theatre. This brought cooperation of the recruiting office and mobile recruiting unit stationed in front of house. The unit also toured around the downtown district of the city each day to advertise the picture. Co-eds from the university, dressed in army blouses and caps acted as hostesses in the distribution of the circulars. Flex also obtained army flying equipment for lobby display and had a flight of Piper Cub planes over the city each day, plus the cooperation of army pursuit ships which were flown from Mitchel Field in New York to help celebrate the Cadet Day proclaimed by the Mayor.

"SAND" SET IN HARTFORD



Cutouts of Tyrone Power in toreador outfit and charging bull were planted on miniature stage set in lobby of Loew's Poli, in Hartford, Conn., as advance for Lou Cohen's date on "Blood and Sand". Floor of stage was covered with genuine sea sand, pennants, flags, bullfighters' red capes, etc., which were animated with electric fans. For lighting, Round Tabler used fluorescent lamps of various colors such as gold, red, pink, blue, etc. Either side of stage carried cards with "thrill" copy.

Lobby Stunts Used for "Buck Privates" by Cohn

Promoting a radio victrola combination, Ben Cohn for his date on "Buck Privates" at the Frolic, in Chicago, planted it in his lobby ahead, playing hit tunes from the picture. In addition the Round Tabler also promoted potato chips which were put in imprinted cellophane bags and distributed to patrons by usher dressed in soldier uniform. Lad seated before cutout representing door of a U. S. Army kitchen also was peeling spuds. Pup tent with army paraphernalia was also set up in lobby.

For date on "Philadelphia Story," Cohn planted cutouts of Cary Grant and James Stewart in lobby with cutout figure of a headless woman standing in the center. Women patrons were invited to step up and have their pictures taken with the stars.

"LET'S HEAR FROM YOU"

Merchants' Window Tieups Featured for "Boys Town"

Tying up drug stores, grocers, cafes, cigar stores, etc., Jimmy Redmond at the Bonham, in Fairbury, Neb., succeeded in having outserts with "Ziegfeld Girl" playdates wrapped around all packages of cigarettes sold at these spots in advance of opening. While for "Men of Boys Town," Jim tied up 12 merchants, each of whom featured a scene still in his window. Contest blanks were available at the stores, Fairbury News and the theatre, entrants required to fill in names of all stores carrying a still and submitting 25-word letter on what part of the newspaper they first turn to and why. Guest tickets were awarded in this connection.

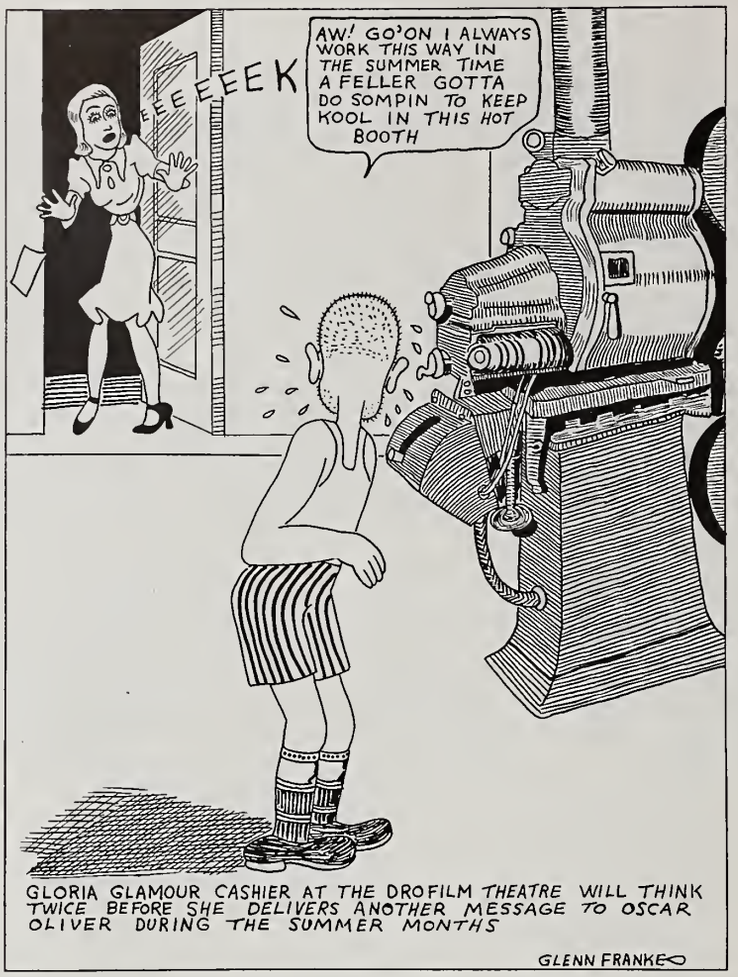
For "Road to Zanzibar," Redmond distributed "Rib-Ache Relief Powder" in imprinted envelopes, directions reading: "Dissolve contents in a glass of warm water to relieve those laugh aches from your ribs after seeing," etc. These were placed at Chamber of Commerce, Rotary, Lions Clubs and other luncheons.

"LET'S HEAR FROM YOU"

DiPesa Directs "Love Crazy" Campaign to Cupid Victims

For the engagement of "Love Crazy" at Loew's State and Orpheum, in Boston, publicist Joe DiPesa supplemented the national campaign with cooperative ads, the serialization of the story was placed in one paper while a contest was featured in another. Contest provided cash and tickets for best letters on the silly things done by people in love. Joe also arranged for two Harvard boys to eat their dinners backwards in a college restaurant, as an indication of what "Love Crazy" folks will do. Couples taking out marriage licenses on premiere day were extended special invitation from Myrna Loy to see the film. Statement was obtained from an eminent psychiatrist as to the most common symptoms of love crazed persons, this good for break in dailies.

SHOWMEN'S LOBBY LAFFS



Another incident in the tumultuous career of the fabulous Marquee Mike, as depicted here by his creator, Glenn Franke of Cheviot, Ohio.

Prickett Celebrates Theatre Anniversary

Promotions were rampant when Ken Prickett recently put on the first anniversary party at the El Rancho, in Victoria, Tex., with the first 100 women receiving roses from local florist. Tieup with baker brought a three-foot birthday cake; contest angle was brought in here with the cake going to person coming closest to guessing correct weight. Furniture store came through with a bedroom suite which was displayed in window week ahead with appropriate tiein copy. To help build the party, Prickett had his art shop further camouflage an old model jalopy, which was appropriately bannered and toured streets ahead, car was also given away in connection with a lucky number drawing. All theatre ads carried anniversary copy signed by the theatreman, and special lobby display was created for the occasion.

"LET'S HEAR FROM YOU"

Mayor Aids Lambert At Theatre Reopening

For the remodelling of the Badger, in Racine, Wis., Stan Lambert started his campaign two weeks ahead, promoting special man-on-the-street broadcast in front of theatre over WRJN, interviewing celebrities who were invited to opening. The mayor officially opened the theatre with ribbon-cutting ceremony and permission was received from city officials to decorate light poles with shields congratulating the theatre on its opening. Kiltie Drum and Bugle Corps of the YMCA paraded down main street and serenaded in front of house and other stunts included usual bill posting, mailing lists, advance newspaper ads, etc. Extra spot announcements were landed on Lambert's own radio program "Through the Hollywood Lens." Assisting on the opening were George Ross, manager of the Rialto and Andrew J. Kelly, of the Badger.

"LET'S HEAR FROM YOU"

Kraus' Newsreel Stunt

A sock campaign was accorded the premiere national release of the newsreel featuring the North Dakota quadruplets, by Ed Kraus at the Fargo, in Fargo, theatreman building an entire false front for the occasion done in baby colors of pink and blue with appropriate sales copy and tear sheets from newspapers carrying headlines and photos. Featured in the newsreel are scenes in the editorial rooms of the Fargo Forum showing staff member writing the story of the birth of the quads, this good for extra breaks in the paper together with art.

Find "John Doe" For Cash Prizes

Much excitement in Cleveland for the recent date on "Meet John Doe" at the Warner Hipp was occasioned by rewards of cash and theatre tickets on a tiein with the local *News,* wherein readers were invited to produce the man they believed typified Cleveland's John Doe. Contest was opened to all, with males allowed to nominate themselves and wives to nominate their husbands, if they wished.

Contest was built around answers to 14 questions, plus reason why entrant thought that his nominee was qualified. Questions had to do with hobbies, lodge memberships, preferred recreations, education, insurance and bank accounts, budgeting of income, subscriptions to daily newspapers, whether or not entry had a family doctor, telephone, owned his own house, had children, etc. For further buildup, merchants and other tieins were suggested, such as having "John Doe" paged at different hotels, etc.

The same idea was adapted by Bill Harwell for the date at Warner's, in Mansfield, Ohio, hookup made as part of newspaper tiein, which did the trick for the Round Tabler.

Ireton Ties to Waitresses

For the date at the Uptown, in Toronto, Glenn Ireton sought the city's "John Doe" to tie in with waitresses in hotels and restaurants. Sheets containing 36 questions addressed to the waitresses were distributed widely, touching on all phases of male patron likes and dislikes, peculiarities and other means which waitresses were able to ascertain through their daily contacts with diners. In addition, entrants were invited to write 50 words on what would be their idea of a typical John Doe. Judges were movie critics of the Toronto papers with entrants asked to turn in their filled-in questionnaires to cashier or manager of the restaurant to which they were attached. Guest passes were given in this connection.

Philadelphians who made it their business to be courteous were beneficiaries in a stunt arranged by Ev Callow for the date at the Stanley, Philadelphia. Engineered with the local *Daily News,* over one hundred and fifty dollars in cash went to the city's most polite citizens. Mr. John Doe gave away twenty-five dollars each day for the most courteous acts and while making the downtown section distributed imprinted cards telling about it. Paper ran daily accounts on the adventures encountered by Mr. Doe, also photos of those winning the courtesy money. As part of the project, the daily also ran house ad "Meet John Doe and His Newspaper."

"LET'S HEAR FROM YOU"

Rennie's "Liberty" Quiz Stunt

A quiz program, repeated several times before the premiere, and tying in with the picture, was one of the highlights of the "Land of Liberty" campaign put over by Orville Rennie, Fort, Rock Island, Ill. A man dressed as Uncle Sam, and appropriately bannered, paraded the streets.

Theatremen Make Merchant Tieins

Citywide merchandise tieins which utilized the theatre for central point of interest are recent stunts, reports Joe Samartano at Loew's Palace, in Meriden, Conn., tying in with the local Businessmen's Association for giveaway of over six hundred dollars of nationally advertised merchandise. The promotion put on for four nights featuring drawings on the stage with each of the merchants issuing coupons with sales, the theatre giving the coupons with admissions.

Samartano made a prominent display of the various prizes in the lobby, the stores coming in with sizable advertising and newspapers featuring the event with page one boxes. Newspaper photos of the lobby were also part of the campaign with further attention called to the occasion by the dailies with banner streamers atop the mastheads.

In Erie, Pa., H. T. Rastetter at the Warner found it profitable to do something similar on what he termed an Electric Range Review in the lobby to feature his campaign on "The Great Lie." The drive was highlighted here by a three-day newspaper contest, classified ad tieup, etc., which brought plenty of additional free newspaper space. Rastetter also had a gratis serialization of the story published in local tabloid. In addition, paper plugged the theatreman's forthcoming attractions, with readers and art.

"LET'S HEAR FROM YOU"

Teaser Stunts Aid Gillon

The reportedly hard-to-crack local paper came through for Francis Gillon at the LeClaire, in Moline, Ill., by using the *Saturday Evening Post* story on Preston Sturgess and tying it in with the "Lady Eve" date. Teaser stunt employed by Gillon consisted of placing guest tickets to the show under various seats throughout the theatre week ahead.

For "Footsteps in the Dark," Francis planted cutout footprints in lobby and stencilled ones on sidewalks leading to boxoffice with copy reading "Follow these footsteps to a riot of mystery and comedy."

"LET'S HEAR FROM YOU"

Members Report On Faint Checks

The faint check idea used effectively on horror shows is given further distribution currently on campaigns by members, Harold Thomas at the Fulton, in Fulton, Ky., featuring the slant with his program on "Mad Doctor" and "Monster and the Girl." Headed appropriately, the check, about card size, leaves room for name, address and city with copy requesting that patrons fill in the information and keep the card where it will be easily accessible if and when the patron passes out during the showing of the picture.

The same idea is similarly reported on by Pat Notaro at the Columbia, in Sharon, Pa., for his triple horror bill consisting of ghost show on stage and pictures. In addition, the Round Tabler dressed a man in Frankenstein attire and had him cover downtown area distributing the faint cards.

INTERSTATERS DIG UP PROFITS IN KID SHOWS

Suggestions to Build Juvenile Business Compiled by Besa Short for All Occasions

Kid shows in Texas bear importantly upon the boxoffice, as noted by the evidence of these activities among Interstate circuit managers gathered in manual form by Besa Short, short subjects head, who compiles these aids for the information of the Hoblitzelle-O'Donnell theatremen seeking added ways and means to attract the juvenile trade.

"The exictement of Christmas can be carried to a mild degree throughout the year by giving small things away each week at the Kid Show Hour," Besa suggests, in advising tieups appropriate to the season and occasion, for balloons, kites, cola drinks, ice cream, merchandise, etc., with manufacturers, department stores and bakeries. "There is always some merchant willing to take advantage of this opportunity for advertising," the short subjects head finds.

Bakers Found Cooperative

Among instances of tieins with sponsors is the free show effected by Bill Hollums, at the Capitol, in Austin, wherein a bakery expanding its facilities was hooked up to advertise that all the local youngsters were invited to be the merchant's guests at the Saturday morning show. Over 1,700 kids responded, the baker paying five cents a child. Later in the season, children were admitted for five bread wrappers a piece, for which Hollums received 10 cents from the baker. Sponsor also supplied free cakes on a birthday club tiein.

In Vernon, Texas, Jimmie Allard at the Vernon, takes bread wrappers for admissions and invites the youngsters to write jingles about the sponsor's products for cash prizes. Six wrappers allow each youngster to attend the kid show, and ten wrappers makes one eligible for the contest. At the Waco, in Waco, C. H. Stewart ties in a baker for a Saturday morning broadcast from the stage, using local amateur talent from among the audience. Stewart wisely acts as M.C. so that the kids get to know him, and the program, running a half-hour, has brought cards from miles away.

Amateur Shows Urged

Theatre-radio program sponsored by a bottler does the trick for George Tucker at the Kimo, in Albuquerque, N. Mex., the sponsor paying for the radio time and including spot announcements of the shows throughout the week. Every four weeks, the child bringing in the largest number of bottle tops of the company's product, receives a prize awarded from the stage. In Dallas, Louie Charninsky has many tieups for his kid shows at the Capitol, including a giveaway of ice cream bricks each week during the season, in exchange for lobby credits. Louie offers ice cream cones and a special admission price between certain hours on his slowest day of the week for increased grosses.

Local kid talent shows are also urged, based on the successful experiences of Interstaters who report their amateur doings. Heading the circuit list in this direction is L. J. "Schine" Mason, McAllen, Texas, City Manager, who has had a Mickey Mouse show running since 1932. Mason secured 10 merchants to pay for uniforms for officers, membership cards, heralds, badges, ads, etc. The McAllen youngsters pay only five cents for admission which allows them to bring a parent. Each week, a complete stage show is put on in charge of a local woman who has the close cooperation of schools, dance and dramatic studios. In addition to the local talent, short subjects and a serial are included.

Book Tickets Underwrite Tickets

There are 10 officers who open the show, conduct the club yells, report the club creed and with color bearer out front sing the national anthem. Stage show follows with three song reels which the youngsters sing before the shorts start. Charity promotions such as potato show are held, with each youngster bringing a spud for the Salvation Army. Prizes are given for the largest spuds. Toy matinees are also put on successfully with the cooperation of the local Goodfellows.

The most successful of the kid shows, according to Besa, are those where the managers take care to book the shorts their youngsters would like to see, with equal consideration given to the feature showings. At the Arcadia, in Harlingen, Tex., Manager Jack King worked out an effective club plan wherein the entire season was underwritten by the sale of book tickets. King found this an excellent way to win the approval of parents since he took care to book only those attractions suitable for the youngsters.

Seniors Put On Kid Matinees

The usual kid stage games are widely used by the Interstaters and particularly as reported by Russell Rindy, of the Eastwood, in Houston, who puts on about every variety of comedy games, spelling bees and quizzes. And in Denton, J. P. Harrison usually stops traffic with a greased pole contest for the aspiring juniors. Special days are also popular, Will Winch of the Pershing, in El Paso, putting on an annual "Kids Matinee" for high school graduates. The students come dressed as children and parade in costume to the theatre for prizes, to signify their last fling at childhood.

Besa also suggests a circus idea to go with an All-Short Show, the subject matter in keeping and the personnel dressed in circus costumes. Doorman is in barker or ringmaster dress, ushers garbed as clowns, cashier as equestrienne, with ticket window disguised with giant clown head, open mouth revealing cashier. Pink lemonade, peanuts and popcorn are on sale in the lobby, with sides of screen draped in circus tent material. Manager acts as Ringmaster and announces the various animal and other shorts on the bill.

Encouragement is given the circus idea by the great number of available subjects on hand, the Interstate department head notes.

EXPLOITATION BRIEFS FROM A-FIELD

Kiddie fashion show proved successful for Henry Eytinge at Warner's Grange, in Philadelphia with three merchants tied in and supplying complete outfits, entertainment, etc. Boys and girls from the vicinity were invited to take part in the show, modelling the latest in juvenile haberdashery. All cooperating merchants carried displays in their windows as did Eytinge in theatre lobby, in addition to plugging the event through trailers, programs and ads. Gifts were promoted for each child attending the show and movies were taken of the occasion as a come-on for a return bid following week when they were shown.

▽

Another theatreman to entertain the town's young men leaving for services was Marlowe Conner at the Sheboygan, in Sheboygan, who invited them to attend opening of "Buck Privates." Heads of local draft boards were contacted for their official approval and also invited to the affair. American Legion Boy Scout Drum and Bugle Corps were cooperative and paraded through streets to theatre where they presented colors on stage as part of the program.

▽

Whispering teaser campaign was instituted by John Hamilton on behalf of "The Great Lie" at the Brandon Theatre, in Brandon, Vt. As each patron entered the theatre, the doorman very confidentially would ask them if she really told a lie. When the patron would query "who," doorman would reply "Why, Bette Davis in the Great Lie playing here on," etc. For "John Doe," Hamilton had red arrows made and planted on all roads leading into the city; copy read: "Follow the red arrows and Meet John Doe."

▽

Teaser stunt used by Allan Easson for "This Thing Called Love" at the Oakwood in Toronto consisted of distribution of envelopes, front of which carried title and words: "I dare you to hand this to your sweetheart unopened." Inside contained card with picture copy and star cuts.

▽

For his date on "Sis Hopkins" at the Majestic, in Springfield, Ohio, Manager Gene Scott ran an ad in local dailies in an effort to secure an old wagon and team to help exploit that date. Eventually securing one, it was appropriately bannered and toured streets ahead and during run.

▽

Cutting out the heads of the stars from the "Ziegfeld Girl" 24-sheet, John Floore, Majestic, San Antonio, Tex., mounted them, along with life-size cutouts of the feminine players and achieved an eye-catching lobby display.

▽

Paper hearts, cut in two, were distributed by Jimmie Redmond, Bonham, Fairbury, Neb., and guest tickets awarded those who brought in matching halves.

▽

A full-page of co-op ads backed up a search for a "Miss Montevideo of 1941" as the highlight of the "Ziegfeld Girl" campaign put over by J. B. Cliplef, Hollywood Theatre in the Minnesota situation. The contest was held on the stage of the theatre three nights before the premiere.

MAKES CIVIC CONTACTS WITH TIN-CAN MATINEE

Still quite new in Elkhart, Ind., Chick Tompkins, Indiana-Illinois city manager, worked himself deeper into the good graces of the city fathers with a tin-can matinee at the Elco, in cooperation with the local Clean-Up Week. Ten cans were good for admission, with prizes for the longest string, largest and smallest cans.

Seven city dump trucks were needed to cart away the returns, Chick writes, with first prize winners bringing along a string over 200 feet long. Police detail was required to handle traffic as the youngsters ran their long strings up the street to the theatre.

With the booking of "Discoveries of Science" into the Strand, in Suffern, N. Y., Manager Theodore Friedman effected a tie-up with local dairy company whereby they distributed heralds with every bottle of milk delivered, in addition groceries using that brand of milk were also supplied with the heralds. Dairy also took a seven inch ad plugging the pictures and balance of show and urging all to attend. Milk trucks were appropriately bannered and entire cost was met by dealer.

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Tying in with Station WWNY, Gary Jaffa at Schine's Avon, in Watertown, N. Y., has succeeded in having their children's program put on the theatre stage each Saturday from 11 to 11:30. During the course of the show, current attractions are given excellent pugs. Another gag Jaffa employs consists of using promoted radio which is turned into music and news broadcasts daily from one-thirty to two to take care of the lull between the time that the doors are open and starting time of show. Stunt has met with favorable comment.

NEW DATES ANNOUNCED WITH "HIT WAVE" TITLE

Seeking about for an unusual way to spring the drive, Francis Gillon struck upon "Hit Wave" to tab his coming top dates at the Tri-States LeClaire, in Moline, Ill. The title was carried on special black velour panel and special 24-sheet with panels for the hit pictures.

Three weeks ahead, Gillon ran one and two-column underline slugs in his ads reading "There's A Hit Wave On the Way" and day ahead, opened with a smash featuring recommendation of widely-read local critic.

Five days ahead of "Lady Eve" at the Junction, in Junction City, Kans., Johnny Sanders promoted local grocer for entire window display of apples together with three-sheet cutout of Fonda and Stanwyck. Special hand painted display board on mezzanine floor of theatre featured scene stills and heralds were distributed in town and trade territory. "Road to Zanzibar" brought an atmospheric lobby with floor covered with fern leaves and copy "They bungle through the jungle and all you do is laugh." Leaves were mounted over door through which folks were invited to peep. The curious saw a cutout of Lamour seated on tom-tom with tiein copy.

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Through tieup with chain druggist in Holyoke, Mass., George Laby at the Victory Thearte had Strawberry Blonde girl plug the sale of "Strawberry Blonde" sundaes as buildup for that date. Large cutout strawberries on mirrors also sold the stunt.

▽

For the second anniversary of the Grant Theatre, in Georgetown, Ohio, Harry Abbott went about landing a four-page supplement in which photos of the interior were featured, together with plugs for forthcoming attractions and the theatre management. Contest angle was also covered through silhouette figure of Jean Arthur, with tickets going to those drawing best outfits. Front page break was also accorded the owners with congratulatory message.

▽

Contests aided Jack Cotter on "Nice Girl" at the Colonial, in Erie, Pa., one of which was a coloring stunt for kids with passes to best entries. Tieup with local paper on its bargain page brought list of names among ads, tickets going here, too, to those properly identifying themselves. Imprinted paper napkins were placed at best restaurants and classified ad contest was another feature. For "Blondie," Cotter had a four-column tieup ad below a promotion ad local paper used on Blondie's Blessed Event. In addition, a by line was used over the comic strip seven days ahead.

▽

Reported as catching on with his patrons are the informal piano programs held by Ed May at the Russell, Maysville, Ky., during the 15-minute period from the time the boxoffice opens and the program starts. May says patrons are now making requests for their favorite tunes to be played and so popular has the stunt become that he intends continuing it indefinitely. It also gives him an excellent opportunity to plug hits from forthcoming attractions.

▽

Four pretty girls, carrying portable phonographs, were employed by Ed Fitzpatrick, Loew's Poli, Waterbury, Conn., during his "Ziegfeld Girl" campaign. The girls stopped at busy street corners to play records of the songs from the musical.

▽

The "most courteous driver" in Gary, Ind., received a trophy contributed by Honorary Police Chief Robert Taylor as part of the "Flight Command" promotion put over by Emil Robert, State.

WHAT THE BOYS ARE DOING—IN SHORT

The Women's S. P. C. A. cooperated with Joe Nevison in connection with the short, "The Great Meddler." Written on the organization's letterheads announcements calling attention to the picture's opening at the Bromley, in Philadelphia, were mailed to all members. For his lobby, Nevison used a blowup of double page article on the short with scene stills taken from National Numake Review and incorporating photos of animal routine at the S. P. C. A. Current issue of the Mailogram, mailed by United Charities to 1,000 persons interested in humane work, carried a resume of the story of the picture with playdates, etc.

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Arrangements have recently been made by Clay Cornell at Schine's State, Tupper Lake, N. Y., for a series of local kiddie sidewalk quizzes, cost of which was entirely met by cooperating and sponsoring merchant. As the quiz is in progress, store representative makes a recording of the activities which are later played back at the matinee. Merchant also devoted window to plugging the stunt.

▽

For advance on her date in connection with opening of "Gone With the Wind" at the Hamlet Theatre, in Hamlet, N. C., Mrs. B. W. Dickinson with materials secured from local dime store constructed a miniature replica of one of the rooms in Tara. Over fireplace in the setting was a portrait of Clark Gable.

▽

Still going strong are the fashion mats planted in local dailies by Stan Andrews at the Capitol, in Guelph, Ontario, more recent being cut of Wendy Barrie in "The Saint in Palm Springs" with details of her costume. Same fashion slant was used for "Adam Had Four Sons" with photos of Susan Hayward. Here, too, tinted heralds were widely distributed house-to-to-house and at all downtown stores.

▽

Effective co-op window was promoted by Paul Klingler at the Rialto, in Lewistown, Pa., for opening on "Ziegfeld Girl," featuring models dressed in costumes worn by the girls in the picture, background consisting of blowup of one of the portraits executed by well-known artists. Appropriate tiein cards were also displayed.

▽

Created by Joe Samartano, manager and Herbert Smimansky, artist, was the "Ziegfeld Girl" lobby display covering the entire alcove. Center piece was hand drawn and flanked on either side by scene stills of cast, entire display was indirectly lighted.

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Admitting that he swiped the original idea from C. E. White of the Carolina, who had used it for another picture, Fred Reid at the State, Hendersonville, N. C., for "Gone With the Wind" converted entire front of his house into a replica Tara. With cutout figures of the stars standing on upper balcony and giant cutout title letters across roof, Reid says the front attarcted considerable attention and further credits his artist, John Hollingsworth, with its execution.

STAGES BIG PREMIERE FOR LOCAL FEATURE

As an added stimulant for business at the L&J Georgia, in Athens, Ga., Frank Bickerstaff, city manager, recently tied in with an Indianapolis commercial producer to make a short of the city's activities and prominent citizens including a college baseball game. Run in color and shown five times daily, for two days, the added attraction brought the anticipated grosses and plenty of publicity.

Frank staged the opening in real Hollywood style, on opening day having the Mayor, city officials and prominents place their handprints in fresh cement box at the theatre, a la Grauman's Chinese. Extra interest in the film was had by Bickerstaff, acting as commentator.

With the assistance of his doorman Murray Keillor, eye-arresting front was featured by Leslie V. Campbell at the Strand, in Trail, B. C., for "North West Mounted Police." Covered entirely with compo board, sides were covered with scene stills which were set against a painted North West background.

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Various co-op ads have been promoted recently by Pat Notaro at the Columbia, in Sharon, Pa., latest of which was for "Affectionately Yours." Local jeweler came through on this, with theatre featuring a card in lobby with scrambled letters. To those spelling them out correctly and presenting solution to the jeweler, guest tickets were awarded. Cooperating merchant featured the contest in window and store in addition. Another tieup recently effected by Notaro consists of arrangement with Station WPIC, whereby they run transcriptions of pictures day ahead of opening. Program is gratis and carries plenty of plugs for forthcoming attractions.

KALBERER STAGES MARBLE TOURNEY

Goodwill builder and recently arranged by Round Tabler A. J. ("Kal") Kalberer of Switow's Indiana Theatre, in Washington, Ind., was his second annual marble tourney through cooperation of local Recreation Department. Twenty-eight youngsters representing 17 counties matched their skill at park to decide the champion of the district.

Stunt was given further impetus through cooperation of Mayor Smith, who made a brief address to the children. Luncheon was promoted for the contestants and papers came through with generous breaks.

Contests highlighted Jack Flex' "Road to Zanzibar" campaign at the Keith, in Syracuse, one of which offered cash and tickets to those submitting correct list of pictures in which Lamour had appeared according to art layouts in paper; second contest required contestants to name new type of sarong worn by Lamour. All juke boxes around town featured hit tunes from the picture, weekly Sunday morning broadcast carried over WFBL from stage of theatre gave plenty of mention to the picture and other programs over WOLF also plugged hit tunes, while fashion editor used Lamour as her subject of discussion on a noon program.

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Guest tickets were awarded by Mrs. M. M. McCartney, Jefferson Theatre, Punxsutawney, Pa., to those drawing the best likeness of characters in "Men of Boys Town" from stills of the production.

▽

Joan Crawford as she has appeared in starring pictures since "Our Dancing Daughters"—a layout headed "Evolution of the Crawford Face"—was good for a quarter-page display in the Atlanta Constitution as one of the publicity highlights of Eddie Pentecost's campaign for the showing of "A Woman's Face" at Loew's Grand.

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A "chain telephone" stunt proved highly successful as part of the "Ziegfeld Girl" campaign put over by Irving Dubinsky, Missouri Theatre, St. Joseph, Mo. Theatreman had each member of his staff telephone 10 friends about the picture, with these friends in turn calling still others.

▽

Old jalopy appropriately lettered toured the streets of Norfolk ahead of Roscoe Drissel's "Andy Hardy's Private Secretary" date at Loew's State, accidently breaking down, where it would attract the most attention. Drissell also sent the car across the river to Portsmouth bringing students over from local schools to attend the picture during run.

▽

On "Chad Hanna" at Long-Griffiths' El Rancho, in Victoria, Tex., Ken Prickett borrowed running gears of a wagon from an implement dealer and the boys in the theatre art department then proceeded to lengthen the wheel base and build a compo-board top for it, with 24-sheet. This was then painted red and trimmed in gold in true circus fashion, small canopy was put on back ticket wagon style. During the street bally, concealed recorder played circus music on calliope. For additional buildup, wagon was parked in front of theatre when not touring.

▽

To give his lobby the great-outdoors atmosphere, Harold Winget ahead of "Arizona" at the Criterion, in Sapulpa, Okla., promoted loan of blankets, harnesses, saddles, ten-gallon hats, fancy ropes, etc., which were set against background of giant blowup of Jean Arthur. In addition, cooperating merchant came through with an ad on Jean Arthur hats.

Amateur Shows Click for Brien

Geared up well in advance of Holy Week to keep grosses up during that period, Lige Brien at Warner's Belmar, in Pittsburgh, fortified himself by effecting a 52-merchant tiein running for three weeks in his local paper on behalf of an amateur show idea with the finals ending in Holy Week. The merchants were represented in a series of full page co-op ads, banner heads calling attention to Brien's amateur show, with merchandise offered in the preliminaries and cash for the final prizes. The promotion brought Lige five front page writeups, six full pages of ads, prizes amounting to over one hundred dollars and extra consolation gifts for runnersup. In addition gifts were also promoted for the judges.

Extra incentive was given the winning amateur by arranging for him to broadcast over the most popular radio program of that kind in the territory. Other exploitations were employed by the Warnerman to keep interest high with the result, he reports, of business more than double for the same period last year.

"LET'S HEAR FROM YOU"

Soft Drink Tiein Conveys "Convoy"

With "Convoy" booked in for a week's run at the Fox Esquire, Kansas City, Manager Joe Redmond set about to sell the date by hooking his newspaper advertising to the general interest in the convoy situation. However, just before the opening, an unexpected opportunity arrived to plug the date through the British background with a new soft drink just placed on the market and named "Tru-Ade." The promoters working out the plug line, "True Aid for Britain and Tru-Ade for Kansas City," stressed the cooperation with a float resembling an army tank which made the main streets advertising the Esquire date. Tied to this was an auto co-op, with a string of new model cars, also bannered, and following the float about town, i. e., the convoy and the fleet.

For further buildup at the theatre, a stand was set up where the soft drink was dispensed free of charge to patrons, some thousands of the bottles being distributed. Street stunt that attracted had two men dressed as British gob and naval officer strolling the downtown streets.

"LET'S HEAR FROM YOU"

Egan Ties Merchant to "Road"

Tying up Kraft Cheese agency, Pete Egan for his date on "Road to Zanzibar" at the Palace, in Calgary, Alberta, succeeded in having their fleet of trucks bannered with Crosby copy, in addition to grocers featuring displays plugging the picture. Local shoe store ran an ad with cut of Dorothy Lamour on theatre page of both papers, copy reading: "Road to Zanzibar at the Palace. Road to Blank Shoes is the road to Canada's smartest footwear." Numerous other windows were promoted with music stores plugging hit tunes from the picture.

Dailies Aid Fitzpatrick On "Come Live with Me"

Newspaper coverage was ample for "Come Live With Me" at Loew's Poli, Waterbury, Conn., through the efforts of Ed Fitzpatrick, who planted a three-day contest consisting of two columns of art on Lamarr and Stewart. Contestants were asked to supply dialogue for tickets. A reported first was a pictorial strip in local high school paper while a special feature article in the *Democrat* coincided with opening day, this stressed the screen debut of Adeline de Walt Reynolds. Co-op ads were promoted, as were numerous windows, one of which being a display of Hedy Lamarr fashions with life size standee of the star.

Department store dummy dressed to resemble Lamarr was wheeled through the main streets ahead and another used for lobby display. Spot announcements were landed on local news broadcasts on both WATR and WBRY when Stewart was drafted into the army, announcements plugging his appearance in the picture.

"LET'S HEAR FROM YOU"

Addison Ties School Band To "Strawberry Blonde"

Opening shot of Herman Addison's "Strawberry Blonde" date at the Schine Oneonta, Oneonta, N. Y., was classified ad run a week ahead in which the theatreman made a search for a local "Barbershop Quartet." Boys later were located and used on stage two nights along with concert presented by city school band at their benefit show. Street ballys included old model car appropriately bannered, as was tandem bike, park bench was set in lobby and reserved for "Strawberry Blonde," while boxes covered with pressbook covers were planted in front of theatre. Promoted kisses from "the" blonde were distributed through five and ten tieup and numerous windows carried picture copy, scene stills, etc.

For "Andy Hardy's Private Secretary," Addison used the "perfect boss" contest in commercial classes at high and junior high schools, while an old battered jalopy was lettered and covered streets ahead and during run. Merchants ad on back cover of heralds paid entire cost of printing and distribution, and department store devoted window to stills of Ann Rutherford and Kathryn Grayson in latest styles with tiein copy.

"LET'S HEAR FROM YOU"

Novel Lobby Displays Featured by Reisinger

Promoting circulars and photos of Missing Girls, Howard Reisinger at Loew's Poli-Bijou, in New Haven, mounted them on a 40 by 60 frame in his lobby as teaser advance on "City of Missing Girls." Another lobby attractor was constructed for "That Night in Rio" which consisted of giant cutouts of Miranda, Ameche and Faye, which were planted atop lobby doors with copy.

Since Frank Morgan plays the role of a spieler in connection with slot machines, in "Wild Man of Borneo," Howard promoted use of some of these for his lobby, proceeds of which went to local Fresh Air Fund. Donation brought breaks in paper which prominently mention title, playdates, etc. Another stunt was board in front of boxoffice listing 25 numbers. Barker and usher distributed tickets to all passersby; those receiving numbers corresponding to those listed were awarded guest tickets.

New York Circuits Promote Programs

Radio-theatre exchange publicity tieins in vogue outside the metropolitan area are now effected in New York by the Skouras and RKO theatres, the former with WINS and the latter with WMCA.

WINS will broadcast news of the feature attractions in the Skouras houses three times daily, Monday through Saturday. In exchange, the theatres will show two 45-second trailers supplied by the station. First trailer informs patrons that programs can be ascertained by listening to the broadcasts while the second calls attention to the station's place on the dial, copy for the latter to be changed monthly.

On the WMCA deal with RKO, for 48 houses in the metropolitan area, trailers will also play a part and lobby credits given. Broadcasts to be heard week-day nights will be made up of a movie gossip program entitled "Mr. Hollywood," featuring the station's drama critic.

"LET'S HEAR FROM YOU"

Contests Featured on "Ziegfeld Girl" Dates

One of the highlights of John Osborne's "Ziegfeld Girl" campaign at the Court, Wheeling, West Va., was a search for a local Ziegfeld Girl conducted with the cooperation of a leading department store. Ads and window displays in the store preceded the finals of the contest held in the theatre. Winners were awarded dresses they modeled as well as cash and guest tickets. Street car cards, bumper strips, window card displays and radio plugs rounded out the campaign.

While Joe Longo, Loew's State, Cleveland, held a special screening, attended by eight mayors of as many local Boys Town organizations, featured the "Men of Boys Town" campaign. The Mayor as well as clergymen, newspaper critics and radio editors also attended. Another highlight was a "Boy and His Dog" contest conducted by the local News. Hundreds of photographs were received and plenty of space given the contest by the paper. Cash prizes and guest tickets were awarded the winners.

"LET'S HEAR FROM YOU"

Night Street Bally Attracts For Shannon on "Blackout"

Proving quite an attractor was Chuck Shannon's night street bally for "Blackout" at Warner's Whitehall, in Pittsburgh, consisting of man carrying large sign with title letters and followed by usher who played a flashlight on the sign for attention. Since Chuck's date coincided with the city's test Blackout, and he so advised the papers, nice breaks were accorded the opening.

For "Little Men" Chuck promoted 3,000 novelty cutouts of Elsie for distribution at his kiddie shows two weeks ahead. Also as suggested in the pressbook, animated display of the famed bovine was used for lobby display. Contest angle was brought in with offer of passes to those submitting best sketches of headgear for Elsie, papers running stories and plugging the opening generally.

• personalities

FRED SHAGRIN
resident manager of the Park, Youngstown, Ohio, for Shea, is now assistant at the Colonial, Akron.

▽

J. URBAN UNCAPHER
former assistant manager of Schine's Van Wert, Van Wert, Ohio, has been transferred to Bowling Green, Ohio, as manager of the Lyric. SAM FITZSIMMONS, former doorman, has succeeded Uncapher.

▽

GEORGE DEBER
is now managing the Sheepshead Theatre, in Brooklyn, N. Y.

▽

FRANK MANENTE
has been promoted from student assistant at Loew's Poli, New Haven, to assistant manager of the Plaza, Worcester, Mass., replacing URRSELL MORIARTY, who has gone into the army.

▽

CHARLES THOMSON
was named manager of the Great Northern Theatre, in Philadelphia, succeeding C. C. STEPHENS.

▽

HERB KOHN
has been appointed general manager of the Malco Circuit, in Memphis, as announced by M. A. Lightman, president.

▽

JAMES CAREY
for some years manager with Evergreen Theatres, has been appointed city manager for the company at Bellingham, Wash. THOMAS CLANTON, recently assistant to Carey, has been named manager of the two houses at Vancouver, Wash.

▽

IRV COOPERSMITH
has been promoted to manager of the Warner Lindley Theatre, in Philadelphia, succeeding CHARLES DOLDE who goes to the reopened Family Theatre.

▽

BEN GRIEFER
first assistant to Bob Weitman at the New York Paramount has been appointed manager of the Paramount, in Newark, N. J. ROBERT K. SHAPIRO succeeds Griefer.

▽

T. R. TUBMAN
manager of the Famous Players' Capitol, in Ottawa, has been promoted to district manager for Eastern Ontario.

▽

RUSSELL BROWN
formerly associated with Hamrick-Evergreen Theatres in Spokane, has been made manager of Warner theatres in Hoquaim and Aberdeen, Wash., succeeding O. T. TAYLOR, resigned.

▽

RALPH W. BRYANT
has been named to manage the Acadia, in St. Charles, Ill., succeeding GLEN LEKANDER, who has been shifted to the Naper, Naperville, Ill.

▽

LUCIEN CONDRA
is manager of the reopened State, in Milltown, Ind.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

Rockefeller Center, New York

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

Circuit .....

Absolutely No Dues or Fees

Birthday Greetings

Harry E. Alberth
L. S. Bach
Gene Basle
Carl Beals
Mark E. Berkheimer
Elwood E. Blanc
Russell A. Bovim
Murray Bracker
Harry T. Briggs
George H. Christoffers
Samuel F. Cunningham
Jim B. Daugherty
Charles F. Deane
Dick H. Detwiler
Melvin K. Dinger
George E. Dowbiggin
Henry C. Earle
Vernon H. Everroad
Jack A. Farr
Paul L. Field
E. V. Gassaway
Will J. Glaser
Marsh Golner
Ben Griefer
Bob Harris
Thor Hauschild
Robert Heekin
Ray S. Helson
Joe Hewitt
Marvin F. Huban
Borge Iversen
Seymour L. Katz
Les Kaufman
Paul A. Kleinerman
Paul W. Kunze
Irving Lambert
W. Dean Lewis
Mitchell K. Liner
William McCarrell
W. Ray McCormick
John C. Makemson
Stewart R. Martin
George E. Mooney
Thomas E. Muchmore
Jack Nelson
Don F. Nichols
Floyd G. Nutting
James O'Kelly
Don T. Palmer
Emmett L. Passmore
Erik Paulson
Harold B. Pearl
David F. Perdue
Abraham I. Perlman
Albert Pollak
Roy O. Prytz
Elmore H. Rhines
Harry Rinzler
O. H. Roberson
Roy H. Rowe
William Sage
Walter Seligman
Silvert Setron
Hyman J. Shapiro
Charles E. Simpson
C. T. Spencer
George Stoves
Harold L. Teel
Elbert S. Thompson
H. P. Thompson
Carl Whaley
Guy R. Williams, Jr.
O. Wise
William D. Yeakle

BILL BURKE
formerly with Schine's, in Amsterdam, N. Y. has been shifted to the Paramount, in Glens Falls. Other changes include: STOCKTON LEIGH of the RKO Keith in Syracuse, has gone to Cortland and GEORGE CAMERON, whom Burke succeeded has been transferred to Canandagua.

▽

BOB HURST
former assistant manager at the Chateau, in Greencastle, Ind., is now managing the Brownie, in Brownsburg, Ind.

▽

HARRY D. STEARN
former city manager for Schines, in Rochester has been transferred to Ilion as zone manager. FRANK ROGERS, fill-in manager for Schine's there, has resigned to join the Shubert organization in New York, while ANDREW SHAY has been appointed manager of the circuit's State.

▽

PERCY KNIGHT
former operator of the Shelton, Buffalo has become manager of the Konczakowski Senate there.

▽

JOE VAUGH
has sold his Star Theatre, in Hillsboro, Tex., to Robb & Rowley.

▽

RALPH CRAIG
manager of the Harris Adelphi, Pittsburgh, has resigned to go take up outside interests. He is succeeded by JOHNNY HARRIS, cousin of John H. Harris, acting head of the chain.

▽

BILL TAYLOR
former assistant manager of the Warner Columbia, in Sharon, Pa., has left for the army as a second lieutenant at Indiantown Gap, Ga.

▽

CHICK FREEDMAN
former Omaha operator, has bought out JACK JOHNSTON'S interest in the Normandie and Barbara theatres in Los Angeles.

▽

HAROLD LEE
manager of the Babcock Theatre, in Bath, N. Y., has been reelected as the head of the local Chamber of Commerce.

▽

ARTHUR BAHAN
manager of the Verdun Palace Theatre, in Verdun, Ontario, has been elected president of the local branch of the Lions Club.

▽

DAVE DUGAN
is managing the reopened M & P Strand, in Newport, R. I.

▽

EMOL O. BONDESON
former manager of the Alcazar, in San Francisco and ad manager for the Folies Bergere at the 1940 Fair has been named manager of the Geary Theatre.

▽

AL SIMKO
manager of the Warner Vernon, in Philadelphia, resigned to go with the defense industries, joining Westinghouse Electric in Philadelphia.

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NEW YORK, U.S.A.

PRODUCT DIGEST

Advance information for buyers and bookers on both 1940-41, and new season product.

Synopsis.

Cast.

Background facts and special data of exploitation value.

(Release dates are subject to change.)

NEW WINE
(United Artists)

Life and Love of Franz Schubert

Produced by Gloria Pictures. Producer, William Sekely. Associate producer, Douglas MacLean. Directed by Reinhold Schunzel.

SYNOPSIS

Franz Schubert (Alan Curtis) had endured many hardships to enable him to continue his music but one day he turns away from music and accepts a position as teacher of mathematics in a grade school in Vienna. Later, faced with a choice of giving up music for good or giving up his position, Schubert chooses to give up his position. It is the time when the Italian wars are raging, and men are being conscripted in Austria and shipped to fight for foreign royalty. Schubert refuses to go, and, aided by his friend, Poldi (Billy Gilbert), the coachman, escapes into Hungary.

He finds work on a sheep ranch and falls in love with the manageress, Anna (Ilona Massey). A ludicrous adventure with a duke and a countess (Binnie Barnes) ends in disgrace for Schubert and Anna, and when Schubert is sent back to Austria, she follows him. They are unsuccessful in obtaining a publisher for Schubert's music, so Anna goes to ask the help of the great Beethoven (Albert Basserman). Beethoven is entranced by the "Unfinished Symphony" and pledges his aid when the composition is finished.

Anna begs Schubert to finish the symphony as a birthday gift to her. He promises, but unknown to Anna, Schubert gives up his music again and secures a position once more as a teacher. On March 26, 1827, Anna's birthday, Poldi arranges a little surprise party. Schubert enters and announces that Beethoven is dead. Also the "Unfinished Symphony" has not been completed. Anna leaves him.

Schubert is filled with a desire to compose again. He sits down at the piano and the strains of the eternal "Ave Maria" resound. Schubert has returned to his music.

CAST

Anna.....Ilona Massey
Franz Schubert.....Alan Curtis
Countess.....Binnie Barnes
Beethoven.....Albert Basserman
Poldi.....Billy Gilbert
Bookkeeper.....Sterling Holloway
Hasslinger.....Richard Carle
Clerk.....John Qualen
Duke.....Barnett Parker
Maestro.....Sig Arno
Principal.....Gilbert Emery
Mitzi.....Marion Martin
Moritz.....Forrest Tucker
Peppi.....George O'Hanlon
Wilhelm.....Maynard Holmes
Karl.....Erno Verebes
and the St. Luke's Choristers

Release date, August 8, 1941

Complete Index to PRODUCT DIGEST SECTION On Pages 166-167-168

OUR WIFE
(Columbia)

Comedy Romance

Produced and directed by John Stahl.

SYNOPSIS

Aboard a ship from California to New York via the Panama Canal are Susan Drake (Ruth Hussey), her father, Professor Drake (Charles Coburn) and her brother, Tom (John Hubbard). Susan, the scientific type, is going to New York to accept an international award for her work on a phase of atomic theory. Susan is the only passenger aboard who is not excited when there is a cry of "Man Overboard." Susan, however, does help her brother revive the man and take him to Tom's room.

The rescued man is Jerry Marvin (Melvyn Douglas), well known band leader, who had been drinking steadily for some time because his wife is divorcing him. Susan goes ashore with her father and Tom when the boat stops at Panama. Returning to the ship she sees Jerry staggering along the dock. With the help of Tom, she manages to get Jerry aboard. The boat is on its way before they discover that Jerry's destination was Panama and that his former cabin is now occupied. He is placed on a couch in Susan's cabin.

Jerry leaves the boat at Havana but before leaving insists the Drake's occupy his Westchester home during their New York stay. When they arrive there they find Jerry, who had flown home. Jerry has stopped his drinking and is working on a symphony. It is publicly announced that the work will be presented at Carnegie Hall.

Babe (Ellen Drew), whose divorce will soon be final, is impressed by the newspaper notice of Jerry's success. When she fails to effect a reconciliation, Babe fakes a fall on the stairs and pretends her legs are paralyzed. Susan tries several attempts to trap Babe but is unsuccessful. Jerry, unintentionally, causes Babe to forget and walk. Jerry and Susan are reunited.

CAST

Jerry.....Melvyn Douglas
Susan.....Ruth Hussey
Babe.....Ellen Drew
Tom.....John Hubbard
Professor Drake.....Charles Coburn
Bit Man.....Hobart Cavanaugh
Bit Woman.....Barbara Brown
Sailor.....Charles Hamilton
Ship's Doctor.....Crauford Kent
Middle Aged Man.....Addison Richards
Middle Aged Woman.....Isabel Withers

THE BIG STORE
(Metro-Goldwyn-Mayer)

Comedy, Music

Producer, Louis K. Sidney. Directed by Charles Riesner.

SYNOPSIS

Wolf J. Flywheel (Groucho Marx) is a private detective and bodyguard without a client until Martha Phelps (Margaret Dumont), department store heiress, comes to him for help. She is worried about the co-owner of the store, Tommy Rogers (Tony Martin), her brother by adoption. Attempts have been made on his life.

Flywheel and Wacky (Harpo Marx), Flywheel's assistant, take over the case—and the department store. There they run into Ravelli (Chico Marx), Wacky's brother and close friend of Tommy. Ravelli joins the protection society, as does Joan Sutton (Virginia Grey), Tommy's sweetheart. Tommy wants to sell his share of the store in order to finance a music conservatory where Ravelli teaches. The villain of the story is the store manager, Grover (Douglass Dumbrille), who expects to marry Martha and wants to put Tommy out of the way so he will be the sole owner.

Flywheel has an exciting episode in the folding bed department while Grover hires two killers to "get" Tommy. Wacky and Ravelli hear of this and go after the killers, but instead they knock out two more detectives, hired by Joan's brother, Fred (William Tannen), a former accomplice of Grover. Meanwhile, Flywheel puts handcuffs on Tommy's clients. Wacky and Ravelli finally capture the real gunmen.

The boys catch Grover kidnapping Joan but before they can inform Tommy of their evidence, Grover takes after them with a gun. In the toy department they don roller skates and a mad chase ensues. Grover breaks down and confesses his plot when faced by a camera he himself has loaded with a gun.

CAST

Wolf J. Flywheel.....Groucho Marx
Ravelli.....Chico Marx
Wacky.....Harpo Marx
Tommy Rogers.....Tony Martin
Joan Sutton.....Virginia Grey
Martha Phelps.....Margaret Dumont
Mr. Grover.....Douglas Dumbrille
Fred Sutton.....William Tannen
Peggy Arden.....Marion Martin
Kitty.....Virginia O'Brien
Guiseppi.....Henry Armetta
Maria.....Anna Demetrio

SPECIAL REMARKS

The musical program includes "Tenement Symphony," "Sing While You Sell" and "If It's You."

Release date, June 20, 1941

BEFORE THE FACT (RKO Radio)

Romantic Drama

Produced by Harry Edington. Directed by Alfred Hitchcock. Based on the novel by Francis Iles.

SYNOPSIS

Johnnie Aysgarth (Cary Grant), although considered a charming young man in English society circles, has been cheating, lying and stealing since school days. He is sincere for the first time in his life when he falls in love with and elopes with Lina McLaidlaw (Joan Fontaine), daughter of a wealthy, retired general. The General (Cedric Hardwicke) believes that Lina, who is completely unsophisticated, was married for her money.

When Lina learns that Johnnie has no money, she insists upon his taking a job running an estate for his cousin. He promptly embezzles the estate funds. Lina is stunned. The cousin promises not to prosecute if the money is returned. Then Johnnie interests a fuzzy-brained friend, Beaky (Nigel Bruce), to invest money into a real estate fund. Johnnie is made president. After Johnnie has accompanied Beaky to London to see him off to Paris, Lina learns that Beaky died in Paris, while in the company of another Englishman. Filled with horror, she is forced to suspect Johnnie.

Lina covers up with the police; tells them Johnnie will free Beaky's money for his rightful heirs. Johnnie is none too pleased at this announcement. Then, Lina sees letters to Johnnie from insurance firms announcing that they cannot loan Johnnie money on his wife's policies; that he cannot realize anything on them except in the event of her death. Lina begins to believe that Johnnie is planning to do her in.

When Lina tells Johnnie that she will be glad to die for him so that he can have the money he wants, he is horrified. He had nothing to do with Beaky's death; has never planned hers. He is a gambler, a cheat. But he is not a murderer. He goes away; joins the Royal Air Force. If he makes something of himself, he'll come back to her.

CAST

Johnnie Aysgarth.....Cary Grant
Lina McLaidlaw.....Joan Fontaine
General McLaidlaw.....Cedric Hardwick
Beaky.....Nigel Bruce
Mrs. McLaidlaw.....Dame May Whitty
Mrs. Newsham.....Isabel Jeans
Ethel.....Heather Angel
Isabel Sedbusk.....Auriol Lee
Captain Melbeck.....Leo Carroll
Weatherby.....Reginald Sheffield

MANPOWER (Warner Brothers)

Melodrama

Executive producer, Hal B. Wallis. Associate producer, Jack Saper. Directed by Raoul Walsh.

SYNOPSIS

Hank McHenry (Edward G. Robinson), a simple, vigorous man who climbs poles for a living, is dancing clumsily with a blonde, Polly (Barbara Pepper), while Johnny Marshall (George Raft), quiet, tough and also a lineman, is getting along all right with Wilma (Dorothy Appleby) at the "28" Club in Los Angeles, when they are summoned to repair damaged wires. In a crashing storm, as they deal with hot wires, Johnny is knocked unconscious. Hank tries to save him, gets a load of electricity. Johnny recovers and resuscitates Hank. Hank recovers in a hospital, nursing a leg that will always be bad. Hank is made foreman of the gang.

Meantime, another pole climber, "Pop" Duval (Egon Brecher), takes Johnny to a prison gate to meet his daughter, Fay Duval (Marlene Dietrich), hard and enamelled, who is leaving prison to resume her former profession as hostess in a Los Angeles clip joint. When "Pop" dies from a hot wire, Johnny and Hank go to break the news to Fay. Hank falls for Fay and against the protests of Johnny marries her.

Johnny, injured in an accident, spends a month with the Hank McHenrys. Fay falls in love with him and since he doesn't return her affection and because she doesn't love Hank, Fay decides to leave town. She is asking "Smiley" Quinn (Anthony Quinn), her former boss, for work in Chicago when the Quinn place is raided and she goes to jail. Johnny hurries to the jail, gets Fay out, slaps her down and tells her to return to Hank. But Fay tells Hank she loves Johnny.

In a rage, Hank goes after Johnny, who is repairing damage to wires caused by another storm. Johnny is working atop a pole. Hank starts up the pole after him as Fay screams. As Hank reaches the top, he slips, a high voltage cable snaps and Hank is killed.

CAST

Hank McHenry.....Edward G. Robinson
Fay Ruval.....Marlene Dietrich
Johnny Marshall.....George Raft
Jumbo Wells.....Alan Hale
Omaha.....Frank McHugh
Pop Duval.....Egon Brecher
Eddie Adams.....Ward Bond
"Dolly".....Eve Arden
"Scarlett".....Joyce Compton
"Flo".....Lucia Carroll
Smiley Quinn.....Anthony Quinn
Polly.....Barbara Pepper
Wilma.....Dorothy Appleby
Sweeney.....Joseph Crehan
"Cully".....Cliff Clark

MURDER BY APPOINTMENT (Monogram)

Mystery Melodrama

Producer, A. W. Hackel. Directed by Phil Rosen.

SYNOPSIS

Relatives of Cassandra Denham (Sarah Padden), wealthy old spinster, are trying to have her committed to an institution as mentally unfit. At a court trial attended by Bob White (Wallace Ford), well known columnist and Nora O'Brien (Marian Marsh), his assistant, Miss Denham's case is dismissed.

Returning to her country estate, Miss Denham issues invitations to all her relatives to spend a week with her. The relatives arrive and shortly after Garson Denham (Gavin Gordon), a lawyer, is murdered. There are other murders. Both Bob White and his photographer, Eddie (Herbert Vigran), are guests.

Miss Denham takes her money out of its hiding place and entrusts it to Eddie, then she sets the place on fire and gives the impression her money also has been consumed by the blaze. Mary Denham (Hazel Keener), a relative and companion, confesses that her husband, Miss Denham's chauffeur, had committed the murders so Mary would inherit the money.

CAST

Bob White.....Wallace Ford
Nora O'Brien.....Marian Marsh
Aunt Cassie.....Sarah Padden
Sheriff Boggs.....George Guhl
Judge Moore.....Wallis Clark
Garson Denham.....Gavin Gordon
Maxine Denham.....Minerva Urecal
Trowbridge.....J. Arthur Young
Eddie.....Herbert Vigran
Larry Denham.....Philip Trent
Michael.....Dave O'Brien
Mary Denham.....Hazel Keener

Release date, June 30, 1941.

CRIMINALS WITHIN (Producers Rel. Corp.)

Melodrama

Produced by E. B. Derr. Directed by Joseph Lewis.

SYNOPSIS

At approximately the same time that his brother, an army chemist, is murdered, a list containing the names of five scientists working on an explosive formula, is stolen, and Private Greg Clark (Eric Linden) is accused. Greg escapes from the guard house and is witness to the murder of an army captain in the recreation hall, run by Alma (Constance Worth), an army hostess, who is, in reality, one of a band of foreign agents.

With the aid of Sergeant Paul (Ben Alexander), a friend, Greg flees the camp and makes for the home of the hostess. Sensing a scoop, Sergeant Blake (Weldon Heyburn), an ex-newspaperman, telephones Linda (Ann Doran), his former assistant, and tells her to interview Alma. When Linda arrives Alma is dead. Greg arrives. Linda hides Greg in her apartment.

Greg, with Linda posted as lookout, enters the headquarters of the spies, a cobbler's shop run by Fegler (I. Stanford Jolley), where he is cornered. It is then revealed that Sergeant Paul, Greg's supposed friend, is a member of the espionage ring. Linda is captured and placed in a so-called "fever room" to get Greg to give the addresses of the government scientists.

Lieut. Harmon (Donald Curtis) and Sergeant Blake, in search of Greg, trace a clue to the cobbler's shop. They walk into a trap and are disarmed. Greg overcomes his guard and get the drop on the spies.

CAST

Greg.....Eric Linden
Linda.....Ann Doran
Alma.....Constance Worth
Lt. Harmon.....Donald Curtis
Sgt. Blake.....Weldon Heyburn
Sgt. Paul.....Ben Alexander
Cobbler.....I. Stanford Jolley

Release date, June 13, 1941.

THE OFFICER AND THE LADY (Columbia)

Melodrama

Directed by Sam White.

SYNOPSIS

Bob Conlon (Bruce Bennett) is a young radio cop who loves Helen Regan (Rochelle Hudson), a school teacher. Helen says she won't marry him because of his occupation. Her father, a former cop, is invalided for life as a result of being shot by a crook, Standish (Sidney Blackmer), whom he overpowered and brought to trial.

Helen favors Johnny Davis (Roger Pryor), a loan shark (unknown to Helen). Johnny, who grew up with Bob, actually works a gang of crooks under the supervision of Standish, who directs things from prison. One day Standish breaks jail, obtains funds from Johnny and dons a disguise. He wants to do one big job and get even with Helen's father.

The gang robs a jewelry store the night of a masquerade ball. Standish, Johnny and Helen attend the ball. Johnny leaves the dance long enough to receive the stolen goods. Bob, who had answered the alarm, by astute detective work, traces the loot to Johnny. In a gun battle, Johnny and Standish are slain.

CAST

Helen ..... Rochelle Hudson
Johnny ..... Roger Pryor
Bumps ..... Tóm Kennedy
Bob ..... Bruce Bennett
Regan ..... Oscar O'Shea
Standish ..... Sidney Blackmer

Release date, July 17, 1941

NEVADA CITY (Republic)

Western

Associate producer-director, Joseph Kane.

SYNOPSIS

It is the early 1860's. Amos Norton (Pierre Watkin), an unscrupulous financier, is maneuvering to control the transportation facilities in California. There are two companies—the Morrison and Lidell Stage, operated by Hank Lidell (George Cleveland), and the new California Central Railroad, being pushed to completion by its president, Mark Benton (Joseph Crehan). To bankrupt the two companies, Norton hires a notorious outlaw, Black Bart (Fred Kohler, Jr.). The plan is to convince each company that it is being raided by the other.

Jeff Connor (Roy Rogers), driver for Lidell, meets Benton and is convinced that he is a square-shooter. However, he is fired for saying as much to Lidell. Jeff and his pal "Gabby" (George "Gabby" Hayes) go to work for Benton, much to the dissatification of Jo Morrison (Sally Payne) and her kid brother, Chick (Billy Lee), who own half of the Lidell line. Then Benton has Jeff and "Gabby" jailed because he thinks they are in league with Black Bart.

In jail they learn that Black Bart and Norton are planning to explode one of Benton's dynamite trains as it goes through a tunnel to prevent completion of the line. Jeff manages to hop aboard the train, which is now in the hands of Black Bart and his henchmen. Black Bart ignites the dynamite car. Jeff opens fire, killing Black Bart and driving off his accomplices. He stops the train and prevents an explosion.

CAST

Jeff Connor.....Roy Rogers
"Gabby" Chapman..George "Gabby" Hayes
Jo Morrison.....Sally Payne
Hank Lidell.....George Cleveland
Chick.....Billy Lee
Mark Benton.....Joseph Crehan
Black Bart.....Fred Kohler, Jr.
Norton.....Pierre Watkin
Pat Daley.....Jack Ingram

SPECIAL REMARKS

The musical score includes "Lonely Hills," "Prairie Serenade," and "Stars Over the Prairie."

Release date, June 20, 1941.

PASSAGE FROM HONGKONG (Warner Brothers)

Melodrama

Directed by D. Ross Lederman. From a story by Earl Derr Biggers.

SYNOPSIS

Jeff Hunter (Keith Douglas), in Hongkong, tries unsuccessfully to book passage on a boat. Also trying to book passage from Hongkong are Marcia Calhoun (Lucile Fairbanks), and her Aunt Julia (Marjorie Gateson). Marcia squelches Jeff when he attempts to meet her. Jeff puts a personal ad in a newspaper. Marcia's answer, through the same medium, is that Jeff write her five letters. She will decide on the basis of these letters whether or not to meet him.

Jeff writes the letters to Marcia. He trumps up a murder mystery in serial form—an episode each letter. He ends his last letter to Marcia by saying that he has killed Captain Duncan Fraser (Paul Cavanagh). Marcia, with Inspector Bray (Lumsden Hare) call on Jeff. Jeff tells Marcia that his letters were only a joke. The Inspector arrests Jeff when Captain Fraser is reported actually to have been murdered.

In prison, Jeff meets Captain Fraser, who tells Jeff that he had to pretend that he was murdered to keep from being caught as a spy. Jeff pleads with him to tell the truth, but Fraser leaves. Jeff's agony finally comes to an end when the place is lit up and he sees all concerned, including Marcia, standing around laughing. Jeff has been outribbed.

CAST

Marcia Calhoun.....Lucile Fairbanks
Jeff Hunter.....Keith Douglas
Captain Duncan Fraser.....Paul Cavanagh
Lieut. Norman Fraser.....Richard Ainley
Aunt Julia.....Marjorie Gateson
Madame Wrangell.....Gloria Holden
Inspector Bray.....Lumsden Hare

Release date, June 21, 1941.

MATA HARI (Reissue) (Metro-Goldwyn-Mayer)

Espionage Drama

Directed by George Fitzmaurice.

SYNOPSIS

Mata Hari (Greta Garbo), exotic dancer, exerts her languid spell over Paris, the while she gathers information as a German spy. General Shubin (Lionel Barrymore), a Russian, is infatuated with her and is a source of information. Accidentally, Mata Hari meets Lt. Alexis Rosanoff (Ramon Navarro), Russian aviator, and learning that he carries important dispatches to and from Paris and Moscow by plane, permits him to see her. Dubois (C. Henry Gordon), French intelligence officer, believes her to be a spy and sets trap after trap, all of which she eludes.

Rosanoff has important dispatches. Mata Hari goes to his suite, entices him to another room while an accomplice takes the dispatches, photographs and replaces them. The next day, Mata Hari admits to General Shubin that she is the spy to quiet his suspicion that she has been making love to Rosanoff. Shubin calls the police, but she kills him and makes good her escape. Hearing that Rosanoff has been wounded in flight, she seeks him in a hospital, finds him blind.

Leaving she is captured by Dubois. She is convicted by a French court. The blind Rosanoff visits her in her cell before the execution, believing it to be a sanitarium. Mata Hari is led away between ranks of French poilus, while drums beat the march and the dawn breaks.

CAST

Mata Hari.....Greta Garbo
Lt. Alexis Rosanoff.....Ramon Novarro
General Shubin.....Lionel Barrymore
Andriani.....Lewis Stone
Dubois.....C. Henry Gordon
Carlotta.....Karen Morley
Caron.....Alec B. Francis

SPECIAL REMARKS

Originally released in December, 1931, this production was reviewed in MOTION PICTURE HERALD, issue of January 9, 1932.

Release date, June 6, 1941.

SANDY STEPS OUT (Universal)

Comedy

Associate producer, Burt Kelly. Directed by Harold Young.

SYNOPSIS

When Eleanor Pierce (Kathryn Adams), Sandy's (Baby Sandy) mother, is arrested for peddling candy without a license, she is unable to post bail. Realizing that Sandy is home alone, she tries a desperate stratagem. She writes a letter to a Mr. Smith, in care of the Bachelors' club, hoping that there will be a Mr. Smith there.

There are three Smiths at the club, all brothers, Joe (Edward Everett Horton), George (Raymond Walburn) and Edward (Donald Woods), the youngest. They are partners in a candy manufacturing company and they are rapidly going broke. The three brothers eye each other with mingled guilt and suspicion when they get the letter but they get Sandy and smuggle him into their rooms in the club.

Joe and George suggest that Edward marry Beth Chase (Evelyn Ankers), daughter of C. J. Chase (Jed Prouty), their business rival and merge the companies. Edward reluctantly agrees. Eleanor, in the meantime, has been granted probation and gains entrance to the Smiths' apartment. Discovered, she tells them she is a candy maker, who is trying to sell the formula for her candy. The Smiths hire her as a nurse for Sandy.

When Beth sees Edward climbing down the fire escape with a woman and a baby, she breaks off the engagement. C. J. Chase tastes Eleanor's candy and arranges for the merger. When Edward learns the merger has been clinched, he rushes Eleanor off to marry him before she can change her mind.

CAST

Sandy.....Baby Sandy
Joseph Smith.....Edward Everett Horton
Edward Smith.....Donald Woods
George Smith.....Raymond Walburn
Beth Chase.....Evelyn Ankers
Eleanor Pierce.....Kathryn Adams
Williams.....Franklin Pangborn
C. J. Chase.....Jed Prouty
Louie.....Bert Roach

Release date, July 4, 1941.

BAD MEN OF MISSOURI (Warner Brothers)

Western Drama

Associate producer, Harlan Thompson. Directed by Ray Enright.

SYNOPSIS

Cole Younger (Dennis Morgan) and his brothers, Bob (Wayne Morris) and Jim (Arthur Kennedy), return to their Missouri home from fighting for the South in the Civil War to find their aged father in the hands of a skinflint banker. The banker, Merrick (Ricardo Cortez) is dispossessing the farmers as rapidly as his stooge, deputy sheriff Greg Bilson (Howard da Silva), can drive them out.

When Bilson appears to dispossess the Younger family, Hank, the father, is shot and killed by Bilson. Bilson then shoots and kills the sheriff, but does it in a way to make it appear that Cole Younger did the shooting. The Youngers are forced to flee. Their first robbery comes in the nature of an accident. Finding Mr. Pettibone (Walter Catlett), a Merrick stooge, in a stage coach, they cause a runaway of the stage when Pettibone recognizes them. Pettibone flees when the stage rolls over, leaving a considerable sum of money. The Younger brothers take it and distribute it among their neighbors.

Branded as robbers, they carry on a campaign of hold-ups. Brother Jim, in love with Mary Hathaway (Jane Wyman), is lured into Harrisonville and put in jail. Cole and Bob free him. They resume their campaign, and for a while are joined by Jesse and Frank James. The Youngers continue to give the stolen money to the farmers, who are able to pay off their tax liens. The farms saved, the Youngers surrender to the sheriff.

CAST

Cole Younger.....Dennis Morgan
Bob Younger.....Wayne Morris
Mary Hathaway.....Jane Wyman
Jim Younger.....Arthur Kennedy
William Merrick.....Ricardo Cortez
Wash.....Willie Best
Hank Younger.....Russell Simpson
Willie Younger.....Robert Winkler
Amy Younger.....Ann Todd
Greg Bilson.....Howard da Silva
Mr. Pettibone.....Walter Catlett

BARNACLE BILL (Metro-Goldwyn-Mayer)

Drama

Producer, Milton Bren. Directed by Richard Thorpe.

SYNOPSIS

Bill Johansen (Wallace Beery), with his stooge-accomplice, Pico Rodriquez (Leo Carrillo), is caught red-handed selling stolen boat gear to a San Diego chandlery. Bill flees in his old Monterey fishing boat to San Pedro. There he puts into a slip adjoining the chandlery owned by crusty old "Pop" Cavendish (Donald Meek) and his mannish, fortyish daughter, Marge (Marjorie Main), to whom Bill paid court eight years before.

Although Marge resents the way Bill ran up a bill and then ran out on her, she has a soft spot in her heart for him still and persuades Pop to let him stay. Bill gets thirty dollars for a swordfish and promptly falls into the clutches of Marge's old rival, Mamie (Connie Gilchrist), in the Staysail Saloon. He is recovering from a hangover and Marge's tongue-lashing next morning when Aunt Letty (Sara Haden), New England spinster, arrives with Bill's thirteen year old daughter, Virginia (Virginia Weidler), who was an infant when he last saw her.

Marge and Virginia undertake to reform Bill. Bill gets into a fight over money due him by Kelly (Barton MacLane) and his gang, who monopolize the refrigerator boats. Bill wheedles money out of Marge to buy the Mary Ann at an auction sale. He turns the schooner into a refrigerator boat to be independent of Kelly. After successfully thwarting attempts to sink the boat, Bill and Marge are married.

CAST

Bill Johansen.....Wallace Beery
Marge Cavendish.....Marjorie Main
Pico Rodriquez.....Leo Carrillo
Virginia Johansen.....Virginia Weidler
"Pop" Cavendish.....Donald Meek
John Kelly.....Barton MacLane
Mamie.....Connie Gilchrist
Aunt Letty.....Sara Haden

Release date, July 4, 1941.

CRACKED NUTS (Universal)

Comedy

Associate producer, Joseph G. Sanford. Directed by Edward Cline.

SYNOPSIS

The schoolday romance of Larry Trent (Stuart Erwin), timid and slow thinking, and Sharon Knight (Una Merkel), reaches a temporary impasse when Sharon quits Oswego Falls to carve a name for herself in New York City. Larry stays behind to build a nest-egg for their marriage. Much to the surprise of himself and his friends, he wins a national slogan contest carrying a $5,000 award.

Larry heads for New York to tell Sharon, who, meanwhile, has obtained a position as secretary to James Mitchell (William Frawley), a patent attorney. Larry walks through the door and into her arms just as Boris Kabikoff (Mischa Auer) arrives with Ivan, a mechanical man with a weakness for blondes. Kabikoff wants Mitchell to finance the invention but Mitchell is broke. He faces jail for failure to meet an alimony judgement granted his ex-wife, Ethel (Astrid Allwyn).

Mitchell and Kabikoff accidentally overhear Larry tell Sharon about the $5,000 and take the opportunity to sell Larry a ten per cent interest in the robot. Sharon intercepts a telegram warning Mitchell to beware of a crook named Kabikoff who will probably try to promote a patent on a stolen mechanical man. Sharon tells Larry, who dashes off for an undisclosed destination. His return is preceded by a visit to Mitchell by Mayor Smun (Francis Pierlot) and Sylvanus Boogle (William Wright) from Oswego Falls.

Keeping their identity a secret, they tell Mitchell they are prepared to post $500,000 for a "piece" of Ivan, providing there are no other stockholders aside from Mitchell and Kabikoff. Mitchell, with the aid of his ex-wife, buys out Larry who makes a profit. Then Mitchell sadly learns that Smun and Boogle are Larry's stooges.

CAST

Larry Trent.....Stuart Erwin
Sharon Knight.....Una Merkel
Boris Kabiloff.....Mischa Auer
James Mitchell.....William Frawley
Ethel Mitchell.....Astrid Allwyn
Mayor Smun.....Francis Pierlot
Sylvanus Boogle.....William Wright

Release date, August 1, 1941.

REDHEAD (Monogram)

Drama

Produced by I. E. Chadwick. Directed by Edward Cahn.

SYNOPSIS

Theodore H. Brown, Sr. (Frank Jaquet), millionaire, turns his playboy son Ted (Johnny Downs) out of his house after one of his escapades. Still in a stupor, Ted almost falls off a cliff, but is saved by Dale Carter (June Lang), who has just been acquitted of murder. Ted and Dale marry, planning to have Brown, Sr., buy Dale off and split the money between them. Brown, Sr., however, wishes them good luck. Getting Dale aside he offers her $10,000 if she can make a man of Ted.

Ted and Dale swap their car for a roadside stand. Digby (Eric Blore), Brown's butler, who has been commissioned to watch over Ted, arrives at the stand saying that Brown has fired him. They invest Digby's savings. Ted gets a job in a nearby factory. Then Ted is hurt in an explosion and starts to drink again. Dale leaves him. Ted rushes home to his father and together they start looking for her. They find Dale at the same cliff from which she save Ted and they are reunited.

CAST

Dale Carter.....June Lang
Ted Brown.....Johnny Downs
Digby.....Eric Blore
George Winston.....Weldon Heyburn
Peppy Mason.....Anna Chandler
T. H. Brown, Sr.....Frank Jaquet
Entertainer.....Ralina Zarova
Stranger.....Baron Emerson
Nick Papadopoulos.....Harry Burns

Release date, May 21, 1941

LADY SCARFACE (RKO Radio)

Melodrama

Producer, Cliff Reid. Directed by Frank Woodruff.

SYNOPSIS

A series of robberies is climaxed in Chicago by the theft of $10,000 and a murder. The job bears all the earmarks of an underworld crook known only as Slade. Unknown to the police, Slade is a woman (Judith Anderson), whose face bears a ghastly scar across the left cheek. Her gang consists of Lefty (Marc Lawrence), Mullen (Horace MacMahon), Semenoff (Harry Burns) and Matt (Arthur Shields). This group is augmented occasionally by two New York crooks, Ruby (Marion Martin) and George (Lee Bonnell). Mullen, following the murder, holes up in an auto camp, while Slade and the rest head for New York. Mullen plans to mail the money.

Lieut. Mason (Dennis O'Keefe), of the Chicago police, follows Mullen to the auto camp. Ann Rogers (Frances Neal), his girl friend, also turns up at the camp to take photographs for a picture magazine. The two of them find Mullen and the money in a letter addressed to Mary Jordan at a hotel in New York. Mason posts the letter; leaving immediately for New York to be present when the letter arrives. Arriving, he finds Ann has preceded him.

Mary Powell (Mildred Coles), whose maiden name is Jordan, claims the letter. Mason orders Ann to follow her, and watch the door of her suite. Ann gets the money and installs herself in Mary Jordan's suite. When Slade, in the disguise of a hotel scrub woman arrives in the suite, Ann narrowly escapes death but suceeds in killing Slade.

CAST

Lieut. Mason.....Dennis O'Keefe
Ann Rogers.....Frances Neal
Slade.....Judith Anderson
Mary Powell.....Mildred Coles
Mr. Hartford.....Eric Blore
Seidel.....Andrew Tombes
Onslow.....Damian O'Flynn
Lefty.....Marc Lawrence
Mullen.....Horace MacMahon
Semenoff.....Harry Burns
Matt.....Arthur Shields
Ruby.....Marion Martin
George.....Lee Bonnell

DOUBLE CROSS (Producers Rel. Corp.)

Melodrama

Produced by John G. Bachmann. Directed by Albert Kelley.

SYNOPSIS

Steve Bronson (Richard Beach), a motorcycle policeman, in love with Fay Saunders (Wynne Gibson), is present when the gambling place she runs with Taggart (John Miljan) is raided. Fay kills a policeman with Steve's gun. After a struggle, Steve regains the weapon, and is then shot by fellow policemen who think him the murderer. On his death-bed, Steve tells the true story to Jim Murray (Kane Richmond), fellow officer and son of the local police captain.

Aided by Ellen (Pauline Moore), the dead man's sister, who is employed in Fay's club as a candid camera girl, Jim sets out to clear Steve's name. Jim manages to persuade Taggart to make him a member of the gang. Meanwhile, fearful that Police Captain Murray will be appointed police commissioner as a result of newspaper pressure on the town's crooked mayor, Frawley (William Halligan), Taggart attempts to kill the captain but is unsuccessful.

Ellen takes a flashlight photograph of Mayor Frawley together with Taggart, who discovers her plan and makes her reveal that she gave the film to Jim. Jim is captured and held prisoner in Taggart's garage. Taggart murders Fay when she threatens to expose his numerous rackets. Then he sets a trap for Captain Murray. Jim breaks his bonds and broadcasts a warning over his portable sending radio set. Taggart and his mob run into a net of police officers and are wiped out.

CAST

Jim.....Kane Richmond
Ellen.....Pauline Moore
Fay.....Wynne Gibson
Taggart.....John Miljan
Steve.....Richard Beach
Mrs. Murray.....Mary Gordon
Capt. Murray.....Robert Homans
Mayor Frawley.....William Halligan

Release date, June 27, 1941.

FLYING CADETS (Universal)

Air Melodrama

Associate producer, Paul Malvern. Directed by Erle Kenton.

SYNOPSIS

Bob Ames (Frank Albertson), wants to turn his one-jalopy outfit into a modern training center for government cadets but needs an inducement to interest the youths. Trip Hammer (William Gargan), his right hand man, knows the answer. It is his World War buddy, Rocky Ames (Edmund Lowe), soldier-hero and daredevil of the skyways. Despite the feeling that exists between the two brothers, Trip sells Bob the idea.

When Rocky arrives, the two buddies have a rehash of the good, old days. Unpacking Rocky's luggage, Trip comes across a photograph of Mary, the girl Rocky married and left behind. The old difficulties between the brothers arise, especially when Rocky centers his attention on Kitty (Peggy Moran), Bob's girl friend, instead of upon the job.

Among the students, Cadet Adams (Frank Thomas, Jr.) is the most zealous. Although Rocky is unaware of it, he is the boy's father. On a crucial test flight, Cadet Adams "freezes" and Rocky orders him back to ground training. Rocky almost crashes while testing a training ship designed by Bob. Bob refuses to admit any discrepancy in the plane causing an argument. Cadet Adams overhears the argument and takes off in the plane himself. It is then that Trip tells Rocky the boy is Rocky's son. Rocky goes aloft in another ship and warns Adams, who lands safely. Rocky, however, crashes. He comes to in a hospital, holding hands with his son and Mary.

CAST

Rocky Ames.....Edmund Lowe
Trip Hammer.....William Gargan
Kitty.....Peggy Moran
Bob Ames.....Frank Albertson
Adams.....Frank Thomas, Jr.

BELLE STARR (20th Century-Fox)

Post Civil War Drama (Technicolor)

Associate producer, Kenneth Macgowan. Directed by Irving Cummings.

SYNOPSIS

Edward Shirley (Sheppard Strudwick), who had served as a captain in the Confederate Army, returns to his Missouri home some months after the end of the Civil War. The stately old Shirley mansion, is intact, due chiefly to his young sister, Belle Shirley (Gene Tierney), and the loyalty of Mammy Lou (Louise Beavers), a servant. Belle has seen her father murdered by renegades in the uniform of Federal soldiers, the farm despoiled and the stock driven off.

On a trip into town, Belle and Edward meet Major Thomas Crail (Dana Andrews), young Federal officer in command of the troops stationed in that area. Ed and Tom had been classmates before the war. Belle snubs Tom because of the uniform he is wearing. At a dinner party given by Ed for Tom several nights later, the guests are suddenly confronted by Sam Starr (Randolph Scott), a guerilla leader with a price on his head. Major Crail marches Starr out of the house at the point of his gun but is himself made a prisoner by Blue Duck (Chill Wills), spy and scout for Starr.

Wounded while escaping Federal troops, Starr is taken in hand by Belle. Discovered in her house, Starr and her brother Ed are arrested and the house burned to the ground. Belle makes her way to Starr's band in the hills. They effect the rescue of Starr and Ed. Ed, however, returns to give himself up and is released by Tom. Belle stays with the band and weds Starr.

The guerilla band becomes the scourge of the countryside. Footloose gunmen and renegades from all over flock to Starr's banner. Among them are the notorious Cole brothers of Texas. The activities of the Coles and those like them turn even those who sympathize with the South against the guerillas. Ed goes to the band's camp to persuade Belle to leave. She refuses. As he is leaving he is shot to death by the Coles.

Belle feels that all she stood for has been betrayed. She leaves camp determined to surrender herself to Major Crail but on her way she learns that the Federal troops have laid a trap for Starr. Belle tries to intercept Starr and is mortally wounded. Starr dons the uniform of the Confederacy and surrenders to Crail, and a firing squad.

CAST

Sam Starr.....Randolph Scott
Belle Starr.....Gene Tierney
Major Thomas Crail.....Dana Andrews
Sarah.....Elizabeth Patterson
Ed Shirley.....Sheppard Strudwick
Blue Duck.....Chill Wills
John Cole.....Joseph Sawyer
Jaspar Tench.....Olin Howland
Mammy Lou.....Louise Beavers
Jim Cole.....Joseph Downing
Colonel Thornton.....Howard Hickman
Colonel Bright.....Charles Trowbridge
Dressmaker.....Mary Currier
Mother.....Cecil Weston

Pre-vues of 1941-42 Product Release Dates Not Set

BIG HOUSE BLUES (Universal)

Comedy-Melodrama

Associate producer, Ken Goldsmith. Directed by Al Rogell.

SYNOPSIS

Mrs. Alyosius McGonigle McGann (Elisabeth Risdon) fails in her latest attempt to spring her boy Sonny McGann (Nat Pendleton) from the State Pen when the "electric eye" detects the assorted hardware she tries to carry into prison. Sonny has been pardoned but has hidden the pardon, preferring to remain in stir to produce the big prison show.

Charlie the Chopper (Ralf Harolde) whom Sonny has forced to don skirts and play the feminine lead in the show, busts out of prison. Desperate for a "leading lady," Sonny makes a deal with Warden Boswell (Cliff Clark). Sonny will produce his pardon and leave it with the Warden while he goes out to get Charlie.

Sonny helps Doris Daniels (Anne Gwynne) change a flat tire and she drives him into town. He pauses at her door long enough to meet her father, Thomas Daniels (Samuel S. Hinds), and her boy-friend, Cliff Bailey (Robert Paige), the latter an ambitious young singer.

Sonny goes to see his mother and discovers her racket. Mrs. McGann has organized panhandlers into the A.A.P (Amalgamated Association of Panhandlers) and has used part of the proceeds to build the exclusive "Gleaners' Club" for the bums. She enlists Sonny's aid to combat the rival C.B. H.G. (Charity Begins at Home Guild.

Using Cliff, disguised as a tattered panhandler, as a "blind," Sonny manages to subdue Danny and his mob. When he learns that Cliff's ambition is to sing in a show, he takes Cliff to prison with him, explaining to the warden that Charlie has escaped to the South Seas. Sonny's mob kidnaps the New York drama critics and the writers are in the audience at prison when Sonny's convict show goes on.

CAST

Sonny McGann.....Nat Pendleton
Doris Daniels.....Anne Gwynne
Cliff Bailey.....Robert Paige
Thomas Daniels.....Samuel S. Hinds
Mrs. McGann.....Elisabeth Risdon
Charlie the Chopper.....Ralf Harolde
Big Foot Ryan.....Warren Hymer
Warden Boswell.....Cliff Clark
Liverlip.....Dewey Robinson
Boston.....Reed Hadley

BEYOND THE LAW (Universal)

Melodrama

Associate producer, Jack Bernhard. Directed by George Waggner.

SYNOPSIS

Lee Davis (William Gargan), state investigator, is assigned by his chief, Gary Benson (Addison Richards), to find out whether the Mike Rofano (John Litel), underworld big shot confined in the federal prison, is actually the Mike Rofano or only a double. Several happenings have convinced Benson that the prison inmate is a double.

Lee goes to the prison and becomes acquainted with Rofano, who displays a deep interest in flowers—a knowledge too deep for a mere amateur. Lee goes to New York to hunt through the clippings of a newspaper morgue. There he meets Lois Grant (June Clyde), a reporter. "Lips" Haggerty (Ralf Harolde), deaf but a lip reader, is detailed to Lee. Lee escapes death in the subway station when one of Rofano's henchmen fumbles his task.

Lee, looking through the Rofano files, learns that some years ago a man by the name of Fred Morton was mistaken for Rofano by rival gang leaders but was freed when he convinced his assailants that he wasn't Rofano. Records disclose Morton later was burned to death in a hotel fire. Lee locates Morton's mother (Mary Gordon). Lee now determines to get a set of Morton's fingerprints. If these check with the supposed fingerprints of Rofano, and the man in the California jail, the real Rofano is still at large.

Lee gets the fingerprints. They are on a set of glass slides made up by Morton—who is revealed as a deep student of tulip culture. To Lee's astonishment, the fingerprints on the slides are the same as those on file at the police department, on a pistol-carrying application filed by Rofano. There is now no doubt but that the man in prison is Morton, not Rofano.

Lee decides to go back to California with his findings. Lois follows him. She nearly has the story, but to keep her from printing it, he volunteers to give her the entire story if she will wait until the case is completed. At the California prison, Lee and Benson confront the prisoner, the supposed Rofano, and he, under pressure, admits he is Morton. He became so deeply committed to Rofano he was forced to go to jail in place of Rofano, who, by this time had Morton's wife, Mary (Anne Nagel), in his power.

Lee sets out after Rofano. The trail leads to a dentist's office in New York. The nurse turns out to be Mrs. Morton. She tips off Rofano, who takes Lee to a hideout. Lee escapes and captures Rofano. The authorities allow him to go free and Rofano's own henchmen, thinking he is Morton, kill him.

CAST

Lee Davis.....William Gargan
Lois Grant.....June Clyde
Mike Rofano } Fred Morton }.....John Litel
Mary Morton.....Anne Nagel
Gary Benson.....Addison Richards
"Lips" Haggerty.....Ralf Harolde
Mrs. Morton.....Mary Gordon

1940-41 FEATURE SERVICE DATA

To Aid Showmen in Checking—Production Numbers—Running Time—Round Table Exploitation—Audience Classification—Dates and Page Numbers of Herald Reviews.

Big Boss, The (Col.)
Release Date April 28, 1941
Production No. 2037
Running Time 70 Minutes
Reviewed May 31, 1941, Page 40
Audience Classification—General
Legion of Decency Rating—Class A-2

Blondie Goes Latin (Col.)
Release Date February 27, 1941
Production No. 2015
Running Time 69 Minutes
Reviewed March 1, 1941, Page 41
Audience Classification—General
Round Table Exploitation—May 24, '41, Page 62

Hands Across the Rockies (Col.)
Release Date June 19, 1941
Production No. 2215
Running Time 58 Minutes
Reviewed June 7, 1941, Page 38
Audience Classification—General

Naval Academy (Col.)
Release Date May 22, 1941
Production No. 2020
Running Time 67 Minutes
Reviewed May 31, 1941, Page 36
Audience Classification—General
Legion of Decency Rating—Class A-1

Bad Man, The (MGM)
Release Date March 28, 1941
Production No. 124
Running Time 70 Minutes
Reviewed March 29, 1941, Page 44
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 3, '41, Page 57; May 24, '41, Page 60

Mata Hari (MGM)
(Reissue)
Release Date June 6, 1941
Running Time 89 Minutes
Reviewed January 9, 1932, Page 36
Audience Classification—Adult

Men of Boys Town (MGM)
Release Date April 11, 1941
Production No. 132
Running Time 106 Minutes
Reviewed March 15, 1941, Page 36
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—March 8, '41, Page 68; April 19, '41, Page 63; April 26, '41, Page 56; May 3, '41, Pages 53, 54; May 17, 41, Pages 63, 64, 66; May 24, '41, Page 61; May 31, '41, Page 65; June 7, '41, Page 68

Woman's Face, A (MGM)
Release Date May 9, 1941
Production No. 136
Running Time 105 Minutes
Reviewed May 10, 1941, Page 38
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—June 7, '41, Page 64, 68

Feature Service Data is completely indexed in the cumulative index on pages 166-167-168

Redhead (Mono.)
Release Date May 21, 1941
Running Time, 64 Minutes
Reviewed May 17, 1941, Page 38
Audience Classification—General
Legion of Decency Rating—Class A-2

Road to Zanzibar (Par.)
Release Date April 11, 1941
Production No. 4025
Running Time 92 Minutes
Reviewed March 15, 1941, Page 36
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—March 29, '41, Page 66; May 10, '41, Page 62; June 7, '41, Page 64

Paper Bullets (Prod.)
Release Date May 30, 1941
Production No. 125
Running Time 70 Minutes
Reviewed June 7, 1941, Page 38
Audience Classification—General

South of Panama (Prod.)
Release Date May 2, 1941
Production No. 110
Running Time 68 Minutes
Reviewed May 3, 1941, Page 40
Audience Classification—General

Reluctant Dragon, The (RKO)
(Technicolor)
Release Date June 27, 1941
Walt Disney Production
Production No. 191
Running Time 73 Minutes
Reviewed June 7, 1941, Page 38
Audience Classification—General
Legion of Decency Rating—Class A-1

Repent at Leisure (RKO)
Release Date April 4, 1941
Production No. 125
Running Time 66 Minutes
Reviewed May 31, 1941, Page 37
Audience Classification—General
Legion of Decency Rating—Class A-2

Angels with Broken Wings (Rep.)
Release Date May 27, 1941
Production No. 016
Running Time 72 Minutes
Reviewed June 7, 1941, Page 38
Audience Classification—General

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults.
Class B	Objectionable in Part
Class C	Condemned

Country Fair (Rep.)
Release Date May 15, 1941
Production No. 015
Running Time 74 Minutes
Reviewed May 17, 1941, Page 37
Audience Classification—General

Desert Bandit (Rep.)
Release Date May 24, 1941
Production No. 077
Running Time 56 Minutes
Reviewed May 31, 1941, Page 40
Audience Classification—General
Legion of Decency Rating—Class A-1

Lone Star Raiders (Rep.)
Release Date December 23, 1940
Production No. 064
Running Time 57 Minutes
Reviewed December 21, 1940, Page 45
Audience Classification—General

Bride Wore Crutches, The (20th-Fox)
Release Date June 13, 1941
Production No. 112
Running Time 55 Minutes
Reviewed May 31, 1941, Page 40
Audience Classification—General
Legion of Decency Rating—Class A-1

In the Navy (Univ.)
Release Date May 30, 1941
Production No. 5000
Running Time 85 Minutes
Reviewed May 31, 1941, Page 36
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—June 7, '41, Page 67

Men of the Timberland (Univ.)
Release Date June 6, 1941
Production No. 5055
Running Time 60 Minutes
Reviewed May 31, 1941, Page 36
Audience Classification—General

Too Many Blondes (Univ.)
Release Date May 23, 1941
Production No. 5034
Running Time 60 Minutes
Reviewed May 17, 1941, Page 37
Audience Classification—General
Legion of Decency Rating—Class A-2

Devil Dogs of the Air (W.B.)
(Reissue)
Release Date June 7, 1941
Production No. 550
Running Time 86 Minutes
Reviewed February 9, 1935, Page 58
Audience Classification—General

Thieves Fall Out (W.B.)
Release Date May 3, 1941
Production No. 516
Running Time 72 Minutes
Reviewed June 7, 1941, Page 40
Audience Classification—General
Legion of Decency Rating—Class A-2

1940-41 SHORTS

What They're All About
Who Made Them
Production Numbers
Release Dates

YOSEMITE, THE MAGNIFICENT (MGM)

FitzPatrick Traveltalk (*T*-220)

In this Traveltalk, James FitzPatrick has turned his cameras on the Yosemite Valley in California. Highlights covered include the view from atop Glacier Point, more than three thousand feet above the floor of the valley; the five great waterfalls which empty into the Merced River, and the Mariposa Grove of Big Trees, wherein are contained more than two hundred giant trees. Also located in the grove is the mammoth Sequoia tree, which has a tunnel twenty-eight feet long and eight feet wide cut through the base. It is two hundred and thirty feet tall, thousands of years old and still growing.

Release date, May 10, 1941 *9 Minutes*

OLIVE'S BOITHDAY PRESINK (Par.)

Popeye Cartoon (*EO*-10)

Popeye goes to Geezil's fur shop to buy Olive a fur coat. Geezil, a "skin" merchant, tries to sell Popeye a rabbit-skin coat, guaranteed to be bear, but Popeye discovers the fraud when a baby rabbit tugs at the coat, calling "mama, mama." Popeye accuses Geezil of lying and Geezil calls on the ceiling to fall down on him if he's lying. It does. Then Popeye gets a gun and goes bear hunting. He finds a bear and the two engage in a hand-to-hand encounter with Popeye winning.

Release date, June 13, 1941 *7 Minutes*

COFFINS ON WHEELS (MGM)

Crime Does Not Pay (*P*-205)

This deals with the small minority of used car dealers who cheat their customers. The story begins on a lot selling reconditioned cars A junk dealer sells a broken-down roadster to the owner for twenty dollars. The owner has his mechanic pound out the fenders, weld the motor block and paint the car. The car is offered for sale at one hundred and fifty dollars. A young man is attracted to the car and persuades his family to advance the money to buy it. The young man almost knocks down a boy when the brakes fail to work so he returns to the used car lot. They agree to "fix" the brakes because there is forty dollars still due in payment. The young man on the next trip out runs into a telephone pole, when again the brakes fail to hold. The police examine the car and obtain evidence to convict the used car lot owner.

Release date, June 7, 1941 20 *Minutes*

MAN THE ENIGMA (Prod.)

Social Philosophy

A Stacy and Horace Woodard production sub-titled "A Case for Democracy," this subject is an exposition of biological facts in the animal kingdom and their relation to man. The subject shows the life of bees, ants, termites, pelicans, deer, spiders, elephants and a score of others. It reveals their habits, organizations and herd instincts, making the point that all animals must live according to the dictates of instinct. Through its analogy to the social order of Man, the subject arrives at the conclusion that our form of government—Democracy—is the only form under which the human can live as biology intended.

Release date, May 7, 1941 22 *Minutes*

Synopses Indexed

Page numbers to synopses of short subjects published in all the issues of Product Digest Section to date are listed in the 1940-41 Shorts Release Chart, starting on page 164.

STRANGER THAN FICTION, No. 92 (Univ.) (5382)

Shown in this issue of the series are: A woman in California who uses the bark from redwood trees to make unique dolls; an iron picket fence consisting of Civil War gun barrels erected around the St. Louis farm of Ulysses S. Grant; a woman in New York who has developed a method of transferring the natural color of flowers to paper; a bird collection in Oregon, said to be the biggest private collection of its kind in the world; a girl in Oklahoma who writes with both hands at once, backwards, upside down or both ways from the middle, and a shepherd dog in Alabama who runs a gas station.

Release date, June 2, 1941 *9 Minutes*

THE ROOKIE BEAR (MGM)

Color Cartoon (*W*-247)

Mr. Bear's number is called in the draft and Mr. Bear leaves home to join the army. Arriving at camp, he starts to look around and gets tangled up with a machine gun which starts spraying bullets. The Bear is given a physical examination and since his figure isn't up to par, he is given a corset. Then he starts on a twenty-mile hike. After six miles, the Bears' feet begin to get tired, after twelve miles they get hot, and after eighteen miles his shoes burst into flames.

Release date, May 17, 1941 *9 Minutes*

AN APPLE IN HIS EYE (RKO)

Edgar Kennedy (13,406)

Edgar Kennedy objects to the cost of the pies in his wife's (Vivian Oakland) pie booth at a bazaar, claiming that he can make them cheaper. He starts picking peaches from the backyard tree half of which is on his property and half on his neighbor's (Charlie Hall). A peach drops on the head of the neighbor who promptly throws it back, knocking Edgar off the ladder. Then Edgar starts to bake the pies. Needing more peaches he goes out to the tree and gets in another argument with the neighbor. The pies burn, the fire department arrives and a general melee ensues as the firemen, Edgar's wife and a committee of women, Edgar and his neighbor engage in a pie throwing fight.

Release date, June 6, 1941 14 *Minutes*

DIZZY KITTY (Univ.)

Color Cartoon (5249)

An Andy Panda cartoon this depicts the manner in which an alley cat makes a fool of Andy's Pop. Pop makes several attempts to wash the cat and it all ends disastrously for Pop.

Release date, May 26, 1941 *7 Minutes*

CHINA FIGHTS BACK (RKO)

March of Time, No. 11 (13,111)

The March of Time with this issue focuses its attention once again on the now four year old undeclared war in China for a periodical accounting. Under the leadership of Generalissimo Chiang Kai-Shek, the Chinese are still fighting to free the vast country of the Japanese. The Chinese army, according to the commentator, is larger today than at any time since the war began, but still lacks heavy artillery and modern fighting aircraft. Loss of their seaports has left the Chinese with two routes to obtain war material—the better of the two being the Burma Road. Shown are coolies repairing the road following a Japanese bombing raid.

Release date, June 6, 1941 18 *Minutes*

NIFTY NINETIES (RKO)

Disney Cartoon (14,106)

Mickey takes Minnie to a vaudeville show. They see two comedians do a soft shoe dance to "Swanee River" with a patter of old time jokes. After a sad song, which Minnie takes to heart and handkerchief, Mickey takes Minnie home in his automobile. They tip their hats as they pass Goofy, who hits a rock. They pass Donald, Dona Duck and the three nephews, all riding on a tandem bike. A cop stops Mickey's car to let the other lane of traffic through. Pluto goes sniffing through the scene. When they start again, the car rocks back and forth to the tune of "In the Good Old Summertime." The car leaps forward with Mickey frantically trying to stop it but to no avail. The car finally is wrecked when it crashes into a cow.

Release date, June 20, 1941 *7 Minutes*

GOING PLACES, No. 91 (Univ.) (5361)

This is the saga of Father Kino, a Jesuit priest who, in the years between 1687 and 1711, established 29 missions and brought christianity to 50,000 Indians in the southwest. Some of these quaint old shrines are still standing. Others were restored by the Franciscans, who replaced the Jesuits in the 18th Century. The camera has filmed several of these missions, including one in Mexico, a mission near Tucson, Arizona, and a mission in the Indian Village of Tumacacori.

Release date, May 26, 1941 *9 Minutes*

CANINE CADDY (RKO)

Disney Cartoon (14,105)

In this one, Mickey plays golf as Pluto caddies for him. Mickey has trouble at the start due to an annoying cap. Pluto lends his aid in helping the ball find its way into the cup. Mickey's second shot lands in a gopher hole. Pluto becomes indignant and starts chasing the gopher who disappears down the hole followed by Pluto. The chase continues underground, making the golf course appear like a large piece of swiss cheese. Mickey is ready to drive from the top of a hill that has been pitted with holes. Pluto makes one desperate leap for the gopher and the hole-filled hill collapses.

Release date, May 30, 1941 *7 Minutes*

1940-41 SHORTS

Production Numbers
Release Dates
Running Time

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	SPECIAL (16 Minutes)		
....	International Forum, 1	2-22-41	142
....	International Forum, 2	5-27-41	..
	ALL STAR COMEDIES (Average 17 Min.)		
2401	From Nurse to Worse (Stooges)	8-23-40	..
2421	Pleased to Mitt You (Glove Slingers)	9-6-40	18
2422	The Spook Speaks (Keaton & Ames)	9-20-40	10
2402	No Census, No Feeling (Stooges)	10-4-40	10
2423	Cold Turkey (Langdon)	10-18-40	10
2424	A Bundle of Bliss (Clyde)	11-1-40	..
2403	Cookoo Cavaliers	11-15-40	28
2425	Blondes and Blunders (Walter Catlett)	11-29-40	26
2426	His Ex Marks the Spot (Buster Keaton)	12-13-40	..
2404	Boobs in Arms (Stooges)	12-27-40	118
2427	The Watchman Takes a Wife (Clyde)	1-10-41	130
2428	Fresh As a Freshman (Glove Slingers)	1-29-41	95
2405	So Long Mr. Chumps (Stooges)	2-7-41	92
2429	So You Won't Squawk (Keaton)	2-21-40	142
2430	Yumpin' Yiminy (El Brendel)	3-7-41	139
2406	Outiful But Oumb (Stooges)	3-21-41	142
2431	Glove Affair (Glove Slingers)	4-4-41	139
2432	Black Eyes and Blues (Karns)	4-18-41	129
2433	Ring and the Belle (Clyde)	5-2-41	154
2407	All the World's a Stooge (Stooges)	5-16-41	151
2434	Ready Willing but Unable (Brendel)	5-30-41	..
2435	Yankee Doodle Andy (Clyde)	6-13-41	..
2436	French Fried Patootie (Mowbray)	6-27-41	..
2408	I'll Never Heil Again (Stooges)	7-11-41	..
2437	Love at First Fright (Brendel)	7-25-41	..
	COLOR RHAPSODIES (7 Minutes)		
2501	Tangled Television	8-30-40	18
2502	Mr. Elephant Goes to Town	10-4-40	18
2503	The Mad Hatter	11-3-40	..
2504	Wise Owl	12-6-40	27
2505	A Helping Paw	1-7-41	51
2506	Way of All Pests	2-28-41	..
2507	The Carpenters	3-14-41	142
2508	The Land of Fun	4-18-41	..
2509	Tom Thumb's Brother	6-5-41	..
2510	The Cukoo I.Q.	7-3-41	..
	PHANTASIES CARTOONS (Average 6 Min.)		
2701	Schoolboy Dreams	9-24-40	18
2702	Happy Holidays	10-25-40	..
2703	The Little Theatre	2-7-41	..
2704	There's Music In Your Hair	3-28-41	139
2705	The Cute Recruit	5-2-41	..
2706	The Wallflower	7-3-41	..
2707	The Crystal Gazer	8-8-41	..
2708	The Merry Mouse Cafe	9-11-41	..
	FABLES (6 Minutes)		
2751	Farmer Tom Thumb	9-27-40	10
2752	Mouse Meets Lion	10-25-40	18
2753	Paunch 'n' Judy	12-13-40	57

For Synopses of 1940-1941 short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers.

Prod. No.	Title	Rel. Date	P.D. Page
2754	The Streamlined Donkey	1-17-41	95
2755	It Happened to Crusoe	3-14-41	139
2756	Kitty Gets the Bird	5-18-41	..
2757	Dumb Like a Fox	6-19-41	..
2578	Playing the Pied Piper	8-8-41	..
	CINESCOPES (Average 9 Min.)		
2971	Hobby Lobby	8-30-40	..
2972	Floating Elephants	10-4-40	..
2973	Nice Work, If You Can Do It	11-8-40	18
2974	Unusual Crafts	12-25-40	57
2975	Feathers (Cosmocolor)	1-31-41	..
2976	Movie Magic	2-22-41	92
2977	This Is England	4-10-41	117
2978	Capital Sidelights	4-28-41	154
2979	Fighter Pilot	6-13-41	..
	WASHINGTON PARADE (Series 3) (10 Minutes)		
2901	No. 1 (The Mint)	10-25-40	..
2902	No. 2 (U. S. Military Academy)	12-13-40	130
2903	No. 3 (United States Naval Academy)	1-3-41	117
2904	No. 4 Spirit of 1941	3-7-41	119
	COMMUNITY SING (Series 5) (10 Minutes)		
2651	No. 1 (Jolly Tunes)	10-2-40	18
2652	No. 2 (Popular Love Songs)	11-8-40	18
2653	No. 3 (Melodies That Linger)	12-13-40	..
2654	No. 4 (Gay Tunes)	1-1-41	..
2655	No. 5 (Fun with Songs)	2-7-41	91
2656	No. 6 (Songs with Harmony)	3-14-41	142
2657	No. 7 Peppy Song Hits	4-25-41	..
2658	No. 8 (Featuring "Perfidia")	5-29-41	..
	QUIZ REELS (Average 10 Min.)		
2601	Take It Or Leave It	12-5-40	26
2602	Take It Or Leave It No. 2	12-25-40	57
2603	Take It Or Leave It No. 3	2-7-41	91
2604	Junior I. Q. Parade	3-7-41	..
2605	So You Think You Know Music No. 1	4-3-41	119
2606	Take It or Leave It No. 4	5-1-41	151
	NEW YORK PARADE (10 Minutes)		
2951	The New York Parade	1-24-41	71
2952	Abroad at Home	3-27-41	130
	HAPPY-HOUR (40 Minutes)		
2441	Puss in Boots (Re-Issue)	11-21-40	..
	TOURS (10 Minutes)		
2551	Historic Virginia	8-16-40	10
2552	Savoy In the Alps	9-13-40	10
2553	Old and New Arizona	9-27-40	..
2554	Islands of the West Indies	10-25-40	18
2555	Sojourn In Havana	11-25-40	27
2556	Beautiful British Columbia	12-20-40	57
2557	From Singapore to Hong-Kong	1-10-41	92
2558	Western Wonderland	2-28-41	92
2559	San Francisco—Metropolis of the West	4-3-41	119
2560	Beautiful Ontario (Color)	5-23-41	154
	20TH ANNIVERSARY SNAPSHOTS (10 Minutes)		
2851	No. 1 (Ken Murray)	9-6-40	10
2852	No. 2 (Don Wilson)	10-18-40	18
2853	No. 3 (Ken Murray)	11-22-40	27
2854	No. 4 (Ken Murray).	12-27-40	..
2855	No. 5 (Bob Hope)	2-2-41	117
2856	No. 6 (Larry Simms)	3-14-41	91
2857	No. 7 (Ken Murray)	4-25-41	139
2858	No. 8	6-6-41	..
2859	No. 9	7-11-41	..
2860	No. 10	8-15-41	..
	WORLD OF SPORTS (9 Minutes)		
2801	Master of Cue	10-4-40	10
2802	Hunting Wild Deer	11-22-40	27
2803	All the Giant Killer	12-27-40	51
2804	Ice Capers	1-24-41	92
2805	Splits, Spares and Strikes	2-21-41	91
2806	The Jungle Archer	3-28-41	118
2807	Diving Thrills	4-25-41	151
2808	Aquaplay	6-6-41	..

M-G-M

Prod. No.	Title	Rel. Date	P.D. Page
	CRIME DOES NOT PAY (Average 20 Min.)		
P-201	Eyes of the Navy	10-26-40	..
P-202	You, the People	11-30-40	26
P-203	Respect the Law	1-4-41	117
P-204	Forbidden Passage	2-8-41	80
P-205	Coffins on Wheels	6-7-14	163
	FITZPATRICK TRAVELTALKS (Tech) (9 Minutes)		
T-211	The Capital City	9-7-40	..
T-212	Cavalcade of San Francisco	9-28-40	..
T-213	Old New Mexico	10-26-40	..
T-214	Beautiful Bali	11-23-40	26
T-215	Old New Orleans	12-21-40	118
T-216	Mediterranean Ports	1-4-41	57
T-217	Red Men on Parade	2-1-41	83
T-218	Alluring Alaska	3-8-41	107
T-219	Glimpses of Kentucky	4-12-41	142.
T-220	Yosemite the Magnificent	5-10-41	163
T-221	Glimpses of Washington State	6-7-41	..
	PETE SMITH SPECIALTIES (10 Minutes)		
S-261	Quicker'n a Wink	10-12-40	..
S-262	Wedding Bills	11-30-40	27
S-263	Sea for Yourself	12-21-40	129
S-264	Penny to the Rescue	1-25-41	68
S-265	Quiz Biz (Sepia)	2-8-41	80
S-266	Memory Tricks (Sepia)	3-15-41	118
S-267	Aeronutics	4-26-41	151
S-268	Lions on the Loose (Sepia)	5-24-51	166
	PASSING PARADE (10 Minutes)		
K-281	American Spoken Here	11-30-40	27
K-282	Whispers	2-8-41	80
K-283	More Trifles of Importance	3-22-41	104
K-284	Out of Darkness	3-29-41	139
K-285	Willie and the Mouse	5-17-41	154
K-286	This Is the Bowery	5-31-41	166
	MINIATURES (10 Minutes)		
M-231	Rodeo Dough	119-40	27
M-232	The Great Meddler	12-21-40	41
M-233	Happiest Man on Earth	12-28-40	117
M-234	More About Nostradamus	1-18-41	57
....	The Battle		154
	OUR GANG COMEDIES (Average 11 Min.)		
C-291	Good Bad Boys	9-7-40	..
C-292	Waldo's Last Stand	10-5-40	..
C-293	Goin' Fishin'	10-26-40	..
C-294	Kiddie Kure	11-23-40	26
C-295	Fightin' Fools	1-25-41	71
C-296	Baby Blues	2-15-41	104
C-297	Ye Olde Minstrels	3-18-41	104
C-298	1-2-3 Go	4-20-41	142
	TECHNICOLOR CARTOONS (9 Minutes)		
W-241	Lonesome Stranger	11-23-40	27
W-242	Mrs. Ladybug	12-21-40	..
W-243	Abdul the Bulbul Ameer	2-22-41	104
W-244	The Prospecting Bear	3-8-41	104
W-245	The Little Mole	4-5-41	139
W-246	Goose Goes South	4-26-41	139
W-247	Rookie Bear	5-17-41	163
	METROSCOPIX (7 Minutes)		
A-100	Third Dimensional Murder	3-1-41	80

PARAMOUNT

Prod. No.	Title	Rel. Date	P.D. Page
	SPECIAL (19 Minutes)		
FFO-1	Raggedy Ann	4-11-41	130
	ANIMATED ANTICS (7 Minutes)		
HO-1	The Dandy Lion	9-20-40	..
HO-2	Sneak, Snoop and Snitch	10-25-40	17
HO-3	Mommy Love Puppy	11-29-40	27
HO-4	Bring Himself Back Alive	12-20-40	34
HO-5	Pop and Mom In Wild Oysters	2-14-41	80
HO-6	Twinkletoes Gets the Bird	3-14-41	..
HO-7	Speaking of Animals—Down on the Farm	4-18-41	91
HO-8	Sneak, Snoop and Snitch in Triple Trouble	5-9-41	..
HO-9	Zero, the Hound	5-30-41	151
HO-10	Twinkletoes—Where He Goes Nobody Knows	6-27-41	..
HO-11	Copy Cat	7-18-41	..
HO-12	The Wizard of Arts	8-8-41	..
	UNUSUAL OCCUPATIONS (Color) (11 Minutes)		
LO-1	No. 1	9-27-40	..
LO-2	No. 2	11-29-40	27
LO-3	No. 3	1-24-41	71
LO-4	No. 4	3-28-41	92
LO-5	No. 5	5-30-41	151
LO-6	No. 6	8-1-41	..
	BENCHLEY COMEDIES (10 Minutes)		
SO-1	The Trouble with Husbands	11-8-40	..
SO-2	Waiting for Baby	1-24-41	71
SO-3	Crime Control	4-11-41	119
SO-4	The Forgotten Man	5-23-41	151
	FASCINATING JOURNEYS (Tech) (10 Minutes)		
MO-1	River Thames, Yesterday	11-8-40	18
MO-2	The Sacred Ganges	12-27-40	51
MO-3	A Village in India	1-31-41	71
MO-4	Oelhi	3-21-41	92
MO-5	Indian Ourbar	5-16-41	151
MO-6	The Jungle	8-1-41	..
	GABBY COLOR CARTOONS (7 Minutes)		
GO-1	King for a Oay	10-18-40	..
GO-2	The Constable	11-15-40	17
GO-3	All's Well	1-17-41	51
GO-4	Two for the Zoo	2-21-41	68
GO-5	Swing Cleaning	4-11-41	119
GO-6	Fire Cheese	6-20-41	..
GO-7	Gabby Goes Fishing	7-18-41	..
GO-8	Winter Sport	8-15-41	..
	HEADLINERS (10 Minutes)		
AO-1	Moments of Charm (Tech)	9-13-40	..
AO-2	Listen to Larry	10-25-40	..
AO-3	Johnny Messner & Orch	12-13-40	34

Prod. No.	Title	Rel. Date	P.D. Page
AO-4	Gene Krupa and His Orch.	1-31-41	71
AO-5	Bob Chester and Orch.	3-21-41	92
AO-6	Those We Love	6-6-41	151
	MADCAP MODELS (Color) (9 Minutes)		
UO-1	Western Daze	1-17-41	129
UO-2	Dipsy Gypsy	4-4-41	130
UO-3	Hoola Boola	6-13-41	..
UO-4	Gay Knighties	7-25-41	..
	PARAGRAPHICS (10 Minutes)		
VO-1	Nature's Nursery	10-11-40	..
VO-2	Seeing Is Believing	11-22-40	27
VO-3	Breezy Little Bears	12-27-40	117
VO-4	Red, White and Blue Hawaii	2-28-41	91
VO-5	Football Parade	8-15-41	..
	POPEYE THE SAILOR (7 Minutes)		
EO-1	Popeye Meets Wm. Tell	9-20-40	..
EO-2	My Pop, My Pop	10-18-40	..
EO-3	With Poopdeck Pappy	11-15-40	27
EO-4	Popeye Presents Eugene, the Jeep	12-13-40	41
EO-5	Problem Pappy	1-10-41	51
EO-8	Quiet Please	2-7-41	95
EO-7	Olive's Sweepstake Ticket	3-7-41	..
EO-8	Flies Ain't Human	4-4-41	119
EO-9	Popeye Meets Rip Van Winkle	5-9-41	142
EO-10	Olive's Boithday Presink	6-13-41	163
EO-11	Child Psykolojiky	7-4-41	..
EO-12	I'll Never Crow Again	8-8-41	..
	POPULAR SCIENCE (Color) (10 Minutes)		
JO-1	No. 1	9-6-40	..
JO-2	No. 2	11-1-40	17
JO-3	No. 3	12-20-40	34
JO-4	No. 4	2-21-41	91
JO-5	No. 5	5-2-41	92
JO-6	No. 6	7-14-41	..
	SPORTLIGHTS (9 Minutes)		
RO-1	Diving Demons	9-8-40	..
RO-2	Sporting Everglades	10-4-40	..
RO-3	Motorcycle Stunting	11-1-40	18
RO-4	Marine Round-up	12-6-40	26
RO-5	Feminine Fitness	1-3-41	41
RO-8	Acrobatic Aces	2-7-41	117
RO-7	Fishing Fever	2-28-41	91
RO-8	Canine Sketches	3-28-41	95
RO-9	Sun Fun	4-25-41	91
RO-10	On the Spot	5-23-41	142
RO-11	Lasso Wizards	6-20-41	..
RO-12	Snow Dogs	7-25-41	..

PRODUCERS

	AMERICAN HISTORY (22 Minutes)		
0.1	Our Bill of Rights	3-1-41	..
0.2	Our Declaration of Independence	3-1-41	..
0.3	Our Constitution	3-1-41	..
0.4	Our Monroe Doctrine	3-1-41	..
	SPECIAL FEATURETTES		
..	Man the Enigma (22 Minutes)	5-7-41	163
..	Alive in the Deep (25 Minutes)	6-7-41	166

RKO

	SPECIAL (18 Minutes)		
13,801	Growing Up	12-13-40	34
	SPECIAL (Average 11 Min.)		
14,501	Eyes on Brazil	2-21-41	80
14,502	What's Happening in Argentina?	3-21-41	104
14,503	How Goes Chile?	4-18-41	..
	MARCH OF TIME (Average 20 Min.)		
13,101	On Foreign News Fronts	9-13-40	..
13,102	Britain's R.A.F.	10-4-40	..
13,103	Mexico	10-25-40	..
13,104	Arms and the Men—U. S. A.	11-22-40	..
13,105	Labor and Defense	12-20-40	118
13,106	Uncle Sam, The Non-Belligerent	1-17-41	..
13,107	American's Allt	2-14-41	83
13,108	Australia at War	3-14-41	92
13,109	Men of the F.B.I., 1941	4-11-41	118
13,110	Crisis in the Atlantic	5-9-41	139
13,111	China Fights Back	6-6-41	163
	WALT DISNEY CARTOONS (8 Minutes)		
14,101	Golden Eggs	3-7-41	68
14,102	A Gentleman's Gentleman	3-28-41	91
14,103	Baggage Buster	4-18-41	129
14,104	A Good Time for a Dime	5-9-41	142
14,105	Canine Caddy	5-30-41	163
14,106	Nifty Nineties	6-20-41	163
14,107	Early to Bed	7-11-41	..
14,108	Truant Officer Donald	8-1-41	..
14,109	Donald's Camera	8-22-41	..
	INFORMATION PLEASE (Average 11 Min.)		
14,201	No. 1 Anna Neagle	9-6-40	..
14,202	No. 2 Ruth Gordon	10-4-40	..
14,203	No. 3 Alice Marble	11-1-40	18
14,204	No. 4 Louis Bromfield	11-29-40	34
14,205	No. 5 Wendell Willkie	12-27-40	51
14,208	No. 6 Jan Struther	1-24-41	68
14,207	No. 7 Anna Neagle	2-21-41	80
14,208	No. 8 Boris Karloff	3-21-41	118
14,209	No. 9 Alice Marble	4-8-41	142
14,210	No. 10 Louis Bromfield	5-16-41	151
	SPORTSCOPE (Average 9 Min.)		
14,301	Quail Quest	8-30-40	..
14,302	Kentucky Royalty	9-27-40	..
14,303	Sportsman's Partner	10-25-40	17
14,304	Snow Fun	11-22-40	34
14,305	Snow Eagles	12-20-40	57
14,306	Mat Men	1-17-41	57
14,307	Caballero College	2-14-41	83
14,308	Publicity Sports	3-14-41	107
14,309	Sword Soldiers	4-11-41	130
14,310	Jockey's Day	5-9-41	151
	PICTURE PEOPLE (10 Minutes)		
14,401	No. 1	9-13-40	..
14,402	No. 2	10-11-40	..
14,403	No. 3	11-8-40	27
14,404	No. 4	12-8-40	34
14,405	No. 5	1-3-41	57
14,408	No. 8	1-31-41	71
14,407	No. 7	2-28-41	83
14,408	No. 8	3-28-41	129
14,409	No. 9	4-25-41	139
14,410	No. 10	5-23-41	166
	EDGAR KENNEDY (Average 19 Min.)		
13,401	Sunk by the Census	9-8-40	..
13,402	Trailer Tragedy	10-18-40	..
13,403	Drafted in the Depot	12-20-40	51
13,404	Mad About Moonshine	2-21-41	80
13,405	It Happened All Night	4-4-41	104
13,406	Apple in His Eye	6-6-41	163
	LEON ERROL (Average 19 Min.)		
13,701	He Asked For It	9-27-40	..
13,702	Tattle Television	11-29-40	26
13,703	The Fired Man	1-10-41	129
13,704	When Wife's Away	3-14-41	104
13,705	A Polo Phoney	5-16-41	139
13,706	A Panic in the Parlor	6-27-41	166
	RAY WHITLEY (Average 15 Min.)		
13,501	Bar Buckaroos	11-8-40	18
13,502	Prairie Spooners	1-31-41	71
13,503	Red Skins & Red Heads	4-25-41	142

REPUBLIC

	MEET THE STARS (10 Minutes)		
028-1	Chinese Garden Festival	12-24-40	..
028-2	Baby Stars	1-24-41	117
028-3	Variety Reel No. 3	2-24-41	80
028-4	Los Angeles Examiner Benefit	3-24-41	..
028-5	Hollywood Meets the Navy	4-24-41	129
028-6	Stars at Play	5-24-41	..
028-7	Meet Roy Rogers	6-24-41	..

20TH CENTURY-FOX

	ADVENTURES NEWSCAMERAMAN (Average 9 Min.)		
1201	Midget Moter Mania	11-8-40	16
1202	Training Police Horses	1-17-41	68
1203	The Modern Highway	1-31-41	..
	BELIEVE IT OR NOT (10 Minutes)		
1601	Acquitted By the Sea	9-27-40	10
	LEW LEHR (9 Minutes)		
1401	Grunters and Groaners	8-30-40	..
	FATHER HUBBARD ALASKAN ADVENTURES (9 Minutes)		
1101	Eskimo Trails	8-2-40	..
1108	Arctic Springtime	4-25-41	..
1110	Winter in Eskimo Land	7-4-41	..
	MAGIC CARPET (9 Minutes)		
1102	Land of Flowers (Tech)	9-15-40	..
1104	Old Dominion State (Tech)	11-22-40	28
1105	Spotlight on Indo China	12-20-40	57
1106	Sentinels of the Caribbean	2-14-41	129
1107	Miracle of Hydro	3-14-41	129
1109	A Letter from Cairo	5-9-41	..
	SPORTS REVIEWS (8 Minutes)		
1301	Vacation Time (Tech)	8-16-40	..
1302	Lure of the Trout	10-11-40	10
1303	Bowling for Strikes	12-20-40	17
1304	The Rodeo Goes to Town	1-3-41	57
1305	Playing with Neptune	2-14-41	129
1306	Symphony in Snow	3-14-41	131
1307	Fun on Rollers	6-6-41	..
	TERRYTOONS (Tech) (7 Minutes)		
1551	Billy Mouse's Akwakade	8-9-40	..
1552	Lucky Duck	9-6-40	..
1553	How Wet Was My Ocean	10-4-40	10
1554	Landing of the Pilgrims	11-1-40	10
1555	Plane Goofy	11-29-40	26
1558	Temperamental Lion	12-27-40	34
1557	Mississippi Swing	2-7-41	71
1558	The Home Guard	3-7-41	80
1559	Uncle Joey	4-18-41	..
1560	What Happens at Night	5-30-41	..
	TERRYTOONS (Black & White) (7 Minutes)		
1501	Club Life in Stone Age	8-23-40	10
1502	Touchdown Demons	9-20-40	10
1503	Happy Hunting Grounds	10-18-40	10
1504	Magic Pencil	11-15-40	27
1505	Snow Man	12-13-40	34
1506	What a Little Sneeze Will Do	1-10-41	57
1507	Hairless Hector	1-24-41	68
1508	Fishing Made Easy	2-21-41	129
1509	When Knights Were Bold	3-21-41	131
1510	The Baby Seal	4-10-41	..
1511	A Dog's Dream	5-2-41	..
1512	The Magic Shell	5-16-41	..
1513	Horse Fly Opera	6-13-41	..
1514	Good Old Irish Tunes	6-27-41	..
1515	Bringing Home the Bacon	7-11-41	..
1516	Twelve O'Clock and All Ain't Well	7-25-41	..
	THE WORLD TODAY (9 Minutes)		
1701	Battle of the Atlantic	4-11-41	130
1702	War in the Desert	7-18-41	..
1703	Empire in Exile	5-23-41	..
1704	Anzacs in Action	6-20-41	..

UNIVERSAL

	SPECIAL (19 Minutes)		
5110	Swing With Bing	9-4-41	..
	COLOR CARTOON (Average 7 Min.)		
5241	Crazy House	9-23-40	..
5242	Recruiting Daze	10-28-40	..
5243	Knock-Knock	11-25-40	26
5244	Syncopated Sioux	12-30-40	41
5245	Mouse Trappers	1-27-41	68
5246	Fair Today	2-24-31	68
5247	Hysterical High Spots in American History	3-31-41	91
5248	Scrub Me Mama with a Boogie Beat	4-28-41	151
5249	Dizzy Kitty	5-26-41	163
5250	Salt Water Daffy	6-9-51	166
5251	Woody Woodpecker	7-7-41	..
5252	Boogie Woogie Bugle Boy	7-14-41	..
	STRANGER THAN FICTION (9 Minutes)		
5371	No. 81	9-16-40	..
5372	No. 82	10-14-40	..
5372	No. 83	11-4-40	..
5374	No. 84	12-2-40	34
5375	No. 85	1-1-41	41
5376	No. 86	2-3-41	80
5377	No. 87	3-10-41	91
5378	No. 88	3-24-41	95
5379	No. 89	4-7-41	118
5380	No. 90	5-5-41	154
5381	No. 91	5-19-41	154
5382	No. 92	6-2-41	163
5383	No. 93	6-23-41	..
5384	No. 94	7-28-41	..
5385	No. 95	8-25-41	..
	GOING PLACES (9 Minutes)		
5351	No. 81	9-23-40	..
5352	No. 82	10-14-40	..
5353	No. 83	11-11-40	..
5354	No. 84	12-23-40	57
5355	No. 85	1-22-41	51
5356	No. 86	2-19-41	71
5357	No. 87	3-17-41	91
5358	No. 88	3-31-41	104
5359	No. 89	4-21-41	118
5360	No. 90	5-12-41	..
5361	No. 91	5-26-41	163
5362	No. 92	6-16-41	..
5363	No. 93	6-30-41	..
5364	No. 94	7-21-41	..
5365	No. 95	8-18-41	..
	MUSICALS (Average 18 Min.)		
5221	Class in Swing	9-11-40	..
5222	Gongamania	10-16-40	17
5223	Torrid Tempos	11-27-40	34
5224	Tickled Pinky	12-25-40	41
5225	Beat Me Daddy	1-22-41	..
5226	Bagdad Daddy	2-19-41	83
5227	Music in the Morgan Manner	3-19-41	92
5228	Jumpin' Jive	4-28-41	166
5229	Shadows in Swing	5-21-41	154
5230	Music a la King	6-18-41	..
	COLOR CARTOONS (Re-Issues) (Average 8 Min.)		
5261 to 5266	Inclusive	6-3-40 to 8-10-40	..

VITAPHONE

	SPECIAL (10 Minutes)		
....	London Can Take It	10-26-40	..
....	Christmas Under Fire	1-24-41	..
	TECHNICOLOR SPECIALS (Average 20 Min.)		
6001	Flag of Humanity	10-19-48	..
6002	March on Marines	12-14-40	34
6003	Meet the Fleet	2-8-41	80
6004	Wings of Steel	4-5-41	129
6005	Here Comes the Cavalry	6-28-41	..
6006	Brazilian Rhythms	8-23-41	..
	ELSA MAXWELL COMEDIES (19 Minutes)		
6101	Riding Into Society	8-7-40	..
6102	The Lady and the Lug	3-22-41	139
6103	Throwing a Party	7-12-41	..
	BROADWAY BREVITIES (20 Minutes)		
6201	Just a Cute Kid	10-5-40	17
6202	Alice in Movieland	11-18-40	27
6203	Love's Intrigue	12-28-40	57
6204	Dog in the Orchard	1-25-41	117
6205	Take the Air	2-22-41	83
6206	The Seeing Eye	5-3-41	117
6207	Sockeroo	5-31-41	151
6208	Hunting the Hard Way	6-17-41	151
6209	Happy Faces	7-26-41	..
	HOLLYWOOD NOVELTIES (10 Minutes)		
6301	Football Highlights	9-28-40	..
6302	Shark Hunting	11-8-40	..
6303	Mexican Jumping Beans	12-7-40	26
6304	History Repeats Itself	1-18-41	..
6305	Wild Boar Hunt	3-15-41	95
6306	Trouble in Store	8-2-41	..
	THE SPORTS PARADE (10 Minutes)		
6401	Fly Fishing	9-21-40	..
6402	Dogs You Seldom See	11-2-40	..
6403	Diary of a Racing Pigeon	11-23-40	27
6404	California Thoroughbreds	1-11-41	51
6405	Fight, Fish, Fight	3-1-41	91

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VERY Young Lady, A, 20th-Fox	..	128
Victory, Par.	13	32
Villain Still Pursued Her, RKO	..	8
Virginia, Par.	38	56
Vivacious Lady, RKO	85	102
WAGON TRAIN, RKO	..	8
Wagons Roll at Night, WB-FN	29	128
Washington Melodrama, MGM	99	126
West Point Widow, Par.	135	..
Western Union, 20th-Fox	30	102
Westerner, The, UA	..	25
West of Abilene, Col.	..	7
West of Pinto Basin, Mono.	..	24
Where Did You Get That Girl? Univ.	..	65
Who Killed Aunt Maggie, Rep.	..	16
Wild Cat of Tucson, Col.	22	138
Wild Man of Borneo, MGM	39	150
Woman's Face, A, MGM	109	162
World in Flames, Par.	..	138
Wyoming, MGM	..	7
Wyoming Wildcat, Rep.	..	48
YESTERDAY'S Heroes, 20th-Fox	..	9
You'll Find Out, RKO	2	126
You're the One, Par.	37	113
You're Out of Luck, Mono.	..	48
Young Bill Hickok, Rep.	..	16
Young People, The, 20th-Fox	..	9
Youth Will Be Served, 20th-Fox	..	16
ZIEGFELD Girl, MGM	62	126

LIONS ON THE LOOSE (MGM)

Pete Smith Specialty (S-268)

The lions of the title are two cubs and their adventures are of the humorous rather than the ferocious kind. First they come upon a raccoon and without regard for the little fellow's feelings begin to paw him. The raccoon slaps one of them down but retires hastily when the cubs gang up on him. Then they climb through an open window into a nursery and experiment with the toys. From the nursery they proceed to the kitchen, climb the sink and see a pie on the window sill. After they finish the pie the two cubs leaves the house and soon are engaged in combat with a huge snake, which taken by surprise, retreats.

Release date, May 24, 1941 10 *Minutes*

THIS IS THE BOWERY (MGM)

Passing Parade (K-286)

Presented in documentary manner this subject takes the audience to New York's Bowery where broken men live frugally. Life is cheap in the Bowery but there are many in the Bowery who haven't even a nickel. For those, and others, the Bowery Mission helps spiritually as well as materially. In its 63 years of existence, 200,000 men each year have first been introduced to the Bowery Mission through its nightly sermon and hymn singing sessions. Those who attend the services receive a hot meal free. After a night's lodging the Bowery derelict is interviewed by Doctor Charles J. St. John of the Mission, who tries to rehabilitate the man and send him back to society and a job. The Mission has its own employment agency and has been the means of starting men back up the ladder.

Release date, May 31, 1941 10 *Minutes*

A PANIC IN THE PARLOR (RKO)

Leon Errol (13,706)

Leon Errol, carrying Mexican souvenirs, enters an airport station with his friend, Dick Paine (Joseph Forte). Leon has stolen a trip to Agua Caliente instead of a business trip to a Seattle convention. The convention plane has not been heard from and they fear the worst. Leon rushes home but his Mexican souvenirs have preceded him and Mrs. Errol (Virginia Vale) knows all about his trip. Leon dons a moustache and Dick introduces him as a Mexican. Mrs. Errol pretends to be taken in by the disguise and rents Leon a room. Then she puts on an act in which it appears that she has two lovers fighting for her. One of them is Errol's boss, and as might be expected Leon always manages to single out the boss when he starts throwing things.

Release date, June 27, 1941 18 *Minutes*

PICTURE PEOPLE, No. 10 (RKO)

(14,410)

In the first sequence of this issue, Ginger Rogers, Burgess Meredith, George Murphy and Director Garson Kanin unveil some scenes of the forthcoming picture, "Tom, Dick and Harry." Then Basil Rathbone, a cinema Sherlock Holmes, is shown practicing to be a real life sleuth at the Los Angeles County Sheriff's office. Roy Rogers, Olympe Bradna, Smiley Burnette, Monte Montana and Jerry Colonna are among the performers at an all-star rodeo, with Fanny "Baby Snooks" Brice and her radio daddy among the spectators. The final sequence is a tour through Connie Bennett's cosmetics factory.

Release date, May 23, 1941 8 *Minutes*

ALIVE IN THE DEEP (Prod.)

Documentary

Filmed by Stacy and Horace Woodard, "Alive in the Deep" is a documentary subject, photographed on the Pribiloff Islands in the Bering Sea, in Florida's Marineland and in the research laboratories of the California Institute of Technology. The high spot in the picture is a fight to the death between two monster sea lions. These scenes were made three years ago when Stacy Woodard sailed the Arctic waters aboard the *Penguin* of the United States Bureau of Fisheries.

Release date, May 7, 1941 25 *Minutes*

SALT WATER DAFFY (Univ.)

Color Cartoon (5250)

Daffy joins the Navy learning the ropes the hard way but by the time he gets his sea legs it's time for maneuvers and the ships have to drag their weary sterns out into the deep blue for a lot of mean shooting and such. Then, when the sun sets in the west, all the boats scurry home for a good night's rest.

Release date, June 9, 1941 7 *Minutes*

JUMPIN' JIVE (Univ.)

Musical (5228)

The performers in this two reel musical subject are Judy Starr, radio singer; the Music Maids, vocal quintette featured each week with Bing Crosby; the Maxellos, noted acrobats; Rita and Rubin, adagio artists; the Uptowners, novel vocal and instrumental group, and Sunnie O'Dea, dancing star of musical comedy on stage and screen.

Release date, April 28, 1941 17 1/3 *Minutes*

(*Chart continued from preceding page*)

Prod. No.	Title	Rel. Date	P.D. Page
6406	Sky Sailing	4-19-41	118
6407	Big Bill Tilden	5-24-41	130
6408	Sail Ho	6-14-41	..
6409	It Happened on Rollers	7-19-41	..
6410	Lions for Sale	8-9-41	..
	MELODY MASTERS BANDS (10 Minutes)		
6501	Matty Malneck & Orch.	9-14-40	..
6502	Joe Reichman & Orch.	10-26-40	..
6503	Jan Garber & Orch.	11-23-40	..
6504	Skinnay Ennis & Orch.	1-4-41	41
6505	Henry Busse & Orch.	11-30-40	27
6508	Cliff Edwards and His Buckaroos	3-8-41	92
6507	Freddy Martin & Orch.	4-12-41	104
6508	Marie Greens and Her Gang	4-26-41	130
6509	Hal Kemp & Orch.	6-14-41	154
6510	Carl Hoff & Band	8-16-41	..
	LOONEY TUNES CARTOONS (7 Minutes)		
6601	Calling Dr. Porky	9-21-40	10
6602	Pre Historic Porky	10-12-40	..
6603	Sour Puss	11-2-40	27
6604	Porky's Hired Hand	11-30-40	34
8605	Timid Toreador	12-21-40	51
6606	Porky's Snooze	1-11-41	71
6607	The Haunted Mouse	2-15-41	80
6608	Joe Glow the Firefly	3-8-41	107
6609	Porky's Bear Facts	3-29-41	104
6610	Porky's Preview	4-19-41	130
6611	Porky's Ant	5-10-41	142
6612	A Coy Decoy	6-7-41	..
6613	Porky's Prize Pony	6-21-41	..
6614	Meet John Doughboy	7-5-41	..
6615	We, the Animals, Squeak	8-9-41	..
6616	Love in Gloom	8-30-41	..
	MERRIE MELODIES CARTOONS (Tech) (7 Minutes)		
6701	Malibu Beach Party	9-14-40	..
6702	Stagefright	9-28-40	..
6703	Holiday Highlights	10-12-40	..
6704	Good Night Elmer	10-26-40	18
6705	Wacky Wildlife	11-9-40	27
6706	Bedtime for Sniffles	11-23-40	27
6707	Of Fox and Hounds	12-7-40	..
6708	Shop, Look and Listen	12-21-40	41
6709	Elmer's Pet Rabbit	1-4-41	41
6710	The Fighting 69½	1-18-41	117
6711	Sniffles Bells the Cat	2-1-41	83
6712	The Crackpot Quail	2-15-41	80
6713	The Cat's Tale	3-1-41	107
6714	Tortoise Beats the Hare	3-15-41	104
6715	Goofy Groceries	3-29-41	107
6716	Toy Trouble	4-12-41	131
6717	Trial of Mr. Wolf	4-26-41	129
6718	Farm Frolics	5-10-41	142
6719	Hollywood Steps Out	5-24-41	142
6720	Hiawatha's Rabbit Hunt	6-7-41	..
6721	The Wacky Worm	6-21-41	..
6722	The Heckling Hare	7-5-41	..
6723	Inki and the Lion	7-19-41	..
6724	Aviation Vacation	8-2-41	..
6725	Sport Champions	8-16-41	..
6726	Snow Time for Comedy	8-30-41	..
	BOB HOPE RE-ISSUES (Average 18 Min.)		
6901	Calling All Tars	2-1-41	68
6902	Shop Talk	2-22-41	83
6903	Old Grey Mayor	3-15-41	83
6904	Double Exposure	4-5-41	104
6905	Watch the Birdie	4-26-41	107

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1120	Green Archer, The (15 Episodes)	10-25-40	..
2120	White Eagle (12 Episodes)	1-31-41	41
2180	The Spider Returns (15 Episodes)	5-9-41	130
2140	The Iron Claw (15 Episodes)	8-15-41	..

REPUBLIC

081	King of the Royal Mounted (12 Episodes)	9-20-40	..
082	Mysterious Dr. Satan (15 Episodes)	12-13-40	18
080	Adventure of Captain Marvel (12 Episodes)	3-28-41	68
083	Jungle Girl (15 Episodes)	6-21-41	154

UNIVERSAL

5681-92	Junior G-Men (12 Episodes)	10-140	..
5781-95	The Green Hornet Strikes Again (15 Episodes)	12-24-40	..
5881-92	Sky Raiders (12 Episodes)	4-8-41	118
6781-95	Riders of Death Valley (15 Episodes (Pre-released) (1941-42)	7-1-41	92

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I Wanted Wings, Par.	98	150
JENNIE, 20th-Fox	15	25
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Kid's Last Ride, Mono.	..	126
King of the Zombies, Mono.	..	150
Kisses for Breakfast, WB	148	..
Kiss the Boys Good-bye, Par.	145	..
Kit Carson, UA	..	9
Kitty Foyle, RKO	5	116
Knockout, WB-FN	55	..
Knute Rockne, WB	..	48
LADDIE, RKO	..	8
Lady Eve, The, Par.	53	138
Lady from Cheyenne, The, Univ.	61	116
Lady Be Good, MGM	146	..
Lady from Louisiana, Rep.	..	138
Lady Scarface, RKO	160	..
Lady With the Red Hair, WB	3	116
Land of Liberty, MGM	..	126
Las Vegas Nights, Par.	62	102
Law and Order, Univ.	..	25
Leather Pushers, Univ.	..	9
Let's Make Music, RKO	1	32
Letter, The, WB-FN	3	103
Life With Henry, Par.	14	48
Li'l' Abner, RKO	..	126
Little Bit of Heaven, A, Univ.	..	40
Little Men, RKO	6	24
Little Nelly Kelly, MGM	2	126
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Lone Rider Rides On, The, Prod.	..	65
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Lone Wolf Takes a Chance, The, Col.	64	113
Long Voyage Home, UA	..	116
Love Crazy, MGM	121	150
Love Thy Neighbor, Par.	22	77
Lucky Devils, Univ.	30	150
MAD Doctor, The, Par.	43	138
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Maisie Was a Lady, MGM	22	101
Major Barbara, UA	85	138
Man Betrayed, A, Rep.	75	102
Man Hunt, 20th-Fox	128	..
Man-Made Monster, Univ.	86	128
Man I Married, The, 20th-Fox	..	8
Manpower, WB	158	..
Man Who Lost Himself, The, Univ.	64	128
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Meet the Chump, Univ.	38	77
Meet John Doe, WB	73	128
Meet the Missus, Rep.	..	25
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Men of the Timberland, Univ.	122	162
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Moon Over Miami, 20th-Fox	135	..
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Mr. and Mrs. Smith, RKO	15	102
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Murder by Appointment, Mono.	158	..
Murder Over New York, 20th-Fox	..	25
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Outlaws of the Rio Grande, Prod.	..	77
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Phantom Submarine, The, Col.	23	..
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Pinto Kid, The, Col.	31	65
Pioneers, The, Mono.	..	150
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HOW TO USE IT

Motion Picture Herald's new and valuable exhibitor service section, Product Digest, is a master index to all information available to date on 1940-41 product and which has been published in the several preceding issues of Product Digest.

Check the title of any feature that you want to look up, turn to the designated page or pages, and you will find all buying and booking information available up to this very minute — synopses, casts, credits, release dates, production numbers, running time, review references, Round Table references and Legion of Decency ratings.

Product Digest is published every other week alternately with the regular Release Chart.

The Release Chart carries, as always, an alphabetical index of titles, a breakdown by companies, star information, release dates, running time and review references. The Release Chart, published every other week, is a compact compilation of certain important booking information.

Product Digest, on alternate weeks, is cumulative, a more extensive compilation of similar information. The Release Chart is complete in itself. Product Digest carries only current information, but if you maintain a complete file of Product Digest, you will have, at your instant service, synopses, casts and other detailed data which could not conceivably be compressed into one issue. The cumulative alphabetical index of Product Digest, however, is a reference to all information that has been printed to date in all the issues of Product Digest.

An introductory issue of Product Digest was mailed to exhibitor subscribers of Motion Picture Herald. If you misplaced your copy or have not saved the subsequent issues, write for duplicates.



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You've got a year-round business Do a year-round selling-job. The per centage is in your favor.

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Campaign your house . . . campaign your lobby . . . display your theatre as the best place in town to spend an evening no matter what picture you've got. But get some enthusiasm into it . . . as though you believed it yourself.

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*Sparkling with selling-flair.
*Sparkling with sales-appeal.

% % %

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REVIEWS:
Three Cockeyed Sailors
The Big Store
Nevada City
Broadway Limited
Underground
Parson of Panamint
Shepherd of the Hills
Moon Over Miami
Hit the Road
San Antonio Rose
No Greater Sin

THIS WEEK—
RELEASE CHART

NEXT WEEK—
PRODUCT DIGEST

PRODUCTION, DISTRIBUTION AND EXHIBITION MEET TO CONFER ON ENDING DOUBLE FEATURES "IN SIX MONTHS"

NO CLEARANCE BETWEEN SUCCESSIVE WEEKS OF GENERAL RELEASE, RULES ARBITRATION "HIGH COURT"

ANTI-NAZIS IN U. S. CHARGE AXIS IS CIRCULATING FILM PROPAGANDA, AS GOVERNMENT CLOSES REICH CONSULATES

VOL. 143, NO. 12 JUNE 21, 1941

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HOW TO BEAT THE SUMMER!

Leo's an old hand at competing with the hot weather and the distractions of vacation-time. As in previous years he's got a sure-fire policy: BIG ATTRACTIONS! And as in previous years it's the lucky M-G-M showmen who have the best shows to beat the good old summer-time!



Tonight they'll want a gay show like Powell and Loy in "Love Crazy."



After the game there's a big thrill ahead: Bob Taylor in the Technicolor "Billy The Kid."



"And I'm treating the whole family to 'Life Begins for Andy Hardy.' Judy Garland's back with Mickey and the gang!"



"Hey mister! Take me to see Clark Gable and Rosalind Russell tonight in 'They Met in Bombay'."

The perfect end of a happy day! An uproarious comedy with gals and song! Marx Bros. and Tony Martin in "The Big Store."



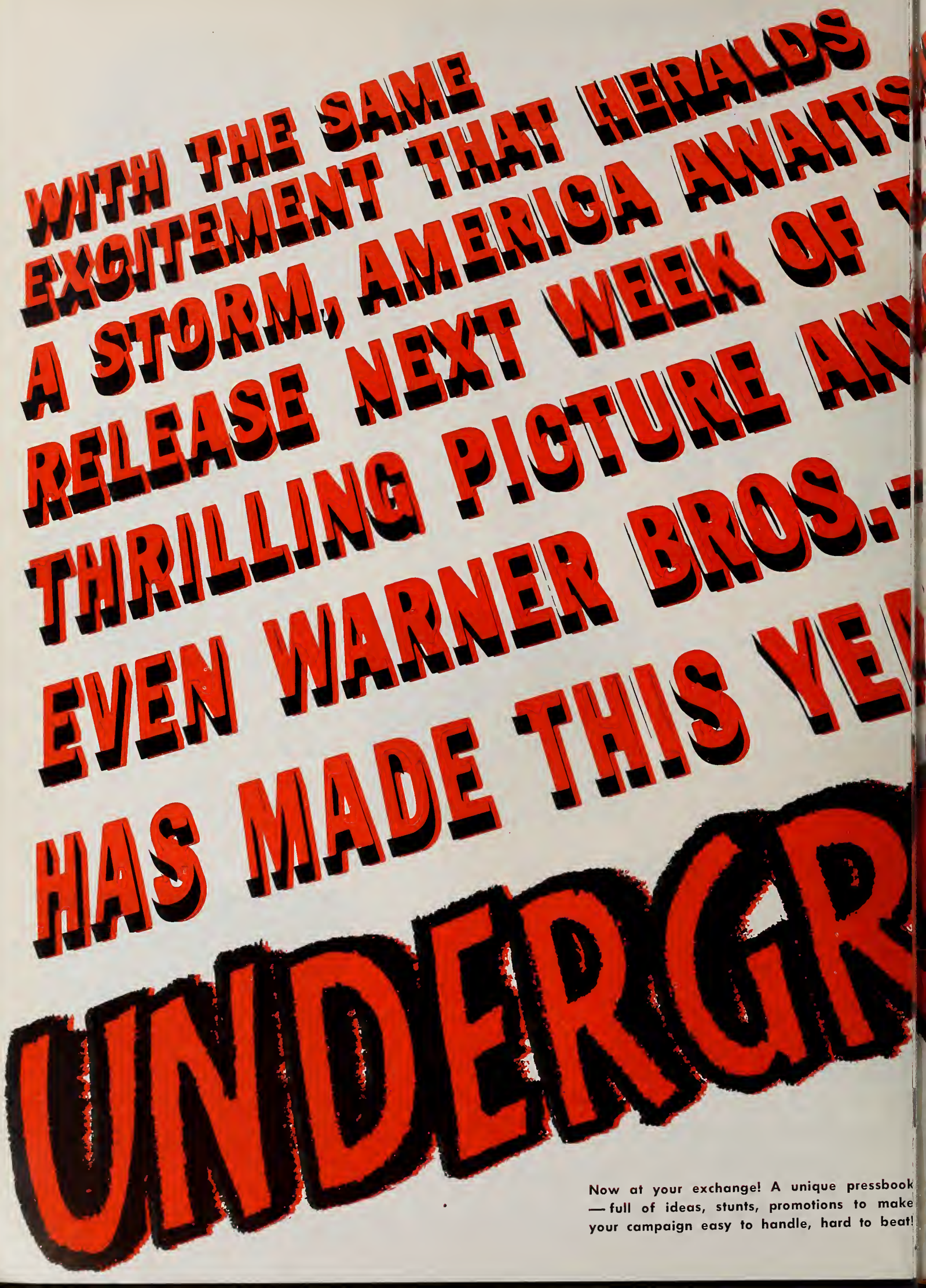


"After this we'll go to that new Wally Beery picture 'Barnacle Bill'."

"Remember! You promised to take me to see 'Ringside Maisie.' We had such fun at the last Ann Sothern picture!"



FRIENDLY *in the Summer too!*


WITH THE SAME
EXCITEMENT THAT HERALDS
A STORM, AMERICA AWAITS
RELEASE NEXT WEEK OF T
THRILLING PICTURE AN
EVEN WARNER BROS.-
HAS MADE THIS YE
UNDERGR
Now at your exchange! A unique pressbook
— full of ideas, stunts, promotions to make
your campaign easy to handle, hard to beat!

...AE MOST ...COMPANY-

....OUND

with

JEFFREY LYNN

PHILIP DORN · KAAREN VERNE · MONA MARIS

Directed by VINCENT SHERMAN

Screen Play by Charles Grayson

Story by Edwin Justus Mayer and Oliver H. P. Garrett

A Warner Bros.-First National Picture



Opening on Broadway next Saturday—and how they're going to love it!

WATCH!

N.Y. CRITICS HUNT FOR ADJECTIVES TO PRAISE "MAN HUNT" AS RECORD ROXY CROWDS T-H-R-I-L-L!

Biggest Opening Week-end Business of the Year! *And* Holds the Pace in 2nd Smash Week!

"A *STUNNING* SHOW, A *FIRST RATE* FILM...'MAN HUNT' IS AN *UTTERLY ABSORBING* THRILLER! HAS ABOUT EVERYTHING IT TAKES TO MAKE FILMGOING AN *EXCITING* ADVENTURE AGAIN!"
—N.Y. Herald Tribune

"*EXCITING! SUSPENSEFUL!*"
—N.Y. Times

"*EXCITING* ADVENTURE FROM BEGINNING TO END AND IS HEREBY RECOMMENDED TO ANY FILMGOER IN SEARCH OF A VICARIOUS THRILL!"
—N.Y. Daily News

"A *SUPERIOR* THRILLER!" *—N.Y. Post*

"STARTS ON A *HIGH KEY* AND REMAINS THERE UNTIL ITS FINISH. THE *HIGH PITCH* OF THE MELODRAMA NEVER LETS DOWN!"
—N.Y. Sun

"AS *EXCITING* A FILM AS YOU'LL SEE ALL YEAR, SO DON'T MISS IT!" *—N.Y. World-Telegram*

"IF YOU CAN'T GET A *THRILL* OUT OF 'MAN HUNT', QUIT MOVIES!"
—Jimmie Fidler

and from Film Daily:
"A SURE-FIRE BOXOFFICE ATTRACTION!"

20th CENTURY FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 143, No. 12 June 21, 1941

Whose Pictures?

TRADE press representatives of New York home offices have indicated to the editors of Motion Picture Herald that they are under explicit instructions emanating from studio offices to avoid a possibility of exposure of product to the examination of reviewers for this and other trade journals prior to its display to the lay press of Hollywood.

It is to be recalled that the lay press, otherwise the Churchill Group, including special correspondents, columnists of printed page and radio, syndicate writers, et al., have been promised, in writing, in Hollywood, that they are to see the pictures two weeks prior to release.

As has been amply recorded in recent news pages, Exhibition, at the recent MPTOA convention in Los Angeles, gave voice to a declaration of the prior right to information about the product of the Exhibitor, and through the industry press which serves him.

The lay press, officially through its chairman, Mr. Douglas Churchill, and by platform utterances of Miss Hedda Hopper and Miss Louella Parsons, have been passionate in their protestations of purpose of service to the public by their prior attentions.

This ignores quite the fact that it is the motion picture theatre which serves the public.

The lay press is fighting to preserve as inalienable right and property a loosely permitted privilege of converting screen personalities and motion picture operations into pabulum for sale on the printed page or broadcast to sell soap and pickles.

THE principal power of the lay press at this time and in this discussion is in the timidity of the public relations executives, and their principals, about any process which would perhaps incur the displeasure, in print, of the ladies and gentlemen of the press.

Meanwhile the fact is made obvious, from day to day, that all the bad news there is in Hollywood that can be printed is printed, by that same lay press, as news.

The organized industry too frequently has indicated a susceptibility to pressures.

That fact suggests that in this reviewing matter the Exhibitor and his trade press may have to resort, in self-defense, to opposing pressure with pressure.

If the fact and reason of the situation are not permitted to make their logical appeal, no other alternative seems available.

Distribution executives on convention platforms and assorted public occasions are asking of the Exhibitor greater and greater effort, more and more promotion and selling at the box office.

So long as Production lays down its product to the prejudgment of the lay press delivered to the whole public, before the product is available to the Exhibitor and before information of it is available to him, just so long Distribution is in the position of asking Exhibition to sell into a market which has had its mind made up for it by wire and radio out of Hollywood.

A picture has values that are based on time and place. Broadcast reviews and publicity, syndicate strewn, can take no measure of that. But they can, and do, make local selling anti-climactic, pointless, second hand.

The Product belongs to Exhibition and the box office. Hollywood is not operated in behalf of the lay press and radio—or if it is, the Exhibitor is left out.

△ △ △

PROTEST

THERE are many aspects of the contemporary scene which can be ignored with editorial tolerance. The time has come, however, to speak out on the subject of the degeneracy of the American cocktail. There are in very truth only two cocktails worthy of the name, the Manhattan and the Martini. The Manhattan requires a drop of the real Angostura bitters, the Martini a dash, not a drop, of orange bitters, Nicholson's. When Repeal came along, some barmen expedited matters by putting the dosage of bitters into the vermouth. Presently they found that many of the customers, nourished and educated on bathtub gin and the like, did not even know that there were bitters. Now, in most establishments, the bitters are forgotten and the cocktail has become merely an assault on the upper cortex, where there is any. The best orange bitters are British; Angostura is of Latin-American materials.

—Terry Ramsaye

This Week in the News

Hollywood Barbecue

HOLLYWOOD'S picaresque journalism came to full flower last week in the matter of the coverage of the convention of the Motion Picture Theatre Owners of America, with a dissemination of aromas and a web of action and reaction suitable for script purposes.

It began when the chairman of the entertainment committee for the visitors, Fred S. Meyer, opened bids for the barbecue at the Columbia ranch. The low bid was from Ciro's, which chances to be the enterprise of Billy Wilkerson, a local caterer, who also operates a publication known as the Hollywood *Reporter.*

Arthur Ungar, editor, general manager, chief of staff, etc., of the other local daily, *Daily Variety,* had taken space at the Hotel Ambassador, the convention hotel, for Variety headquarters, etc. Mr. Ungar was, it would seem, exceedingly displeased at this patronage of Ciro's—famous for its floor shows—and of apparent favour for his rival, or contemporary publisher. Mr. Ungar's paper broke out a 42-point bold face headline and allowed that the convention was a failure: "Exhibitors go La-Te-Da—Convention Collapse seen in Traipsing."

Up to this point Ciro's with the barbecue contract and Mr. Wilkerson were doing very well. Now, it is reported on eminent authority, Mr. Wilkerson set about to amplify his success by a movement to have his paper declared the official organ of the MPTOA. There was to be a resolution presented. It did not occur. This did not please Mr. Wilkerson.

So, on June 12, the day after Mr. Ungar had volleyed, so did Mr. Wilkerson in his "Tradeviews" column of the Hollywood *Reporter*:

"This exhibitors' convention . . . is a complete bust and will go down in the history book of Hollywood as one of the really great industry jokes . . ."

The hand that fed was the hand that bit.

When these expressions came to the eyes of Ed Kuykendall, president of the MPTOA, he took his pen in hand and dashed off a few lines to Y. Frank Freeman, president of the Motion Picture Producers Association in Hollywood—copies to all members of the association—saying in part as follows:

"According to your local trade papers the convention was 'a complete bust.' Fortunately the circulation of either *Daily Variety* or *Reporter* (and the latter was particularly vicious in its attack) is limited to a handful of people around Hollywood, and no exhibitor away from Hollywood pays the least bit of attention to *Reporter* or *Variety;* few theatres away from here get, let alone read, it."

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IGNORE pickets of unwarranted strikes, Petrillo bids unionists Page 58

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Bond Giveaways

UNITED STATES defense saving stamps and bonds are supplanting dishes, books and silver dollars as game prizes and giveaway premiums among exhibitors in many sections. From Cleveland word comes that Nat Wolf, theatre zone manager for Warner Brothers, recently authorized defense stamps to be given out as stimulation for juvenile matinee business. Details of the plan now being tried out in various houses in the zone will be found in this week's MANAGERS' ROUND TABLE starting on page 61.

MGM's First Block

MGM definitely will identify for the trade next week, its first block-of-five pictures to be offered under the new consent decree system of selling, William F. Rodgers, general sales manager, announced in New York last Wednesday. Although these pictures will not be ready for trade showing for another month, Mr. Rodgers said that MGM expected to have at least one other block-of-five ready in advance of September 1st, the opening of the new season. Plans for the company's trade showings have been developed, but will not be announced until later.

Meanwhile, RKO sneaked a showing of its first block-of-five to its salesmen at the New York convention. (Page 29.)

Minnesota Wonders

MINNESOTA'S anti-blocks-of-five-selling law, supported by Northwest Allied against the judgment of National Allied, this week appeared backfiring somewhat, with increased talk among exhibitors of a product shortage. Despite statements by the unit's spokesman, that some members would close theatres rather than "weaken", its legislative committee this week planned district meetings to boost morale; Fred Strom, secretary, was to leave shortly for contact with members; and it was said there would be a summer convention in Minneapolis, after anticipated legal action against the state law.

The predicted test case has been delayed, puzzling observers, who think it may now be entered in a state, rather than Federal, court. The action would test the constitutionality of the law. It was also intended to define the powers of a state in regulating interstate concerns and in enacting laws thwarting Federal decrees. It was pointed out that the United States Supreme Court several weeks ago, in declaring constitutional the anti-ASCAP laws in Nebraska and Florida, upheld the ability of a state to regulate activity of an interstate concern.

Canadians may be offered films, for the coming season, in the packages of five mandatory under the U. S. decree, it was said in New York this week.

Business As Usual

WAR or no, under the British motto of "business as usual"—Warner Brothers' British representatives are in the process of acquiring theatres in that country, where no consent decree hampers expansion.

Max Milder, chief Warner representative in England, was understood last week to be bidding for the shares of the late John Maxwell, in the Associated British circuit of 400 houses. Those shares mean control of the circuit, largest in Britain.

It was said "frozen" Warner money would be used; possibly, also, new money.

The negotiations were originally opened with Mr. Maxwell, then stopped.

Mr. Milder, according to London reports, was to leave for this country shortly, to discuss the deal at the Warner New York home office.

The current exchange agreement between American film companies and the British Government allows use of "frozen" money for buying control of, or interest in, British theatres, upon Exchange Commission approval.

What the British theatre owners will say officially about the reported transaction, is not known; but it is guessed.

They are expected to object.

'Decree OK'—Skouras

"THE consent decree is one of the best things which ever happened to the industry," Charles Skouras, head of Fox West Coast Theatres, said this week in Hollywood.

Mr. Skouras said he believed, as a result of the small-block selling required in the decree, better pictures would ultimately be produced. He predicted that it might take as long as two years for producers to make the changes that he said would result in improved pictures. A reorganization of methods which will bring producers closer to problems of the exhibitor and tastes of the public must be brought about, Mr. Skouras remarked.

Operations under the decree will be better for exhibitors, Mr. Skouras added. He pointed out that the decree now is chiefly the distributors' problem but that eventually it will influence production, too.

Insurance Giveaways

ACCIDENT insurance policies offered as giveaway inducements to theatre patrons, is the scheme worked out by two Boston operators, Meyer Gruber and Arthur Gerome, in cooperation with the Massachusetts Casualty Insurance Company. The plan has received the sanction of the insurance commissioner of Massachusetts, but New York's commissioner has frowned upon it.

Operating on a ten cent cost per theatre, the scheme provides for insurance payoffs to patrons ranging from $5 to $10,000, for accidents in homes, on the street and in public conveyances. Absence from the theatre on "insurance night" cancels the policy for that week, but it can be renewed by attendance the following week.

Meanwhile, reports continue to come in from Philadelphia that exhibitors there are gradually sloughing off giveaways, with Warners particularly, taking the lead. From upstate New York word comes that theatre managers in Syracuse are breathing easier, after the expose of a $3,000 bingo racket which landed six gangleaders on conspiracy charges.

Writers Make Deal

"IN PRINCIPLE," the members of the Screen Writers Guild, meeting in Hollywood Monday night, approved the bargaining agreement with the producers; an agreement the formal version of which was to be drawn this week at subsequent conferences between the Guild negotiating committee and the producers' representatives.

The approval seems to end protracted negotiations, during which there were chronic whispers of "strike." It was understood the length of the contract was a chief point disputed.

The agreement, as of this week, saliently provides an 85 per cent Guild shop, elimination of speculative writing, control by the Guild of screen credits, a pact term of seven years, arbitration by another medium than the American Arbitration Association, a minimum writers' wage of $125 weekly.

Approximately 28 per cent of the studio writers will be affected by the latter provision, it was estimated.

The contract may be reopened after three years, and thereafter at two year intervals.

Booking Combine

CANADIAN exhibitors, currently prospering from the wartime boom in the maritime provinces, are again discussing a cooperative booking system for independent theatre operators in New Brunswick, Nova Scotia, Prince Edward Island and Newfoundland. John Butler, manager of the Imperial at Moncton, N. B., and Archibald J. Mason, of the Capitol, Springhill, N. S., originally launched the idea to organize the independents.

The two exhibitors have been touring the provinces conferring with individual theatre owners, and recommending that the plan will insure a steady supply of the best box-office screen draws, at lower prices for rental than now prevailing. Mr. Butler and Mr. Mason will canvass all the independents in the territory, and if the idea develops sufficient support, they will establish a base in St. John, where all distribution operations for the territory are concentrated.

Gallup Shorts

TEN minute short subjects based on the findings of the Gallup polls, and to be titled, "Gallup Reviews," will be produced shortly, by the Film Institute, Inc., president of which is Lawrence W. Fox. The producer will be Edmund Lawrence Dorfman, head of the American Institute of Motion Pictures. Plans call for one short subject per month. Negotiations are proceeding for a distributor.

Mr. Fox was formerly associate producer for Universal. Mr. Dorfman is a graduate of Harvard; a former pupil of Supreme Court Justice Felix Frankfurter there; produced the series, "Law Classics"; and later produced short subjects on American Nobel Prize winners. More recently, he has made shorts for Columbia.

John F. Wharton is counsel for the new company, Film Institute, Inc., which is expected to establish offices in Rockefeller Center, New York City. Howard Cullman, former trustee for the Roxy Theatre; George Halas, president of the Chicago Bears, Paul MacNamara, and Richard S. Goldman are directors.

Swatting Mr. Fly

THE Federal Communications Commission is discouraging profitable operations of the networks in audio broadcasting. It is encouraging investments by those networks in video (television) broadcasting. It is attacking established radio chains as monopolies. It has not properly defined or exercised its own powers.

Those charges were made Wednesday by Niles Trammell, president of the National Broadcasting Company, as hearings before the Senate Interstate Commerce Committee were in their third week.

The hearings are upon a resolution by Republican Senator Wallace White of Maine, for an investigation of the FCC's anti-monopoly report of May 2nd, ordering the NBC to sell its Blue network, and of the FCC's powers.

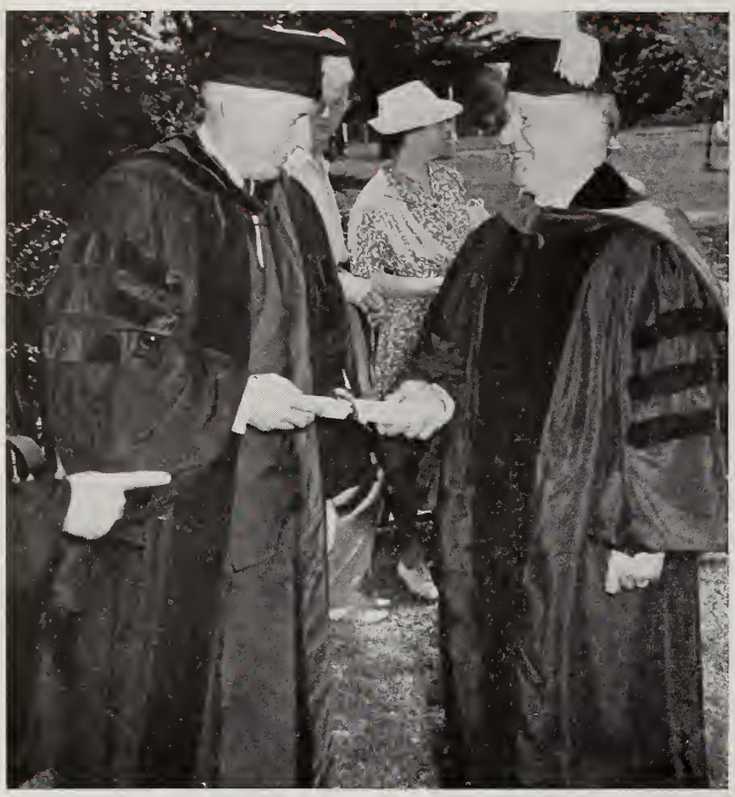
Mr. Trammell remarked in part: "If the majority of the Commission are allowed now to compel us to dispose of half of our property lawfully acquired and lawfully operated for 14 years, on their determination alone, and if Congress does nothing about it, don't be surprised if six months from now, Mr. Fly (FCC chairman) comes in and tells us to get rid of half the Red network. It will then be too late to protest, because his power will have been conceded."

A report on the hearings is to be found on page 53.

NBC on Wednesday suddenly halted releases to the press on the announcement of its television program lineup for July 1st. The schedule, first indication of commercial television program material, was marked for release this weekend. Reason for the delay, it was said, was an FCC request to "examine" the first commercial television schedule.

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THIS WEEK IN PICTURES



DOCTOR TONY SUDEKUM. The president of the Crescent Amusement Company is being admitted, at left, to the honorary degree of Doctor of Business Administration at Cumberland University, Lebanon, Tenn. The citation listed Dr. Sudekum's contributions to the civic life of Nashville and his nomination as outstanding citizen of that city. Dr. E. L. Stockton, president of the University, is presenting the degree.







PEP CLUB PICNIC. Paramount district employees from Memphis, Oklahoma City and Dallas met last weekend for the Club's annual outing at Cedarvale, Oklahoma. The community sing which featured the Saturday evening program is shown above. Hugh Owen, district manager, was host, and Fred Larned master of ceremonies.

JOHN F. BARRY, left, former Paramount home office executive, has been elected head of a new sub-standard film subsidiary of the Mills Novelty Company. See page 18.



RKO chiefs confer in a convention interlude during the executive sessions at the Waldorf Astoria, New York, this week. Above: S. Barret McCormick and Richard C. Patterson, Jr. Left: Ned E. Depinet and Charles Glett. Right: Bob Wolff and George Schaefer.

(Metropolitan Photos)





TRI-STATES managers meet at Rock Island, Ill., airport to greet a fleet of Piper Cub planes touring on behalf of "I Wanted Wings." Left to right: Joe Deitch, Tri-States booker; Francis Gillon, Belle Ayer, film critic of the Rock Island *Argus;* Henry Plude and Orville Rennie.



By Staff Photographer

HARRY FINLEY, booker for the Allison circuit in western Pennsylvania, discusses contracts with Robert Mochrie of RKO in New York, and reports that he is on his honeymoon.

EDMUND GOLDMAN, below, Columbia manager in the Philippine Islands, visits the home office to report business normal.

By Staff Photographer





RESTED. Will H. Hays, president of the MPPDA, leaves St. Luke's Hospital, Chicago, after long illness, and is congratulated by Mark A. Brown, vice-president of the Harris Trust and Savings Bank and president of the Indiana Society of Chicago. Mr. Hays left for his home in Sullivan, Ind.

ROY KALVER, below right, Decatur, Ind., exhibitor, visits Claude Rains on the set of "Mr. Jordan Comes to Town" at the Columbia studios.



GABRIEL PASCAL is planning to produce at least one feature in the Associated Screen Studios, above, at Western Avenue and Decarie Boulevard in Montreal. Associated Screen just now is celebrating its twentieth anniversary in film production and processing.





WILLIAM MORRIS, JR., of the talent agency outlines a "Father Knickerbocker's Holiday" to the Broadway Association. Behind him are Henry Fargal, director, and R. K. Christenberry, president of the Association.

Exhibitors Have Their Say in Hollywood

THE Motion Picture Theatre Owners of America and the Pacific Coast Conference of Independent Theatre Owners last week met in Hollywood to discuss and act on constructive suggestions for the immediate future of the industry. Among other things they stirred new attention for the double bills problem and won promises of things to be done. (See pages 13, 14 and 15.) Leaders and members of the groups are pictured on these two pages.



EDWARD KUYKENDALL, MPTOA president, is greeted by Mary Pickford.



EDWARD FAY, left, of Providence with Marlene Dietrich and Harry M. Warner at the Warner party.



COCKTAIL PARTY. Ev Calloway, west coast sales manager of Warners; Gradwell Sears, general sales manager, and Hedda Hopper, columnist, at the party Warner Brothers gave for the convention delegates.



SIDNEY LUST, Washington, D. C., exhibitor, visits the Republic lot and Dorothy Lewis and Vera Hruba, skating stars of "Ice Capades". In his party are Robert North, producer of the film; Mrs. Lust, Mrs. E. Cooper and Mr. and Mrs. Nate Stiefel.



AT UNIVERSAL, right. J. G. Lovett, Longview, Wash.; Bill Ripley, Longview, Wash.; Brod Crawford; Arthur Lockwood, New Haven; Jesse Jones, Portland; Jack Goldberg, Los Angeles; Mischa Auer; W. R. Bedgisoff, Seattle.



J. GLENN CALDWELL of Aurora, Mo., with Patricia Morison at the Paramount Continental Cafe.

JOSEPH DANZ, below, of the Embassy, Seattle, with Mrs. Danz and Lucille Ball at the RKO studios.





DAVID PALFREYMAN of the MPPDA office in New York visits Louella Parsons at her "Hollywood Premiere" broadcast for Lifebuoy Soap over CBS. With them are George Montgomery and Mary Beth Hughes, star.



AT MGM'S party for the delegates, above: Virginia Weidler; Bob Love, Everett, Wash.; Dick Frankey, Everett, Wash., and T. K. Coleman of Mt. Carmel, Ill.



J. N. BRADEN, executive secretary of the American Arbitration Association, with Mrs. Braden at Paramount where Susanna Foster was their guide.



THE DISTAFF SIDE. Women theatre owners are greeted by MGM starlets, above. Betty McPherson; Mrs. Lorine Gaertner, Moorpark, Cal.; Mrs. F. Jackson, Elsinore, Cal.; Mrs. Jenne Dodge, Ventura, Cal.; Mrs. Sue Perunko, Tacoma, Wash., and Sally Wilson.

AT PARAMOUNT, right. L. W. Roe of Seattle and Mrs. Roe; Martha O'Driscoll, Barbara Westcott, Richard Denning and Mrs. Martin Shain of Bremerton.



Allied Convenes at Atlantic City

NEW JERSEY members of Allied States met last week at a three-day session highlighted by an invitation from Abram F. Myers, chairman and general counsel of the national unit, to all factions of the industry to foregather at the national convention in September in the interests of unity and harmony. The story is reported on page 33.

(Photos by Staff Photographer)



THE COMMISSIONER AND HIS WIFE. Abram F. Myers, general counsel to National Allied States, and Mrs. Myers.





OFFICERS. Above is Frank Lydon, eastern regional vice-president, presiding. Above left are Harry Loewenstein of Newark, new president, and Maury Miller, Passaic, vice-president.



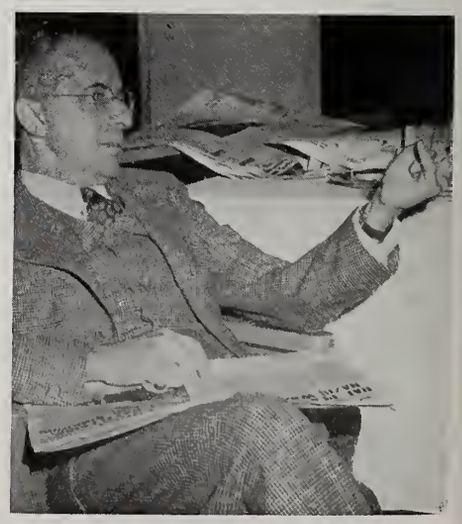
LEADERS. Sidney Samuelson, head of Allied of Eastern Pennsylvania, and Lee Newbury, retiring president of the New Jersey unit, at the final banquet held in Mr. Newbury's honor.



COLONEL H. A. COLE, National Allied president, amuses Mrs. Louis Gold, wife of the New Jersey director.



AUTHOR of the bulletins which issue from the Independent Theatre Owners of Ohio is Pete Wood, below, its secretary.



RALPH WILKINS, above right, re-elected vice-president, and Herbert Hill of Paulsboro.



TWO INDEPENDENTS, right. Jacob Unger of the Hillside, Newark, and Mrs. Helen Hildinger of Trenton.

EXHIBITION MEETS WITH PRODUCTION TO STOP DUALS IN 6 MONTHS

From HOLLYWOOD BUREAU

Out of last week's convention of exhibitors in Hollywood came swift, all-out action, for the first time in years, by production, distribution and exhibition to stop double-billing of feature pictures.

Continuing ruminations and ponderings in practically all quarters of the industry regarding pains and aches of and by exhibitors, producers and distributors resulting from drooping attendance, and reasons for the basic ailment came to focus in strikingly concerted expressions aired and steps taken at the joint convention of the Motion Picture Theatre Owners of America and the Pacific Coast Convention of Independent Theatre Owners at the Ambassador Hotel in Hollywood.

The chief cause of the trouble, in the concerted opinions delivered on the convention floor and subsequent thereto, at meetings arranged for the purpose, is the practice of double features.

By direct influence and otherwise, Warner Brothers, in Hollywood, Paramount in the same place, Samuel Goldwyn, David Selznick, exhibition leaders and others gave expression to tangible plans for anti-dualing.

On Monday, Warners announced that their new "Underground" would be single-featured in its simultaneous runs at Warners' Hollywood and downtown theatres.

"This will inaugurate a new policy which may have its repercussions in other situations under Warner control," the company said, inferring, it would seem, a trend in the direction of singles at the circuit's 400-odd theatres.

On the same day, Leonard Goldenson, head of Paramount theatres, informed the PCCITO that he was working on a plan for elimination of double bills from Paramount houses and would forward it to Robert H. Poole, the PCCITO secretary, next week.

Conferences This Week

Commencing Monday, trustees of the PCCITO, continuing in post-convention session, were to hear from and confer with many representatives of Production, Distribution and Exhibition on ways and means to put an end to the practice of double-billing "within six months."

L. O. Lukan, chairman of the PCCITO committee on duals, remained in Hollywood to sit with Executive-secretary Poole in hearings to be attended by such interested parties as Charles P. Skouras, head of Fox West Coast Theatres, David O. Selznick, Walter Wanger, Al Lichtman and others who had signified intention to cooperate.

A resolution condemning double features was one of the five adopted by the MPTOA at its closing session.

Outstanding among the many who condemned the practice from the exhibitor convention rostrum was Y. Frank Freeman, president of the Association of Motion Picture Producers and Paramount vice-president in charge of production.

That something tangible and definite in the way of a program of action toward elimination of dual-feature programs would eventuate this time was, at convention's end, the consensus of theatre owners who had heard the issue discussed, debated and orated upon over a long sequence of annual conventions and regional conclaves. This time, they said, the producers and distributors appeared to have abandoned in earnest the attitude of indifference which had marked their expressions on the subject until now.

Something of a puzzle to conventioneers, and subject of much guessing in informal conversations, was the abrupt agreement of FWC's Skouras to cooperate with independent exhibitors in steps to restore western Exhibition to a basis of single feature programs. Circulated reports, unofficial and unconfirmed, pictured the FWC executive in heated sessions, early in the week, with production executives — Samuel Goldwyn, Harry Warner, others—during which responsibility for the prevalence of multi-feature programs in the Western area had been placed upon his shoulders and pressure applied to influence him toward assuming leadership in a move to end the condition. Executives reported engaged in these meetings, if there were more than one, declined to affirm or deny such activity. One such meeting is known to have been held in Samuel Goldwyn's studio office.

That independent exhibitors in the Coastal region had come to the convention believing Mr. Skouras' management of the theatres under his control accountable for most of their difficulties in the double-bill matter was made plain by H. V. Harvey, MPTOA convention chairman and PCCITO officer, in expressions to Motion Picture Herald representatives and, subsequently, to conventioneers generally.

Mr. Harvey, who operates subsequent-run theatres in nine towns in the San Francisco area, charged, among other things, that the FWC practice of doubling two "A" pictures, and staggering the runs of same, had proved the straw-stack that broke the double-feature camel's back.

Mr. Harvey had compiled a list of such doublings—"Meet John Doe" and "That Night in Rio", for example—and pointed out that by using a sequence of equivalent pairings, running each of the pictures a week but starting one on Wednesday and the other on Sunday, the FWC management had not only "milked" the product dry in advance of any possible independent playdates but had built FWC's own product requirements up to a point where there were not enough top-flight pictures to supply them. "They can't go up from that point", said Harvey, "and they don't know how to come down."

Unanimous Purpose

At weekend one thing seemed clear. Intent to do something about putting an end to double-features was more nearly unanimous than it has been since inception of the practice. Forecasts of outcome were mixed. While now and then a single voice or two raised in informal utterance speculated as to whether the sudden interest of producers and distributors in doing away with the "B" picture might not be related to problems of sale inherent in Consent Decree requirements, the point did not come up for formal discussion. All parties appeared agreed that the unanimity of intention, whatever its cause, was a favorable development.

Pursuing their campaign against double features, the Pacific Coast Conference of Independent Theatre Owners on Monday conferred, through representatives, with producer Samuel Goldwyn, on ways of ending duals. Representing the PCCITO were Robert Poole, executive secretary; Robert White of Portland and Ned Calvi, Los Angeles, trustees.

There will be more conferences, it was predicted. L. O. Lukan, chairman of the committee on duals, is expected to set a date for a meeting between circuit and independent operators, and distributors and producers. Mr. Lukan was unable to attend the Monday conference.

Meanwhile, the California Congress of Parents and Teachers, with an asserted membership of 250,000, telegraphed support of the PCCITO anti-duals campaign.

Into the welter of expressions uttered in Hollywood in condemnation of the double-feature David O. Selznick tossed, in time for Saturday publication in local newspapers, announcement of "a complete departure in motion picture form." It was a plan for pro-

(Continued on following page)

TRADE PRESS GETS CONVENTION PRAISE

Several of the principal speakers at the Motion Picture Theatre Owners of America convention in Los Angeles last week referred to the motion picture trade press. Two quotations were:

"I want to state at this point that the trade press has been of tremendous help in carrying complete stories on arbitration cases so that exhibitors have been able, if they wished, to take advantage of the progress and results of cases instituted," Herman M. Levy, executive secretary of the MPTO of Connecticut, said.

"May I here publicly pay tribute to the splendid service being rendered to you, to the Arbitration Association and to arbitration generally, by the complete and careful coverage of arbitration under the decree by your trade press. We are deeply appreciative of the fine cooperation they have accorded us," J. Noble Braden, executive secretary of the American Arbitration Association, said.

WAR ON DOUBLE BILLS PROMISED

(Continued from preceding page)

duction of groups of stories of varying length which will be presented jointly in a single framework to constitute a full evening's entertainment. Each of these stories individually will run anywhere from five hundred to five thousand feet in length, although the majority will probably be a minimum of three thousand feet, the announcement said.

Two such projects are named in the announcement, "Tales of Mystery and Imagination," a collection of stories by Edgar Allan Poe, and "Tales of Passion and Romance", described as "selected from great love stories by various authors."

Complete Show Planned

The announcement quoted the producer as saying, "I am designing these groups of pictures so that each will run, complete, between twelve and fifteen thousand feet, in the hope that, when exhibited with a newsreel or some other short for which audiences have designated a liking, they will constitute a full show. . . . It is my hope that this plan, if successful, may lead to at least a partial solution of the double feature problem."

Mr. Selznick's press release followed by some two weeks his statement to MOTION PICTURE HERALD that, "The time, money, effort and energy spent at present on the second feature should be devoted to the making of fewer and better pictures. Stars now used in second features could be used to bolster other films. There is not sufficient talent available to make as many features as required for double bills."

Among precedents for the omnibus-type features described in the Selznick announcement are Marshall Neilan's "Bits of Life", 1921, a First National release which may have been ahead of its time but, in any case, struck no pay dirt, and "If I Had a Million", 1932, a sequence of separate episodes featuring different casts but related in central theme, remembered for the scene in which Charles Laughton, after inheriting a million dollars, proceeded with great calm and determination to give his boss an artistic and resounding razzberry.

Convention Tackles Pressing Problems

The practice of holding previews for columnists and commentators prior to release (See page 17) was, like dual features, condemned at the convention, at which over 6,000 theatres were said to have been represented.

Other resolutions approved attacked the importation and distribution of Axis films, opposed the playing of "sex pictures" with an "approved" picture and pledged cooperation with the national defense program and use by exhibitors, wherever possible, of the slogan, "A Defense Film with Every Program."

The PCCITO, which was host to the MPTOA, and participated in joint social activities but held separate business sessions, passed ten resolutions before adjourning. Chief points covered were the establishment of a clearing house for complaints arising out of the consent decree, agreement that PCCITO would pay for test arbitration cases, and opposition to double bills and alleged discrimination against independents by distributors in allowing affiliated circuits to double bill two percentage pictures or a percentage picture with a top flat rental film.

Principal addresses at the final sessions were made by J. Noble Braden, executive secretary of the American Arbitration Association; Herman M. Levy, executive secretary of the MPTOA of Connecticut; Austin C. Keough, vice president and counsel of Paramount; Hon. John M. Costello, Congressman from Los Angeles; Arthur H. Lockwood, president of the MPTO of Connecticut.

Other speakers were Hedda Hopper; Hon. J. F. T. O'Connor, Federal Judge, Los Angeles; J. M. Hone, secretary of the Independent Motion Picture Theatre Owners of the Northwest; Julian Brylawski, president of the MPTO of the District of Columbia; and Sidney B. Lust. Addresses made earlier in the convention by William F. Rodgers, MPTOA President Edward L. Kuykendall, Nathan Levinson, Mary Pickford, Albert J. Law, among others, were reported in MOTION PICTURE HERALD last week, starting on page 13.

Other later speakers were O. C. Law, Southwestern Theatre Owners Association; Morris Loewenstein, secretary of the MPTOA; John H. Brenna, executive secretary of the Allied Theatre Owners of Massachusetts; Lewen Pizor, President of the United Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware; James C. Shanklin, chairman of the West Virginia Theatre Managers Association; Roy L. Walker, president of the Theatre Owners Protective Association of Texas; Fred Wehrenberg, president of the MPTO of Eastern Missouri and Southern Illinois; R. X. Williams, Jr., president of the MPTO of Arkansas, Mississippi and Tennessee; Ed Fay; Jack H. Levin, director of operations, Copyright Protection Bureau; R. R. Biechele, president, Kansas-Missouri Theatre Owners Association.

Levy Chairman

The MPTOA resolutions were presented to the convention by Mr. Levy, chairman of the resolutions committee. Other members on that committee were Mr. Loewenstein; Charles H. Arrington, Rocky Mount, N. C., and W. F. Ruffin, Covington, Tenn.

In the resolution against advance lay press reviews of pictures it was said, "it is felt that the practice of producers of allowing their moving pictures to be reviewed by certain columnists and radio commentators prior to the release of said picture is unfair and inimical to the best interests of producers and exhibitors . . . said practice should be and it hereby is condemned." Copies of the resolution were to be forwarded to every producers in this country.

The MPTOA attacked Axis films distributed in this country as "contrary and dangerous to American ideals and institutions" and the State Department was asked "to cause to be enacted regulations or legislation preventing the importation and distribution" of such films.

Members of the MPTOA and all other exhibitors were urged to send pledges of support of the Motion Picture Committee Cooperating for National Defense of Joseph Bernhard, Warner Bros, Theatres, chairman of the theatre division, if they have not already done so.

To Pay for "Test" Cases

The PCCITO passed ten resolutions covering the following points:

1. Members should consult with their local organization before filing arbitration complains.
2. The PCCITO will pay for arbitration cases which the trustees decide are "test" cases which will affect all the members of the Conference.
3. The action of certain producers in opposing double bills was approved and the continuation of double features in Skouras houses was attacked.
4. Cases of alleged forcing of shorts, newsreels, trailers and the like should be referred to the secretaries of the local organizations, who will turn them over to the PCCITO general counsel for forwarding to the Department of Justice.
5. Expansion of producer-distributor affiliated circuits was condemned.
6. Consideration by the trustees of a plan for classification by the PCCITO of pictures according to box office possibilities.
7. The condition of prints being sent to some theatres.
8. The use in affiliated theatres of two percentage pictures, or one percentage picture and one top flat rental picture on the same double bill, was condemned.
9. Formation of a committee to take up with circuits the subject of student admissions, some of which even include college students.
10. Re-indorsement of the PCCITO's original 11 point program which members believe would be a better solution to their problems than the consent decree.

To carry out the resolution and other purposes of the Conference four committees were formed to assist the board of trustees. The committees named were as follows:

Junior admissions: Bob White, Portland, chairman; Max Sinift, Los Angeles; Abe Blumenfeld, San Francisco.

Double bills: L. O. Lukan, Seattle, chairman; Ned Calvi, Hawthorne, Calif.; Jesse Jones, Portland.

Arbitration and army camp clearance: Jack Y. Berman, Los Angeles, chairman; Rotus Harvey, San Francisco; Ed Halberg, Port Angeles, Washington; George Nasser, San Francisco and Bill McKevitt, Newport, Oregon.

Box office conditions, previews, move-overs, allocations and similar problems: Hugh Bruen, Whitter, Calif., chairman; Ben Levin, San Francisco; William Graeper, Jr., Portland; Mike Barovic, Puyallup, Wash. and Milbourne Kenway, Moscow, Idaho.

Robert H. Poole, executive secretary of the PCCITO, will be an ex officio member of all the committees.

Decree Is Topic

Three of the chief speeches given Thursday centered about the consent decree. J. Noble Braden, executive secretary of the American Arbitration Association, explained how arbitration under the decree functions; Herman M. Levy, executive secretary of the MPTO of Connecticut, discussed the decree from the exhibitor's point of view, and Austin C. Keough, vice-president and general counsel, traced the history of the decree and gave some of the distributor's position with regard to the document.

Mr. Braden explained in his introduction that his remarks were planned to answer some of the questions which exhibitors might have about arbitration. He told how, in the first

(Continued on opposite page, column 2)

GLAMOUR GIRLS FOR HOUSE STAFFS

The male service staff of the Twentieth Century theatre in Buffalo, N. Y., will be replaced by usherettes, according to Richard Kemper, managing director, who points out that the military type of service staff is being scrapped elsewhere, notably in Chicago, Cleveland, Detroit and Cincinnati, for a "more streamlined system of personality service". Mr. Kemper is looking for girls who can wear "striking costumes". Applicants must be unmarried, high school graduates, between 17 and 20, 5 feet 4 inches tall and weigh about 115 pounds.

'DON'T EXCLUDE US, WE LOVE FILMS', LOUELLA & HEDDA TELL EXHIBITORS

Parsons, Hopper Lead Attack on Kuykendall for Review Priority Demand; Claim Press Comments Benefit to Film Grosses

by WILLIAM R. WEAVER
Hollywood Editor

Don't get Hollywood movie columnists, Louella O. Parsons or Hedda Hopper, wrong.

They "love pictures."

Both of them said so, in those words, from the rostrum of the MPTOA-PCCITO exhibition convention in Hollywood last week.

Both of them were speaking in opposition to MPTOA President Ed Kuykendall's demand of producers and distributors that they ban the Hollywood lay press correspondents from pre-release screenings of product, restricting such screenings, in accordance with the editorial suggestion of Terry Ramsaye in the May 17th edition of MOTION PICTURE HERALD, to representatives of the trade press.

Arguing that syndicated lay press opinions on pictures are in the main beneficial to grosses, Miss Parsons had declared that exhibitors had no cause to exclude "those of us who love pictures."

Miss Hopper said: "Columnists are trying to do an honest job. We don't want to hurt you. We want to help you. I love pictures."

Other Columnists Take Up Attack

The Misses Parsons and Hopper are members of the correspondent group, headed by the New York *Times*' Douglas Churchill, who have been in conflict with Hollywood studios for several months in agitation for press screenings from two to eight weeks in advance of release dates.

Also a member of that group, which last week decided to petition for special consideration for magazine correspondents stationed in Hollywood, James Francis Crow, film editor of the Hollywood *Citizen-News* and correspondent of *Look* Magazine, led the printed attack upon the Kuykendall recommendation that the lay press be excluded from pre-release screenings for the trade press.

In his Wednesday edition of the *Citizen-News* Mr. Crow key-noted, "Kuykendall says he is in favor of honest criticism and a free press. He is in favor of honest criticism after he has sold his pictures to the public. He is in favor of the press being free, as long as it is free at the time established by Kuykendall. Just wait till I give you the word, boys, says Kuykendall, and then turn it loose."

Next day he was in print again with: "Kuykendall said that stage shows are not prejudged, as films are at reviews. This department disagrees. The tryouts given stage shows in the various New England towns before their advent on Broadway correspond very closely to Hollywood previews. Newspaper correspondents attend these showings and pass free reports and criticisms on them. Sometimes, to carry out the preview analogy, the shows are changed as a result of the reports and criticisms. . . . The legitimate theatre disdains the abridgement and limitation of newspaper comment and criticism that Kuykendall, along with certain press agents, advocates for the film industry."

Mr. Crow also said, paraphrasing Mr. Kuykendall's text, "Newspapers don't criticize Ford automobiles or Campbell's soups, says Kuykendall. But Ford automobiles and Campbell's soups come guaranteed. You can drive a Ford around the block before you buy it. You can take a bad tin of soup back to your grocer and he will give you your money back. Will Kuykendall make the same offer to the picture patrons to whom he sells 'Forever Yours?'"

Jimmy Star, motion picture editor of the Los Angeles *Herald-Express*, took up the matter in his Monday edition, "All I can remark to such a silly crack is that he (Kuykendall) isn't much of a showman—and perhaps that's why his business is poor—or he wouldn't make an inane statement like that."

Chairman Churchill's comment to MOTION PICTURE HERALD was, "If Hollywood doesn't pay any more attention to Kuykendall's speech than it does to any of the other squawks it gets from exhibitors, there is nothing for the press to worry about."

Sullivan Joins Fight

By this week news of Mr. Kuykendall's demands had reached New York *Daily News* columnist, Ed Sullivan, who wrote on Tuesday, "I know a better plan, let Hollywood make pictures that don't require panning, let Hollywood stop passing the buck to everyone else for the present slump." Columnist Sullivan depends more than most upon reviews, his own and others, for copy.

As a result of Mr. Kuykendall's blast against press previews, a resolution was adopted at the final session of the MPTOA convention in Los Angeles last week, condemning showing of films to columnists, commentators and other lay press critics in advance of release to the trade press, as "unfair and inimical to the best interests of the producers and exhibitors."

Advertising of previews as held in theatres for the press and sometimes as business stimulators was attacked at an open forum held last week by convening members of the Pacific Coast Conference of Independent Theatre Owners, in Los Angeles. Speakers termed the previews to step toward triple features. No objection was raised to holding press previews as such, provided they were not advertised as box-office stimulants to the general public.

War on Double Bills Promised

(*Continued from opposite page*)

arbitration decision given under the decree an exhibitor obtained a "some run" for a theatre which had been seeking pictures in court action for over two years. Then the steps necessary for filing an arbitration complaint were explained.

On the subject of the costs of arbitration he said, "The costs of arbitration are fairly within the control of the parties." He pointed out that the average cost to the exhibitor, excluding legal fees paid to the exhibitor's own attorney, in the cases decided during the first three months of operations had been $39.04.

"Exhibitors have a most important share in the responsibility for the success of the consent decree", Mr. Braden remarked. "For the first time in anti-trust litigation, an industry has been given a judicial system of its own—an opportunity for self-regulation."

Mr. Levy said, "this decree or any other decree or regulatory process will accomplish small good, if any, unless the bitterness, strife and distrust that permeate exhibitor-distributor relationships are eliminated.

"In no industry are customers of a producer or manufacturer treated with less respect," he asserted. But he added that the exhibitor too has his faults, including the attitude, "what is good for distributors cannot be good for us."

Mr. Keough traced the history of the consent decree negotiations and said that distributors were no more in favor of the blocks-of-five idea than exhibitors. He added that the provision had originated with the Department of Commerce and the Department of Justice refused to yield from the position that only small block selling would be permitted. In the ideal order, Mr. Keough admitted, it would probably be best to sell pictures one at a time, but he said that was impractical.

Costello Stresses Morale

John M. Costello, Los Angeles Congressman, told the convention "The motion picture exhibitors have a double duty at the present time—to help build morale and to collect additional taxes for national defense. He also pointed out that some groups were "too ready to look to Washington for solution of all their ills." They sometimes find, he said, not a solution but "a gradual infiltration of government regulation" of their industry.

Y. Frank Freeman and Walter Wanger, who spoke last week, both vigorously attacked double bills.

"Unlimited cooperation in an unlimited emergency", was asked by Francis Harmon, coordinator of the motion picture committee cooperating for national defense. He also urged use of the slogan "A defense film with every program."

This year a total of 1,250 bills affecting motion pictures have been introduced in 43 state legislatures, C. C. Pettijohn, general counsel of the Motion Picture Producers and Distributors of America, reported. This figure, he said, was 500 more than that for any other year in the past two decades but he added, "the results have been better than at any other time."

Pettijohn Is Speaker

The system of arbitration previously established in the motion picture industry was praised by Mr. Pettijohn, who predicted that eventually it would be restored. The present arbitration machinery costs three times as much as the old method, he said.

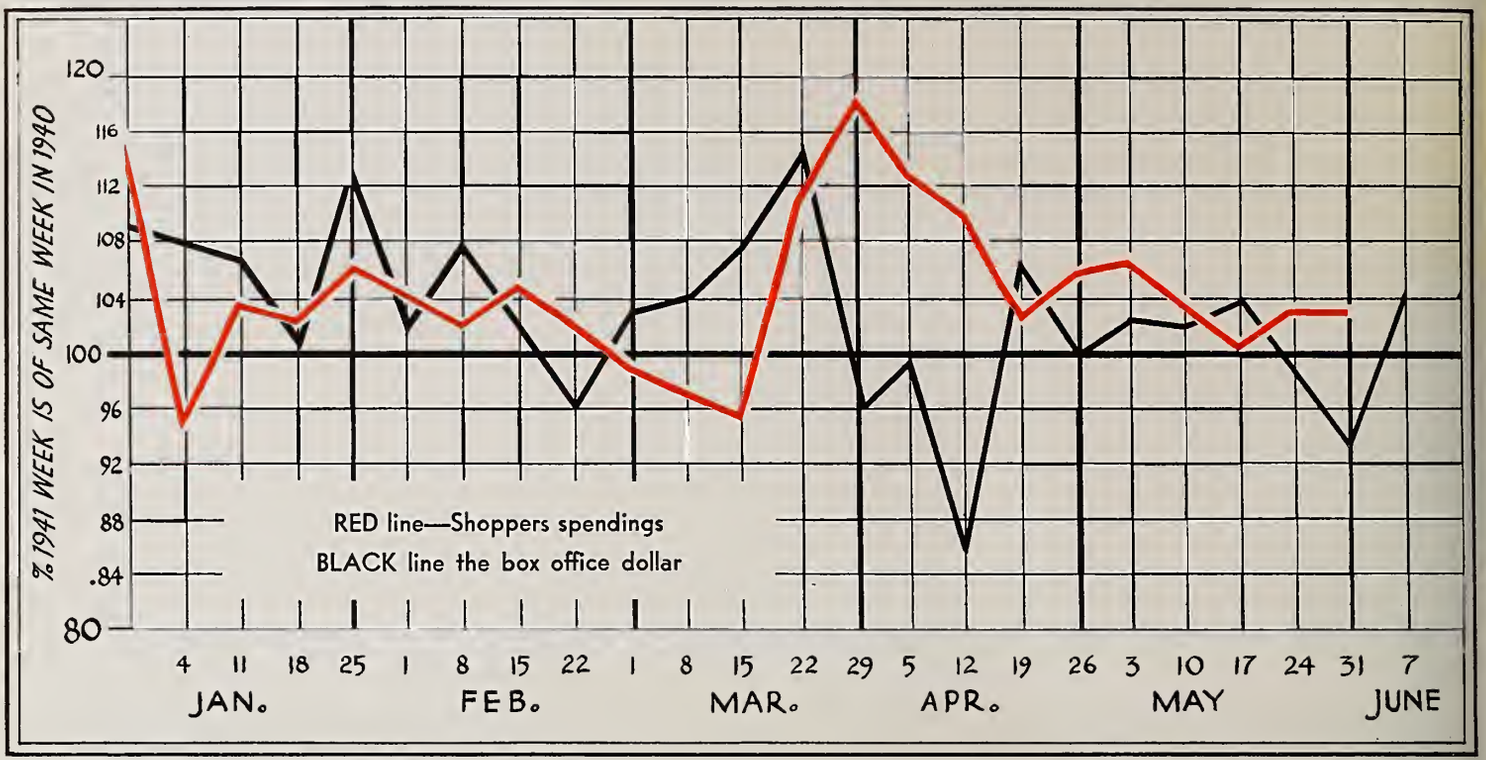
Hal Roach discussed his plans for "streamlined features" which will run from 40 to 60 minutes. Played with another picture these "streamlined features" will make possible the retention of normal turnover and will satisfy both double and single feature fans, he predicted. The new features are also expected to be of better quality than the usual second feature.

Dore Schary, executive of the Screen Writers Guild, told the exhibitors, "A new breed of writers has sprung into existence which looks to the box office as a barometer of success", considering box office results proof of artistic worth. He asked that exhibitors understand some of the problems which a writer must face in preparing a screen play.

E. A. Williford, general sales manager of the National Carbon Company, told the convention there would be no shortage of carbon or rise in prices during the national emergency. He added that the company was prepared to supply all the carbon needs of the United States and Great Britain and the exhibitors and studios do not need to stock up with a reserve supply.

Others introduced to the convention included Gene Autry, John H. Harris, national chief barker, Variety Club; Claude Lee, Paramount public relations; H. M. Richey, Metro-Goldwyn-Mayer exhibitor contact.

Theatre and the Retail Trade Compared



Retail lineage statistics from Advertising Age, by permission.

This graph, in sequel to last week's presentation of the curve representing box office performance, averaged across the land for the first half of 1941, here now shows the relation between that representation for the theatre and general retail activity in all lines of merchandising. The red line this week reports the general shopping activity of the mass customers, based on the advertising lineage presented in the newspapers of eighty-three important marketing centers, including the motion picture's key cities and secondary communities. The black line, of course, covers box office dollars and is identical with the red line of last week's graph.

It is at once apparent that there is a close kinship in performance between the general merchandise dollar and the box office dollar. The customers are obviously the same persons, reacting as they always do.

The only important divergence, or lack of parallelism, is apparent in the Holy Week-Easter period, when the customers were buying hats, etc., but not seeking public entertainment. The shopping went up while the box office went down. Eventually, as it is shown, they did wear their new hats to the theatre.

This showing is of particular interest, too, in view of the scattering of letters to the editor denouncing the presentation of a report of normal box office performance in the face of a considerably proclaimed state of "slump." There are meanwhile some indications that the slump has become a slogan of a period when product purchases impend, and has gained most of its factual support from certain regions where the box office has been sharply off for special and usually regional reasons. —T. R.

Barry Heads Mills Production

Fred Mills, president of the Mills Novelty Company, has announced John F. Barry, for the past 15 years a Paramount home office executive, will direct a newly established motion picture division of the Mills company. The recently formed subsidiary will be devoted to the production, distribution and exhibition of standard and substandard films, the full details of which will be announced shortly by Mr. Barry.

At the same time Dennis W. Donohue, vice-president and general manager of Minoco Productions, Inc., the Mills subsidiary, announced that at a meeting of the board of directors, Mr. Barry had been elected president of Minoco, succeeding Ralph Mills.

Minoco Productions since the beginning of the year has been producing short subjects for Panoram coin-operated movie machines manufactured by the Mills Novelty Company.

Over two hundred subjects have been released to date starring Morton Downey, Tamara, Eva Ortega, Patricia Ellis, Gus Van, Harry Richman, Jane Pickens, Gertrude Neisen, Yola Galli, Wini Shaw, the King Sisters, Radio Rogues, Caroline Marsh, Bob Hannon, Michael Loring, the Eaton Boys, Rita Rio, Carmen D'Antonio, Sylvia Froos, the Duncan Sisters, Benny Fields, the Kidoodlers, Dick Todd, Gale Storm, Benny Rubin, Joy Hodges, Buddy Rogers, Susan Miller, Shirley Deane, Mitchell Ayres, Johnny Long, Alvino Rey, Del Casino, Herbie Kay, Nick Kenny, Vincent Lopez, Will Bradley, Victor Young and other performers of stage, screen and radio.

Minoco Productions will continue to produce in New York, Hollywood and Chicago. Productions, it was said, will not be limited to short subjects for coin-operated machines. A production announcement will be issued early in July by Mr. Barry who left New York for Hollywood this week.

Paramount May Buy Sparks' Interests

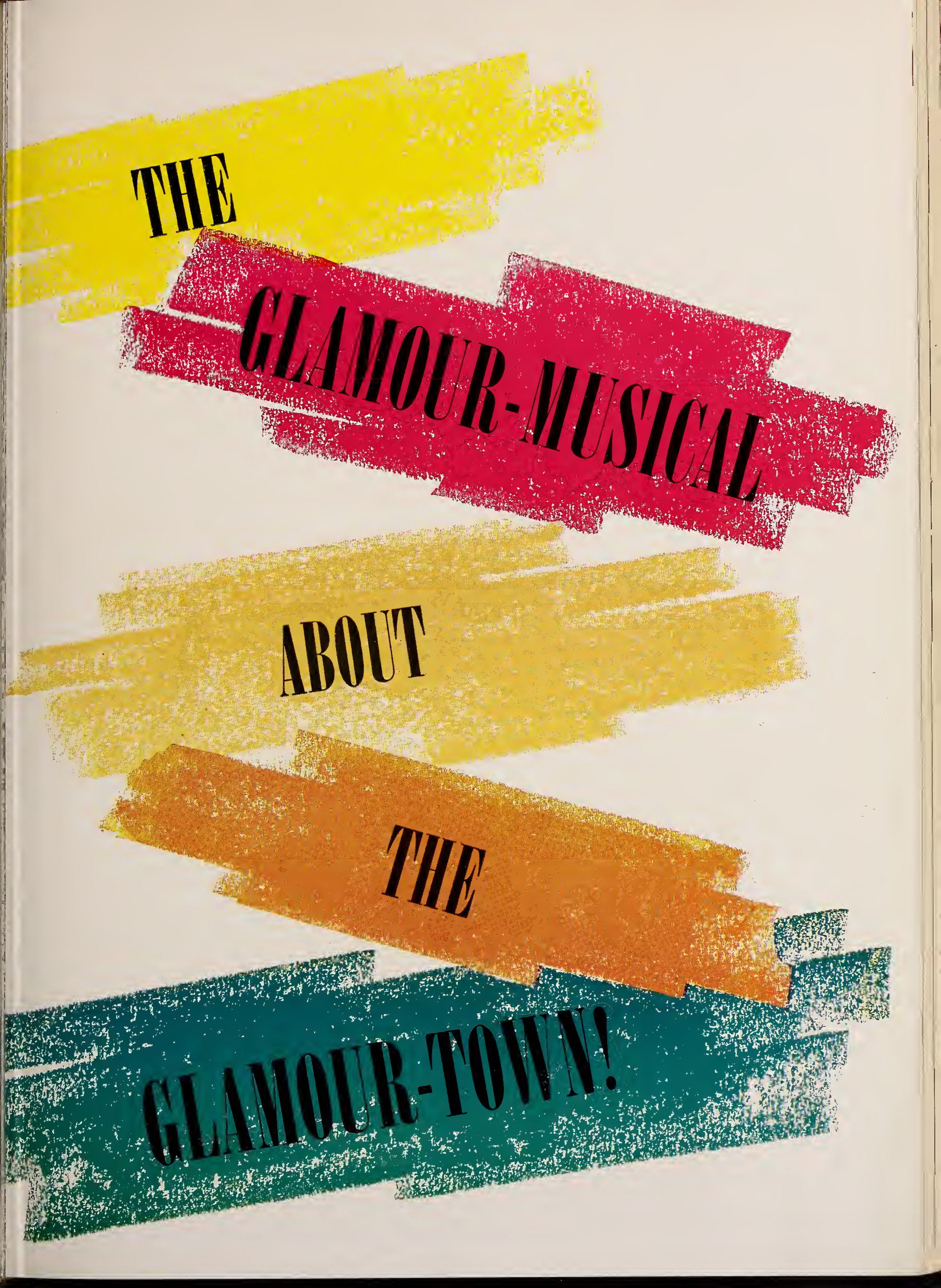
Executives of the All-Florida Circuit, E. J. Sparks, Frank Rogers and Fred Kent, are planning to be in New York on June 23rd, to close a reported deal whereby Paramount will acquire 40 per cent interest in the circuit. It is reported that $1,350,000 will go to Mr. Sparks for his 40 per cent stock interest in All-Florida.

Paramount already owns a 50 per cent interest and when the deal is closed will have a 90 per cent stock control, leaving 10 per cent with Mr. Rogers, general manager of the circuit.

Leonard Goldenson, Paramount theatre executive, is representing the film company in the deal. Mr. Rogers and other executives of the circuit will continue as officials for the circuit.

Bell Joins Columbia

Si Bell has joined the Columbia exchange in Philadelphia as salesman, replacing Mort Goldstein, who has joined the Army.


THE
GLAMOUR-MUSICAL
ABOUT
THE
GLAMOUR-TOWN!


MOON OVE
MIA
IN TH





NICOLOR!

MOON OVER MIAMI

IN TECHNICOLOR!

featuring

DON AMECHE · BETTY GRABLE

ROBERT CUMMINGS

and

Charlotte Greenwood · Jack Haley

Carole Landis · Cobina Wright, Jr.

Directed by WALTER LANG of "Tin Pan Alley" fame

Produced by Harry Joe Brown · Screen Play by Vincent Lawrence and Brown Holmes · Adaptation by George Seaton and Lynn Starling · From a Play by Stephen Powys · Dances Staged by Hermes Pan

A TWENTIETH CENTURY-FOX PICTURE





PRINTED IN U.S.A.

8 GREAT SONG HITS

BY

LEO ROBIN AND RALPH RAINGER!





"YOU STARTED SOMETHING"
...starts Don, Be and Bob dancin and romanc-ing!

"MIAMI"
...song smash of the year!



"IS THAT GOOD?"
... is terrific with Jack Haley and Charlotte Greenwood giving out!



"SOLITARY SEMINOLE"
... spectacular color, beauty, thrills!



"LOVELINES AND LO
... and lovelies!



"I'VE GOT YOU ALL TO MYSELF"
...the big song-surprise!

MOON OVER MIAMI

IN TECHNICOLOR!



"KINDER-GARDEN CONGA"
...conga'd by Betty with Hollywood's famed Hermes Pan as her



"HURRAH FOR TODAY"
...the sunny-hummy tune of the hour!

20th CENTURY FOX

NAZI CRACKDOWN REVEALS FLOOD OF AXIS FILM PROPAGANDA HERE

Status of Ufa, Distributor of "Victory in West," Uncertain; Non-Sectarian League Fights Newsreel Status of Picture

Following closely upon the U. S. Government's "step-nearer-war" order of Monday closing down German consulates and "certain other German propaganda agencies" in this country, the Non-Sectarian Anti-Nazi League in New York reveals that it has been quietly taking drastic action to ban all German, Spanish and Italian propaganda films from the United States.

Status of Ufa Films, Inc., American distributor of German motion pictures, under the State Department order closing Nazi consulates, the German Library of Information, tourist bureau, news agency and other propaganda outlets was uncertain at midweek. The State Department, importuned by the ITOA and Allied of New York, was reported to be considering such a step, with the first move expected to come on the further importing of such films as "Victory in the West."

The German Railway and Tourist Agency is reported to have been offering about 50 pictures for free exhibiton to groups, clubs and organizations. Nazi film imports in the United States are said to have increased from 1,773 prints to 3,683 in the past year.

Senator James M. Mead of New York disclosed in Washington on Wednesday that he had asked the State Department for a full study of Axis film importations. He expressed the hope that prompt means will be found to curb the exhibition of such films, which he termed "dangerous" and "calculated to serve the best interests of the military tyrants of Europe."

Ufa Claims Commercial Status

George Nitze, president of Ufa's American agency, greeted the press with affability in his Radio City offices in New York. "We are purely a commercial enterprise. Since 1924 we have been engaged solely in importing and selling German pictures. We have no official connection whatsoever with the German Government," he told reporters. "Why should we, or any other German-American commercial enterprise be affected by the order?" he asked.

The question was expected to receive an early answer. American exhibitor groups and patriotic and educational societies renewed their demands that German films, notably "Victory in the West," newsreel on the fall of France, be barred. Washington observers expected early action on the matter, in line with the recent demand made by Max A. Cohen, president of Allied Theatre Owners of New York and chairman of the MPTOA committee on the subject, and of Harry Brandt, president of the ITOA of New York.

Leo Spanglet, unofficial director of the Bureau of Economic Research of the League, said Ufa Films, Inc., had been bringing in German propaganda films, many of which come by way of South America, through the office of the German Consul General in New York. He cited "Sieg im Westen" ("Victory in the West"), as a good example of this procedure and declared that since Hitler was exercising every power to keep American films out of Germany and other Nazi-occupied European countries, America should act promptly in banning "Hitler's subversive propaganda pictures."

Mr. Spanglet discussed the motion made before Supreme Court Justice William H. Murray in Albany, last Friday, concerning "Victory in the West." The motion was brought by Richard Rollins, director of the Department of Investigation of the Non-Sectarian Anti-Nazi League, to restrain Ufa from further showings of the German-produced film. Basis for the suit is the League's contention that the film, picturing Hitler's blitzkrieg army, is not a newsreel, as classified by Irwin Esmond, director of the motion picture division of the State Board of Regents, and therefore must be licensed as a feature film by Mr. Esmond.

The League aims to restrict showing until Judge Murray decides whether or not "Victory in the West" comes under the classification of a feature film. According to Julius L. Goldstein, attorney who is arguing the case for the League, the question of what constitutes a newsreel has never been directly adjudicated by the New York courts.

The Ufa film is now being shown at the 96th Street Theatre in New York, the Transfer, North Bergen, N. J., Mozart, Brooklyn, N. Y., and the Little, Chicago.

Meanwhile, the essential question of whether the limited powers of the Motion Picture Division, which reviews feature pictures and short subjects before licensing exhibition in New York State, allow it also to censor propaganda pictures is before Judge Murray.

Defends Newsreel Status

Joseph Lipsky, law director of the New York State Department of Education, arguing for Mr. Esmond that the picture was a newsreel and as such was not subject to censorship, contended, "Pictures cannot be banned from exhibition because they are purely propaganda, even if they come within the feature purview of the motion picture division."

"What's that? You can't stop propaganda?" Judge Murray asked. "No, sir," replied Mr. Lipsky.

Judge Murray then said, "You know, the President has declared that a national emergency exists and I want an honest expression of whether this film glorifies Hitler or is German propaganda."

"We don't think it glorifies Hitler. This is a newsreel," Mr. Lipsky responded.

Judge Murray announced that before making a decision in the case, he would have to see the picture himself; that he would not take "anybody's opinion" of it. Commissioner Graves, of the Department of Education of the State of New York, is arranging to have a copy of the film brought to Albany this week for the Judge's viewing.

Further action by the League in attempting to bar German propaganda films in America, was taken last week when Mr. Goldstein sent letters to Secretary of State Cordell Hull and Secretary of the Treasury Henry W. Morgenthau. His letter said, "We gather from the public press that under laws duly enacted by Congress, the Secretary of State . . . and the President . . . have the power to bar the importation of propaganda films. American films are barred from Germany and there seems to be no valid reason why the United States should permit importation of propaganda films." Mr. Morgenthau was also urged to "take appropriate measures against such films which must pass through the United States customs office."

The League, founded in 1933, soon after Hitler's rise to power, was organized by the late Samuel Untermyer who was its guiding spirit until his death last year. Professor James H. Sheldon, of Boston University, is chairman of its board of directors, and Dr. Nelson P. Mead, former acting president of the College of the City of New York, is president of the organization's National Advisory Council. Other League officials include: John Frederick Lewis, Jr., Sidney Hillman, Judge Samuel S. Liebowitz, the Rev. Donald G. Lothrop, Professors Paul H. Douglas and Max Winkler.

Activities of the organization during the past eight years have centered in spreading boycott of German goods and in urging American companies to sever commercial dealings with the Nazis.

American motion picture firms, Mr. Spanglet said, would be included in a call to sever all connection with Germany. He declared that Paramount, "which still has heavy investments in Germany," would also be asked to subscribe to the League's plan of action.

Latin Ban on Chaplin Lifted

Argentina's city council in Buenos Aires, over-riding a veto pronounced by the municipal authorities six months ago, decided last week to permit showings of Charles Chaplin's film, "The Great Dictator" to the public.

The film originally was vetoed at the request of the Italian Ambassador in Buenos Aires, who officially protested its showing because of the "lamentable" effects its exhibition would have upon the good relations existing between Italy and Argentina. Repeated requests by large sections of the Argentine public have been made since then for official lifting of the ban.

Argentina was one of the few South American countries which prohibited showing of Chaplin's pictures. Uruguay, just across the River Plata, ran the film over protests of Axis propaganda interests, and as a result, travel companies did a good business running special excursions to Uruguay for theatre parties.

Argentine Action on Nazis

By a vote of 73 to 16, the Chamber of Deputies of Argentina adopted a resolution on June 11th, directing the government to disclose what steps have been taken to halt fifth column activities in Argentina. The Chamber urged the government to speed action against the Trans-Ocean News Service, a German news agency, and the resolution charged that meetings had been held in the German Embassy in Buenos Aires at which Argentina's form of government had been assailed.

HITLER TO STALIN: "SEE MY ETCHINGS"

A showing of the latest Nazi blitzkrieg films, picturing German campaigns in the Balkans and in Africa, was made by German military attaches last week for the diplomatic corps and Russian officers in Moscow. The former Austrian Legation was used for the film review, at which officers of the foreign liaison section of the Russian Army general staff were present.

Similar diplomatic screenings were staged in most of the countries which later were invited to go along quietly or else.

APPEALS BOARD DRAWS SHARP LINE BETWEEN 'RUN' AND 'CLEARANCE' TERMS

Chicago Arbitrator Upheld in Ruling That Ken Theatre Sought Specific Run, Not Clearance; Award Unanimous

Clearance means a waiting period; there can be no clearance between the successive weeks of general release, the Appeals Board, "supreme court" of the motion picture arbitration tribunals, ruled on June 12th in its first decision. It set the initial precedent for interpreting the consent decree. The board drew a sharp distinction between "run" and "clearance" as it reviewed the meaning of clearance as defined under Section VIII of the decree. Specifically the decision upheld the arbitrator's dismissal of the Ken theatre clearance complaint, the second Chicago case, which was disallowed in March for lack of jurisdiction.

Arbitrator Upheld Unanimously

Unanimously, the three members of the Appeals Board ruled that Charles P. Megan, Chicago attorney who arbitrated the Ken case, was correct in dismissing the complaint on the grounds that it requested a specific run, not clearance, and was therefore not subject to arbitration until September 1st. Costs of the action were sustained against the Ken Theatre Corporation.

In an 1800-word opinion, delivered after almost three months of consideration, the Appeals Board held that although run and clearance are alike measures of time in dating motion picture sales they are sharply distinguished. Run is playing time; clearance is waiting time, the board asserted. However, there is no clearance between successive weeks of general run, the opinion added, and denied the complainant Ken theatre relief under Section VIII of the decree from its present booking.

The Chicago complaint, filed in mid-February, was one of the first in the country and the first to question the definition of clearance in the consent decree. It was entered by Ben Banovitz, operator of the Ken, and named Paramount, RKO, and Twentieth Century-Fox defendants. The complaint asserted that the distributors named had granted unfair clearance to the Shakespeare theatre, competitive house operated by the Schoenstadt circuit, in licensing it for the second week of general release, while refusing to license the Ken for better than the third week of general release.

The decision of the higher board upheld the arbitrator's ruling that no clearance was involved between the second and third general runs inasmuch as they were in successive weeks of general release. On the Ken complaint the board ruled:

"What the complainant seeks is an award striking from the Shakespeare's license for its second week run the additional provision that Ken theatre was "not to play before third week of Chicago general release." The contention is that this sets up clearance against Ken. But it cannot possibly refer to clearance. In express terms and effect it refers to playing time in successive runs. There is no interval of time between the ending of second week and the beginning of third week of Chicago general release to which clearance could apply. There is no clearance to "abolish." The arbitrator had no power to grant any relief under Section VIII of the decree, and the complaint was properly dismissed."

The decision, signed by Van Vechten Veeder, Albert W. Putnam and George W. Alger, appointed under the decree by Judge Henry M. Goddard, was hailed by industry lawyers for its clear review of the general history of run and clearance and for the analysis of the unique system of Chicago licenses.

The board reviewed the history of clearance in the sale of motion pictures and concluded that "clearance, reasonable in time and area is essential to the distribution and exhibition of motion pictures." The decree, it said, specifically recognizes this.

While allowing for the Chicago license plan under which a Loop "first-run" and three weeks of "pre-release" runs precede the first general release runs, the board drew an interpretation of Section VIII which attorneys say will form a precedent clearly applicable to clearance proceedings in other areas. Under the Chicago plan the second and third weeks of general release, at issue between the Ken and Shakespeare theatres, are actually the 11th and 12th weeks following the end of the downtown, "Loop," run.

The decision, in effect, held that dissatisfaction with the specific run offered the Ken in the distributor's licenses and not unfair clearance by the Shakespeare was the basis of the complaint. Section X of the consent decree,

(Continued on following page, column 1)

Text of Appeal Board Decision Defining Terms under Decree

The Appeal Board of the motion picture arbitration tribunals on Thursday rendered its first decision, upholding the ruling of the arbitrator in the second Chicago case, who ruled that the complaint of the Ken theatre involved specific run, not clearance, and was beyond his jurisdiction under the provisions of Section VIII of the decree. The text of the decision follows:

This is an appeal by the complainant Ken Theatre Corporation from the award of an Arbitrator in the Arbitration Tribunal of the Chicago District dismissing the complaint.

The named defendants are Paramount Pictures, Inc., RKO Radio Pictures, Inc., and 20th Century Fox Film Corporation, together with certain of their affiliated corporations which were subsequently dismissed by agreement as unnecessary parties. H. Schoenstadt & Sons intervened as exhibitors whose business might be affected by an award. The complainant operates the Ken theatre (formerly known as Kenwood) and the intervenor the Shakespeare and Pix theatres, in the city of Chicago. The Ken theatre is located at 1225 East 47th Street, the Shakespeare at 940 East 43rd Street. The demand for arbitration merely states, in the language of Section VIII of the Decree, that the clearance granted to the Shakespeare theatre by the respondents is unreasonable, and that their failure to grant to the Ken theatre clearance over the Pix theatre is unreasonable; and the relief claimed is a finding by the Arbitrator of such unreasonableness, together with an award fixing the clearance between the Ken theatre and the Shakespeare and Pix theatres.

At the hearing opening statements were made, at the request of the Arbitrator, by counsel for the respective parties, in the course of which various statements, admissions and stipulations of fact were made. On the basis of such statements, admissions and stipulations the Arbitrator found that no issue of clearance under Section VIII was presented by the complainant and he thereupon dismissed the complaint for want of jurisdiction.

The complainant appealed. Thereafter briefs and reply briefs were filed by the respective parties, and by the Government as *amicus curiae*. In its reply brief the complainant withdrew its demand for arbitration with respect to the Pix theatre, in these terms: **"The complainant will concede that the Arbitrator has no power to create or increase clearance; that therefore no relief can be granted to the complainant in its demand over the Pix."**

It appears that Paramount, Fox and RKO have licensed their pictures for exhibition in the Shakespeare theatre in the second week of Chicago general release (sixth run) together with a provision that the Ken theatre was not to play prior to the third week of general release (seventh run). The complainant, in negotiations for its Ken Theatre, has been offered only a license for the third week of general release (seventh run). This is the terminology of the isolated Chicago system of release (which the parties have explained but have not questioned) whereby runs are licensed upon the basis of particular weeks following the conclusion of the first run. The tabulation in the footnote[1], taken from one of the briefs, explains and correlates the Chicago system of release with the system which prevails elsewhere.

Note 1

Chicago Designation	Usual Designation	Week of Run in Relation to Conclusion of Loop First Run
Loop 1st run	1st run	
A pre-release week	2nd run	4th week
B pre-release week	3rd run	7th week
C pre-release week	4th run	9th week
1st week of general release	5th run	10th week
2nd week of general release	6th run	11th week
3rd week of general release	7th run	12th week

Following the loop first run, and before the commencement of the next succeeding run, there is a clearance period of three weeks. Immediately upon the expiration of the three weeks clearance the picture is available for exhibition in a limited number in three successive runs of

Briefly stated, the first run always takes place in the Chicago downtown district, commonly known as the loop, where the largest theatres are located and the highest admission prices prevail. The duration of this run is not specified in advance. Invariably the minimum is one week. Since a substantial portion of the distributors' revenue from the licensing of pictures is derived from the first run showing, its duration depends upon the public response in the way of attendance. Because of the indeterminate duration of the loop first run all succeeding runs are measured from the actual conclusion of the loop first run exhibition.

(Continued on following page, column 2)

EVEN THE ARMY OUGHT TO STUDY HER DEFENSE...!

When Carole Landis as Venus –with arms–gives Tall, Dark and Handsome Romero the run-around, around, around, THAT'S NEWS!



CAROLE LANDIS
CESAR ROMERO

in

DANCE HALL

with

William Henry • June Storey
J. Edward Bromberg

Executive Producer Sol M. Wurtzel
Directed by Irving Pichel

Screen Play by Stanley Rauh and Ethel Hill • Based an the navel by W. R. Burnett • Lyrics and Music: "There's A Lull In My Life" by Mack Gardan and Harry Revel • "There's Samething In The Air" by Jimmy McHugh and Harold Adamsan

20th CENTURY FOX

Ruling Defines 'Run', 'Clearance'

(Continued from preceding page)

which permits arbitration of specific run complaints, is not applicable until after September 1st. Distributors, however, have of late frequently accused exhibitors of seeking to better their runs under the guise of clearance complaints.

The appeal was decided on the basis of the record of the Chicago proceedings and on briefs filed by complainant, defendants and the intervening Schoenstadt circuit. The Department of Justice, through the motion picture branch of the anti-trust division also intervened in the appeal as "friend of the court." A special brief was written by Robert Wright, assistant attorney general, charged with observing the operation of the consent decree. The government sought a ruling by the Appeals Board to the effect that any clearance, even between successive runs, can be held "unfair and unreasonable clearance" by an arbitrator. The board rejected the government petition in making its decision.

Attorneys for the distributors involved expressed themselves well satisfied with the definition of clearance included in the appeal ruling and predicted that it would increase conciliation with exhibitors. They indicated that a strenuous effort will be made by the home offices to settle "run" demands amicably, in order to forestall a flood of arbitration complaints under Section X in September.

Felix A. Jenkins, 20th Century-Fox counsel, characterized the decision "as a very clear exposition of the difference between run and clearance. It will clarify a lot of very carelessly brought arbitration complaints, filed under the guise of Section VIII, but which are not really clearance matters."

"Although distributors have won the majority of arbitration awards to date the figures do not show the true benefits to exhibitors. For each award there have been at least three settlements," Mr. Jenkins noted. Since the start of arbitration many complaints have been adjusted even before they reached the arbitration tribunals, he added.

"Well Reasoned, Lucid"

"An extremely well-reasoned and lucid examination of the peculiar problems involved in merchandising motion pictures," was the comment of another distributor attorney. He cited the Appeal Board's history of clearance and run as one of the best outside evaluations of the problem ever written.

Louis Phillips, Paramount attorney, said that the decision closed the Ken case as far as Paramount was concerned. He said that the ruling would undoubtedly postpone until September many complaints which are now in preparation, but expressed doubt that it would materially reduce the number of cases now pending or lead to an increased number of appeals, either by exhibitors or distributors.

An RKO spokesman also praised the ruling's recognition of the problems of the business, and echoed the prediction that there would be an increase in conciliation following the appeal decision. "It will eliminate to a great extent the attempts of exhibitors to obtain prior run under Section VIII," he observed, "but at the same time will encourage settlement of run complaints on the part of both distributor and exhibitor." He did not foresee a flood of Section X complaints in September.

Department of Justice officials at Washington this week had no comment to make on the decision of the Appeals Board in the Ken case.

It was explained at the department that the brief filed with the board had presented all the Government's views on the issue involved, for the consideration of the board.

Text of Appeal Board Decision Defining Terms under Decree

(Continued from preceding page)

one week each, termed A, B, and C pre-release weeks. Thus A pre-release week corresponds to second run, B pre-release week to third run and C pre-release week to fourth run. Theatres which exhibit a picture in A pre-release week receive two weeks clearance over B, the next succeeding run, and B receives a clearance of one week over C. Accordingly C pre-release week is the ninth week following the conclusion of the loop first run. Immediately upon the conclusion of the last of the pre-release runs, there commence in successive order several weeks of general release, all of which begin on Sunday, during which many theatres are licensed to exhibit a picture in the same week, that is, upon the same run.

Thus it appears that the first week of general release, which begins on the Sunday immediately following the conclusion of C pre-release week, corresponds to the fifth run and represents the tenth week following the conclusion of the loop first run. Similarly, the second week of general release, which commences immediately upon the conclusion of the first week of general release, is the sixth run and represents the eleventh week following the conclusion of the loop first run. This sequence of runs continues until a picture is played out in the entire Chicago area. It will be observed that there is no clearance between the successive weeks of general release. The successive runs follow each other without any intervening lapse of time.

Reviews Ken Complaint

Since Paramount, Fox and RKO have licensed the exhibition of their pictures to the Shakespeare theatre in the second week of general release, with a provision that Ken theatre was not to play before the third week of general release, this means that the Shakespeare theatre was licensed for a sixth run, with an assurance that the Ken theatre would not be licensed to play before the seventh run.

The result is, the complainant asserts, that the Shakespeare theatre has been granted unreasonable clearance over the Ken theatre; and the Arbitrator was asked to decide, in the words of the complainant's counsel: "I want the Arbitrator to decide there is no clearance justifiable between the Shakespeare and the Ken theatres, and direct the Ken theatres. and direct the distributors to strike from the contract under the clearance provision, 'the Ken theatre not to play before third week.' Then if the distributors ** refuse to grant us a second week run, we will concede that that is their privilege."**

The historical development of the production, distribution and exhibition of motion pictures is the implicit background of the Decree. The industry, as now organized and operated, is based upon a system of successive rather than simultaneous exhibition of motion pictures. It was found impracticable, on both economic and physical grounds, to enable all motion picture theatres to exhibit pictures at the same time. Therefore exhibition was "staggered," which means, obviously, that some theatres will exhibit a picture in advance of other theatres.

This is the origin of the concept of run and of the system of successive runs. Since most patrons of motion pictures wish to see a picture while it is new, admission prices as well as license fees are highest for the first run and usually decrease in succeeding runs. The run of a picture which a person will pay to see depends upon a combination of many factors, among which is the normal desire to witness the earliest exhibition for which he is willing to pay the higher admission price.

The result of sequence of runs is, then, that some theatres exhibit pictures ahead of other theatres. In the absence of further factors, this would mean that immediately upon the conclusion of the exhibition of a picture in a first run theatre, the second run theatre would be entitled to exhibit it. Under such circumstances, however, the value of a first run over a second run might not be appreciably greater, because a substantial part of the first run theatre's potential audience would be likely to wait, knowing that the same picture could be seen shortly thereafter at the second run theatre at a lower admission price and, it may be, in a more accessible location.

Hence there arose in the motion picture industry the practice of fixing in the license for a run of picture, a period of time prior to the expiration of which the picture would not be licensed for exhibition in another theatre or theatres in a given area. The intervening period between runs is known as clearance.

To summarize, the contract for the exhibition of a motion picture usually fixes the particular period of time during which it may be exhibited; and it also generally provides that a specified period of time shall elapse between the termination of a prior run and the beginning of the next succeeding run. The time during which the exhibitor is licensed to show the picture is run; the interval of waiting time, if any, between successive runs is clearance.

Cites Decree Definition

These two separate concepts are clearly distinguished in the Decree, and we should have supposed that they would be clearly understood in the industry if it were not for the fact that various counsel in this case repeatedly use them interchangeably. Run and clearance alike are measures of time; otherwise they are clearly distinguishable. Run is playing time; clearance is waiting time. Clearance presupposes runs. But run and priority in playing time may exist without clearance. The Decree expressly recognizes that clearance, reasonable in time and area, is essential in the distribution and exhibition of motion pictures. But the extent to which it is used is optional, not compulsory. Under the Chicago release system clearance is given only from the conclusion of the loop first run through the third pre-release week. Thereafter, the successive weeks of general release follow each other without any clearance interval.

The complainant hopes ultimately to secure a sixth run, instead of a seventh run which is offered. But counsel is careful to disclaim any right to an award of that run under Section VIII of the Decree, which expressly prohibits it. What the complainant seeks is an award striking from the Shakespeare's license for its second week run the additional provision that Ken theatre was "not to play before third week of Chicago general release." The contention is that this sets up clearance against Ken. But it cannot possibly refer to clearance. In express terms and effect it refers to playing time in successive runs. There is no interval of time between the ending of second week and the beginning of third week of Chicago general release to which clearance could apply. There is no clearance to "abolish." The Arbitrator had no power to grant any relief under Section VIII of the Decree, and the complaint was properly dismissed.

The award of the arbitrator is affirmed with costs.

(Signed) Van Vechten Veeder
Albert W. Putnam
George W. Alger
Appeal Board



WHEN TALL, DARK AND HANDSOME

ROMERO STEPS OUT WITH CAROLE

("MOON OVER MIAMI") LANDIS

. . . you've got that ticket-wicket swing!

CAROLE LANDIS
CESAR ROMERO

in

DANCE HALL

with

William Henry • June Storey

J. Edward Bromberg

Executive Producer Sol M. Wurtzel

Directed by Irving Pichel

Screen Play by Stanley Rauh and Ethel Hill • Based on the novel by W. R. Burnett • Lyrics and Music: "There's A Lull In My Life" by Mack Gordon and Harry Revel • "There's Something In The Air" by Jimmy McHugh and Harold Adamson

20th CENTURY FOX

AKRON CLEARANCE AWARD REFLECTS FIRST ARBITRATION APPEALS RULING

Deny Pittsburgh 'Some Run' Award; Dismiss Cleveland Clearance; Salt Lake City Action Hits 'Conspiracy'

Two awards and three new cases marked the arbitration news among local tribunals this week, as the first decision of the national Appeals Board overshadowed most arbitration proceedings (see page 24). Hearings were concluded in the first Salt Lake City case and at Boston and Charlotte, N. C.

Pittsburgh's first arbitration complaint was dismissed on Monday by A. B. Murray, arbitrator, who ruled that there was no basis for the "some run" complaint filed in mid-March by Herman Lorence, operator of the 18th Street Theatre in Erie, Pa. The award stated that the defendant distributors, RKO, Warner Brothers and Paramount had presented evidence that they had offered runs to the theatre on limited deals. Twentieth Century-Fox, Mr. Murray ruled, was justified in not offering "some run" on the grounds that it deemed the account undesirable and did not wish to sell pictures to the theatre under any run. Costs of the action were divided equally among all parties.

Agrees to Dismissal

At Cleveland, the tribunal's first case, the clearance complaint of Louis Israel, operator of the Ellet theatre, Akron, O., was dismissed without prejudice by Judge Dan B. Cull, arbitrator, on Tuesday. The dismissal was concurred in by the complainant. At earlier hearings Judge Cull postponed action on the case pending the decision of the Appeals Board on the somewhat similar clearance case of the Ken theatre in Chicago. In the decision on Tuesday, based apparently on the appeal opinion, Judge Cull said that in his opinion the consent decree provided only for the reduction, not the elimination of clearance. It was reported at Akron that Mr. Israel would file a new action.

File Three New Cases

At New Haven the Saybrook Theatre, Inc., of Saybrook, Conn., by its treasurer Leo E. Bonoff, filed Connecticut territory's second complaint on Monday against RKO, Loew's and Vitagraph. The operator of the 558-seat Saybrook Theatre seeks elimination of clearance over it by the Capitol and Garde, New London, so that it may play pictures day and date on national release date. The complaint said that the Saybrook is 20 miles from the New London houses, as is the 498-seat Essex Theatre, which now has the privilege of playing pictures on national release date. Although the Capitol recently released its clearance rights over the Saybrook, the petition asks that the Garde be ordered to also release its rights, especially in view of "the location, investment, type of theatre, equipment, size, appointments and transit facilities" of the Saybrook. The Garde, New London, and Essex, Conn., Theatre are named as interested parties.

New York's fifteenth case was filed Tuesday when the Colonial theatre operated by the Gleason Amusement Company at Monroe, N. Y., entered a clearance action against Paramount, RKO, Warners and 20th Century-Fox. It asks elimination of the 14 day clearance held by the Ritz and Broadway theatres at Newburgh, N. Y. Last week the clearance held by the same theatres was the object of a complaint by the Cornwall Amusement Co.

Philadelphia's Case No. 8 was filed Wednesday. A clearance complaint of Columbus Stamper, operator of the Great Northern Theatre in Philadelphia, was brought against Paramount, Twentieth Century-Fox and Metro-Goldwyn-Mayer. He named competing Warner theatres. This makes the fifth complaint against the circuit. The operator asks the arbitrator to restore his original playing time of 14 days after Warner's Strand and to allow him to play seven days after circuit's keystone. He now plays 20 days after the Strand.

The award date in Salt Lake City case No. 1, on clearance, was fixed for July 7th by William J. Lowe, arbitrator, at the conclusion of a two-day hearing on June 7th. A brief will be filed by the complainant J. H. Moran, operator of the Royal Theatre, Laurel, Mont., and the Park at Red Lodge, Mont., and an answer by the defendants and intervenor before the decision is reached. Paramount, Twentieth Century-Fox and Warner Brothers are the defendants. Mary Roman, manager of the Roman theatre, Red Lodge, intervened.

At the hearing motions were made by the defendant and intervenor to dismiss the case on the grounds that the arbitrator was without jurisdiction. The arbitrator's power as limited in the Consent Decree to ruling does not allow the establishment of new clearances, it was argued. The defendant parties, however, explained that the motion was introduced for the record and expressed a desire that the case go forward to a conclusion.

In his complaint, Mr. Moran alleged that the defendant companies continued to furnish first run pictures to the Roman even though the theatre was cutting prices below those listed as a minimum in the companies' contracts. He requested the arbitrator to set up a "fair and reasonable" schedule of clearance and require the defendants to comply strictly with the terms of their contracts with the Roman theatre.

Boston

Hearings ended at Boston this week before arbitrator John Daley on the complaint filed by the Garbose Brothers of Athol, Mass., against the Big Five, seeking clearance. A total of five hearings were held. Arbitrator Daley is scheduled to file his decision shortly.

No decision has been filed yet in Boston case No. 3 by arbitrator Henry Channing on the clearance case filed by Lucien Descoteaux of Manchester, N. H., against the Big Five.

Charlotte

The first hearing on Charlotte's first case took place on Monday before C. V. Kilpatrick, arbitrator at the North Carolina tribunal. The case involves the clearance complaint of Ellis Blumenthal operator of the Lafayette theatre at Winston-Salem, N. C., against Warner Brothers, RKO, Paramount. Testimony concluded at the first session and briefs entered. A decision is due in thirty days.

New Haven

Connecticut's first arbitration hearing at New Haven on the complaint of Forest Theatre Corporation, operator of the Forest, West Haven, against the five consenting distributors, will be heard at 11 a.m. Monday, June 23, before Frederick H. Wiggin, local attorney. The Forest asks elimination of the clearance of the Rivoli, West Haven. Fishman Theatres, Inc., owner of the Rivoli building, the Howard and White Way have intervened as interested parties.

Philadelphia

Case No. 5 in Philadelphia, the clearance complaint of Samuel and Morris Romerson, operators of the Palm Theatre, Philadelphia, scheduled to be heard on Monday, has been postponed to June 23rd. The postponement was at the request of the attorneys who had previous court committments. The complaint filed May 15 against MGM, 20th Century-Fox and Paramount, will be the first heard here involving the Warner circuit. H. Evans Rhell, Philadelphia business man, is the arbitrator.

Washington

A federal judge, Justice Bolitha J. Laws of the U. S. District Court for the District of Columbia, will arbitrate the fourth and fifth Washington complaints. Although the cases are not consolidated both were filed by L. W. Lea, Danville, Va., operator. Case No. 4 seeks "some run" from the Big Five for the Lea theatre at Danville. Case No. 5 asks a clearance adjustment for the Schoolfield at Schoolfield, Va. Hearings will start in both cases on June 30th.

San Francisco

Donovan O. Peters, San Francisco attorney, is the arbitrator of the tribunals first case. It involves the clearance complaint of William Symfy, operator of the Rita theatre near Vallejo. RKO, Paramount and Warners are the defendants.

Pittsburgh

Hearings on the complaint of the Biordi brothers, Pittsburgh Case No. 3, were postponed on Friday until July 1st by Horace F. Baker, arbitrator, pending examination of briefs on a request that the case be dismissed. Felix A. Jenkins, 20th Century-Fox and William Zimmerman, RKO, home office counsels in charge of arbitration actions, moved for dismissal on the grounds that the complaint came under Section X or Section XX of the decree rather than Section VIII. They asserted it involved specific run and was not subject to arbitration until September 1st.

Denver

Denver's Case No. 3, clearance action by the Nile theatre, Mitchell, Neb., against Paramount, Warners, 20th Century-Fox and six neighboring theatres was postponed from June 12th to 17th.

ARBITRATION CASES FILED TO DATE

The following is a summary of the arbitration cases filed to date:

Filed This Week:

New Haven—One on Clearance
New York—One on Clearance
Philadelphia—One on Clearance

Previously Reported:

Clearance	55
Some Run	21
Withholding Prints	1
Total to June 18th	80

Hearings Held This Week:

Salt Lake City Case No. 1
Boston Case No. 3
Charlotte Case No. 1

Settled This Week:

Cleveland Case No. 1
Pittsburgh Case No. 1

1941-42 PRODUCT LISTING REACHES 322 WITH RKO'S PROMISE OF FORTY

List 139 Shorts at First Sales Meeting of Decree Signer; Blocks-of-Five Ready to Show-and-Sell, Company Says

RKO Radio Pictures, on Tuesday, made the first product commitment of the "Big Five" consent decree signatories for the new season, which, starting September 1st, compels that company—and MGM, Paramount, 20th Century-Fox and Warners, by signed agreement with the United States Government, to offer their pictures in blocks of no larger than five, and then only after advance trade screenings.

RKO announces a program of from 40 to 45 features, a considerable drop from the 49 to 53 to which the company committed itself last summer for the 1940-41 season now entering its final quarter.

Anticipating product drop by the "Big Five" decree signers, nearly all of the other distributors announcing new season's product to date have raised their feature totals (see MOTION PICTURE HERALD, June 7th, pages 16 to 18).

RKO's minimum of 40 brings to 322 the total features promised to date for 1941-42—Columbia has announced 64; Monogram, 53; Producers Releasing, 42; Republic, 62, and Universal, 61; westerns are included.

Meanwhile, this week, United Artists called its 1941 sales convention for Monday; Warners set a basic selling plan; Paramount held a special pre-season meeting in Canada, and other distributors reported progress toward new marketing, all of which is reported on page 41.

RKO Lists New Properties

The RKO-Radio product announcement was made Tuesday afternoon at convention headquarters, in New York's Waldorf-Astoria Hotel, where salesmen from the field heard descriptions of pictures to be produced by Samuel Goldwyn—new to the company, and by Orson Welles, Walt Disney (continuing feature cartoons), Herbert Wilcox and William Dieterle.

Andy Smith, sales manager, told the convention Wednesday that since January, the sales staff had been familiarized with selling under the consent decree. In discussing selling of the first block, Mr. Smith said each picture would receive a classification. He added the first trade showing under the decree would occur in all exchanges the week of July 7th; that the selling of the first block-of-five would then proceed.

The salesmen were told that principal stars would include Ginger Rogers, Cary Grant, Charles Laughton, Bette Davis, Gary Cooper, Orson Welles and Anna Neagle; that "the studio would stress development of young new personalities"; that directors already assigned included Alfred Hitchcock, Lewis Milestone, William Wyler, Allan Dwan, Tay Garnett, Richard Wallace and Robert Stevenson.

Producer Herbert Wilcox announced Anna Neagle would have as her next vehicle a "strong" drama.

Delegates attended the Joe Louis-Billy Conn boxing match Wednesday evening, as guests of RKO, which was to distribute films of the fight, if it proved exciting. Harry Michalson, short subjects sales manager, told delegates Wednesday afternoon that the RKO-distributed films of the Louis-Buddy Baer fight would play 4,500 theatres, by end of their run.

Short subject releases on the 1941-42 schedule total 190, which will include 161 single reels and 39 two-reelers.

The single reels are: 104 issues of RKO Pathe News, released twice a week; 18 Walt Disney technicolor productions; 13 "Information, Please," with guest artists; 13 "Sportscopes," an action series on sports; 13 "Picture People."

The two-reel subjects include: 13 issues of "The March of Time," produced by Louis de Rochemont; Edgar Kennedy will again star in six comedies, and Ray Whitley continues in a quartette of musical westerns. The Kennedy, Errol and Whitley two-reelers will be produced by Bert Gilroy at the Hollywood studios.

The Radio salesmen were told by Ned Depinet, vice-president, that George E. Schaefer, RKO president, had spent the major portion of his time in recent months at the studios assembling production, directorial and acting talent for the new season, and that he was returning to the studio this week where he would be aided by Joseph I. Breen, newly appointed studio head, and Reginald Amour, executive assistant. Mr. Breen was at the convention.

The first five released for 1941-42 are ready for trade showings, Andrew W. Smith, Jr., the company's general sales manager, announced.

Of the new season's pictures, the majority, including six westerns, will come direct from the company's studios. Fifteen will be contributed by outside independent producers.

Production at Home Studio

Pictures in the RKO Radio-produced list are:

Ginger Rogers starring vehicles.

BEFORE THE FACT, mystery based on best seller, uniting Cary Grant and Joan Fontaine; director, Alfred Hitchcock.

Grant is also scheduled to star in others.

Orson Welles, producing, writing, directing and starring in his second picture for RKO Radio.

FATHER TAKES A WIFE, marking return to the screen of Gloria Swanson, starred with Adolphe Menjou; supported by Desi Arnaz, John Howard, Helen Broderick, Florence Rice; original by Dorothy and Herbert Fields; directed by Jack Hively.

LOOK WHO'S LAUGHING, comedy by James V. Kern, starring Edgar Bergen, Charlie McCarthy, Fibber McGee, Molly and Lucille Ball; Allan Dwan, producer-director.

Kay Kyser, supported by Ginny Simms and "Kyser College of Musical Knowledge" and a production by David Butler.

THREE ROGUES, comedy by Ferenc Molnar, starring Charles Laughton and Lucille Ball; script by Sam and Bella Spewack; produced by Graham Baker.

JOAN OF PARIS, starring Michele Morgan; produced by David Hempstead; directed by Lewis Milestone.

UNEXPECTED UNCLE, Eric Hatch's *Liberty* Magazine serial, featuring Charles Coburn; Tay Garnett producing, Peter Godfrey directing.

VALLEY OF THE SUN, Clarence Budington Kelland serial; Graham Baker producing with George Marshall directing; James Craig and Dorothy Comingore as leads.

PASSAGE TO BORDEAUX, with Lucille Ball, Joseph Cotten and Ruth Warrick; Robert Stevenson to direct.

PARACHUTE BATTALION, produced by Howard Benedict, starring Robert Preston, Nancy Kelly, Edmond O'Brien and Harry Carey; screenplay by John Twist and Captain John H. Fite, U. S. Air Corps; Leslie Goodwins directed.

LADY SCARFACE, with Judith Anderson, Dennis O'Keefe, Frances Neal; a Cliff Reid production, directed by Frank Woodruff.

OBLIGING YOUNG LADY, original by Arthur T. Horman, featuring Joan Carroll, Edmond O'Brien and Ruth Warrick; produced by Howard Benedict; directed by Richard Wallace.

THE MARINES ARE READY, reuniting Victor McLaglen and Edmund Lowe.

GWANGI, novelty in Grand Canyon; John Speaks and Willis O'Brien, producers.

JOURNEY INTO FEAR, from Eric Ambler's novel; a David Hempstead production, scenarized by Ben Hecht, directed by Robert Stevenson.

SISTER CARRIE, Theodore Dreiser novel, adapted by Bella and Sam Spewack, to be produced by Graham Baker.

Six Tim Holts

Six westerns will star Tim Holt, production by Bert Gilroy.

MEXICAN SPITFIRE'S BABY, first of a series of three feature comedies, starring Lupe Velez and Leon Errol, which continue last season's series; Zasu Pitts and Buddy Rogers in featured roles, Cliff Reid producing, Les Goodwins directing, from the original by Jerry Cady and Charles Roberts.

POWDER TOWN, based on a novel by Max Brand, suggested by Vicki Baum, screenplay by John Twist; a Cliff Reid production.

THE GAY FALCON series; George Sanders, who established the "Saint," creates a new character, based on Michael Arlen's hero as developed in this writer's "Gay Falcon" series. Wendy Barrie plays opposite Sanders in the first, produced by Howard Benedict, directed by Irving Reis.

LONDON HOUSE (tentative title), told in sequences. Each group of stars appears in a sequence by different Hollywood directors, each sequence linked. First sequence, directed by Herbert Wilcox, presents Anna Neagle, Ray Milland, Ray Bolger, Patric Knowles, Claude Rains, Gene Lockhart and others.

WEEK END FOR THREE, comedy, with Jane

(Continued on following page)

SCREEN IS WILLING BUT SWEATER'S WEAK

The screen is both willing and well geared to meet any and every demand of our country's emergency and fine pictures rarely stay far behind the entertainment demand of the moment, George J. Schaefer, president of RKO Radio Pictures, said in his address Wednesday afternoon at the convention.

"We must make progress, not retrogression, with our entertainment and social implement, the screen that is the screen. If we have any troubles at the box office, I do not believe that an under-sized sweater on an oversized girl is the solution. Our troubles will be solved by the flexibility of the industry and not by the flexibility of the sweater," he concluded.

RKO TO HAVE 40 TO 45

(*Continued from preceding page*)

Wyatt, Edward Everett Horton, Dennis O'Keefe and Philip Reed; Tay Garnett producing, Irving Reis directing.

ARMY SURGEON, original by John Twist; Cliff Reid producing.

MAYOR OF 44TH STREET, night life on Broadway; Cliff Reid producing, screenplay by Robert D. Andrews, based on a magazine article by Luther Davis and John Cleveland.

STREET GIRL, comedy; John Twist producing from his original story.

Of the announced pictures, those already completed and ready for block-of-five trade showing are FATHER TAKES A WIFE, BEFORE THE FACT, PARACHUTE BATTALION, and LADY SCARFACE, plus outside Producer-director William Dieterle's THE DEVIL AND DANIEL WEBSTER (tentative title).

From Independent Producers

Twelve or more pictures will emanate from the studios of independent producers holding distribution contracts with RKO Radio.

Samuel Goldwyn is the most recent addition to the independent producers. Three productions which he will release through RKO Radio in 1941-42 include:

THE LITTLE FOXES, starring Bette Davis, with Herbert Marshall; directed by William Wyler from Lillian Hellman's screenplay of her play.

A Gary Cooper picture, directed by Howard Hawks.

THE SINGING AND THE GOLD, starring Gary Cooper; William Wyler directing; original screenplay by Howard Koch and Anne Froelick.

The Disney Contract

Walt Disney's contract provides for the release by RKO of the cartoon plant's entire output for the coming year, including three or four feature-length color pictures and the usual allotment of 18 shorts. The features are:

FANTASIA, Disney's feature production with the music of Beethoven, Schubert, Tchaikovsky, Bach, et al.

DUMBO OF THE CIRCUS, starring a new Disney cartoon character, a little circus elephant.

BAMBI, a cartoonization of Felix Salten's story.

The Wood, Wilcox Pictures

Scheduled from Sam Wood, who has formed his own producing organization, are one or more pictures.

Herbert Wilcox plans to make two features starring Anna Neagle.

Producer Jerrold Brandt will deliver three more of Clarence Budington Kelland's "Scattergood Baines' series, with Guy Kibbee.

William Dieterle, producer-director, has "The Devil and Daniel Webster" (tentative title) with Edward Arnold, Walter Huston, James Craig, Anne Shirley and Simone Simon, scenarized by Dan Totheroh from Stephen Vincent Benet's *Saturday Evening Post* serial.

THE BAND PLAYS ON (tentative title) second from producer-director William Dieterle.

Producer Jack Votion will have another "Lum 'n' Abner" feature.

While defense and war continue to be the most important factors in the field of newsreel coverage, Pathe News, in addition to covering these events, has expanded its service widely in South America, Frederic Ullman, Jr., vice-president of Pathe News, told the RKO Radio conventioneers.

March of Time announced that "regional films" and films of the air arm of the navy, free France and the American Red Cross will provide the background for some of next year's M.O.T. productions.

March of Time cameramen are now shooting final scenes for a story on New England—the first of a projected series of "regional" films designed to acquaint Americans with the special role each section of the United States is playing in the cause of National Defense, it was explained. The New England story has been tentatively titled "Six Million Yankees." It will be followed by "regional" films on Texas, the Midwest, and other sections of the U. S.

Sales Leaders Win Awards

Ned E. Depinet, sales head, announced that four branch managers and 19 salesmen with perfect selling records for their territories received special cash awards.

Branch managers R. V. Nolan, St. Louis, A. M. Avery, Memphis, H. F. Taylor, Montreal, and B. Pitkin of New Haven were the exchange chiefs who were rewarded.

The prize-winning salesmen included: Sam Gorelick, Chicago; Harry Decker, Montreal; E. J. Epstein, Philadelphia; Mark Raymon, St. Louis; Tom Williamson, St. Louis; L. S. Gruenberg, St. Louis; Frank Ross, Boston; Morey Anderson, Milwaukee; R. V. Reagin, Memphis; W. G. Wray, Memphis; Arthur Goldsmith, Cleveland; Rovy Branon, Charlotte; H. B. Miller, Montreal; Harry LaVine, Cleveland; Jim Lewis, Kansas City; William Canelli, New Haven; Gifford Davison, Salt Lake City; L. L. Goldsmith, Seattle; R. H. Lange, Pittsburgh, and Jack Ellis, New York.

Documentary Policy Set for World Theatre

The country's first exclusively "documentary film" theatre is to open next Monday evening. It is the World Theatre, 49th Street, off Seventh Avenue, New York City, near the first run theatre district, and for several years operated as a home for stray imports, mostly French. Gil Josephson continues as the operator.

The initial program: "Ku Kan," a feature documentary on China; and " Men and Ships," "Army in Overalls," and "Farming Out Defense Contracts," Government agency films depicting work in the current "emergency."

There was an attempt several months ago to open a theatre in New York for the showing of documentary films—by Harold McCracken, writer, explorer, photographer, who had proposed to use the old Belmont Theatre, nearby on 48th Street, for sponsored advertising films during the afternoon, and purely documentary films during the evening, admission free to ticket holders in the first period, payment required during the evening. The attempt ended with the announcements.

Coburn to Teach

Charles Coburn, starred in RKO's forthcoming "Unexpected Uncle," has been named head of the speech and drama faculty in the summer session of the University of California at Los Angeles. The actor, whose activities as director of the Mohawk Drama Festival at Union College, N. Y., have been cancelled, will deliver a series of lectures on "The Art of Acting."

Paramount News Has Strike Issue

Critics of Paramount News who have called its coverage of labor "biased" and "incomplete" were answered last week with a six-minute special issue, labeled, "Strike Showdown." The 700-foot reel depicted strike action in airplane plants, lumber yards and aluminum mills, East and West. The longest sequence in the reel covered the occupation of the North American Aviation Company's plant at Inglewood, Calif., by regulars of the U. S. Army.

Calling strikes in national defense industries "still the nation's number one headache" the narrator of the special went on to comment "but there are one and a half million men who are strike proof—the new U. S. Army." Pointedly, an insertion showed the acting director of Selective Service, Lewis Hershey, reading an order to all local draft boards to reclassify workers previously deferred as employes of essential industries if they are now not working because of strikes or other reasons.

Paramount officials denied the special labor round up had any policy import. Strikes, they said, were the news of the week. Daily papers, Albert J. Richard, editor of the reel, observed that the daily press headlined the story as first place news last week.

Pennsylvania Amends Sunday Film Law

Pennsylvania amended its local option law Wednesday in the Legislature, and sent it for signature to Governor Arthur James. The law now permits referendums locally, on Sunday film showings, upon petition of five per cent of the local voters belonging to the political party dominant in the last election. The amendment raises the percentage to 20. It also makes the period every four years, instead of five, in which the question may be raised at the polls. Although the bill increases the frequency with which referenda may be held it also requires the signature of more voters. Exhibitors are inclined to believe the law, if signed, will mean a victory for the Reverend George Forney and his Lord's Day Alliance rather than a relaxing of "blue laws" in the state.

Portland Theatre Competition

Plenty of new competition for the regularly established exhibitors in and around Portland, Ore., has now been opened with again starting night dog races, and a number of parks which have decided that not only will they feature outdoor attractions, but will show motion pictures also. The Oaks Park, Portland, is now showing films for the third season, and the Blue Lakes Park has entered the field, with N. B. Welsh as manager.

Hemispheric Defense Film

The Canadian National Film Board on Wednesday disclosed a projected "hemispheric defense" film, to be completed by November with cooperation of Canadian and American authorities. John Grierson, Film Commissioner, said in Toronto that the Department of Public Information would sponsor the picture.

THOSE 'SEA WOLF' OUTCASTS ARE AT IT AGAIN! AND HOW THE CROWDS LOVE IT!





IDA LUPINO
JOHN GARFIELD
in
'OUT OF THE FOG'
with
THOMAS MITCHELL
EDDIE ALBERT
GEORGE TOBIAS
Directed by ANATOLE LITVAK
Screen Play by Robert Rossen,
Jerry Wald and Richard Macaulay
From the Play 'The Gentle People'
by Irwin Shaw

AT THE N. Y. STRAND NOW--AND A WOW!

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

By virtue of her work in and for motion pictures, it is proper to record here and commend a most admirable attitude and statement of formal public policy by that roundish Elsa Maxwell, noted party-getter-upper.

Seems that Elsa Maxwell believes that the boys in army camps should have free beer and blind dates; this, to keep up army morale—to say nothing of what it would do keeping up the morale of the boys in army camps.

And Elsa says so in print, in an interview with Helen Worden, New York World-Telegram *reporter.*

"These men are not going to stand for old-fashioned, supervised, rationed entertainment," says Elsa. "Tiddly-winks is no substitute for a girl or pink lemonade for beer."

▽

Proceeding on the premise that even bugs get sore at times, Dave Fleischer, movie cartoon producer for Paramount, charged his cartoonists at the studios in Miami to go out and coin some new cuss words for the bugs in Fleischer cartoons.

The writers produced:
"Oh, whistle a thistle!"
"Sufferin' snapdragons!"
"By dandelion!"
"Oh, go butter a butterfly!"
How about "Gnats!"

▽

"Hank" Harold, of the Regent-State Corporation, in Ohio, writes about the letter received by the manager of the cricuit's St. Mary's Theatre, in St. Mary's, from a young girl patron, who explained that she was writing in confidence, unknown to her father, who had purchased a child's ticket for her when he should have bought an adult's. Seems the old man had his wife and daughter stand in the lobby so the cashier out front could not see her size. The gal returned 29 cents, the difference between juvenile and adult prices.

▽

Jules Levey, the producer, Jim Luntzel, his press agent, Lou Pollack, of Universal, and the whole shebang over at Universal's home office, put on a Broadway show for Broadway, the other night, "premiering" Damon Runyon's new movie story, "Tight Shoes." They invited all the Broadway characters and hangers on. Heading the list were Broadway Rose, Blackie Chink, Paddock Charlie, Chicago George, Commodore Dutch, Big Dutch and Swifty Morgan, Harry the Horse, Renee the Hatcheck Girl, Cheesecake Ike, Chicago Browne, Izzy the Painter, Skibooch, Louis the Louse and others from the Roaring Forties to the Fitful Fifties.

▽

Add to the *Nice-Goings-on Department* the subject matter of the newest of the short subjects which the Rockefeller-Whitney-U. S. Government Committee is circulating in this country in the interests of developing cultural goodwill among the Americas. It deals with the marriage customs of the Mixtec Indians in Mexico, where six- and seven-year-old child marriages are the rule. An eight-year-older is an old buck.

The child bride is chosen by the boy's old man and is brought to live with his family. On the marriage day, the entire village turns out for a big shindig, while the bride and groom kneel tied together by a stout fibre rope throughout the night.

Now that the remaining 35 passengers of the *S.S. Robin Moor* have been found alive at sea, the story may be told of how Ben Cohen, Loew theatre manager, and one of those rescued last Monday, after weeks afloat, tried repeatedly to make up his mind whether to take that particular ship or another, to his new post for Loew's in South Africa.

Seems that friends in New York, acting on "hunches," "premonitions," or something begged him not to take the American boat that was torpedoed and sunk in the South Atlantic, and its passengers and crew of seven passengers and 29 crewmen set afloat in four lifeboats to the fates of the wind and the sea.

One Cohen advisor insisted strongly, weeks before, that Cohen take the Egyptian ship *ZamZam*. That, too, however, was torpedoed, but its passengers fared better than did the *Robin Moor's*, the Nazi ship which attacked the *ZamZam* picking up her passengers and depositing them safely at a port in France, from where they were later released.

▽

Bet the Post Office Department, or any other branch of Uncle Sam's government won't frown on the newest line of chain letters.

This one is called "Chain of Defense." To become a link one must drop in at the nearest Bank or Post Office, purchase a one dollar Defense Stamp and mail it to the person whose name appears at the top of a list on the chain letter received.

After doing this, one removes the top name from the list, adds his name to the bottom and sends the letter to four persons—friends or enemies. When your name reaches the top of the list you will receive 1,024 *Dollar Defense Stamps for yourself.*

▽

Mitch Woodbury, Toledo Blade movie columnist, tells the story of two stuttering blacksmiths. Seems they had heated the pig iron for reshapping and one placed it upon the anvil with his tongs. "H-h-h-h-hit it," he shouted. "W-w-w-w-where?" asked the second blacksmith. "N-n-n-never m-m-mind," replied the first, "W-w-w-w-we'll h-h-h-have t-to h-h-h-heat it again, i-i-i-it's cold now."

▽

Warner Brother's home office publicity announced, the other day, that Brenda Marshall had been taken to Hollywood Hospital for observation following an attack. Her latest picture, they added, will be "The Smiling Ghost."

▽

Metro-Goldwyn-Mayer reports that its London office advises there is a shortage of onions, but there is no shortage of Metro pictures.

"England's current onion shortage is being accepted with the usual 'thumbs up' attitude of the British people," Metro stated.

▽

Gabe Yorke, on the road with "Blood and Sand," for 20th Century-Fox writes from Denver wondering what some of New York's language-murderers would do in pronouncing the name on the sign of a Denver shop: Boyd's Bird Store.

Gabe is an old New Yorker himself.

In case anyone wants to know, that shrill *Boooop . . . Booop . . . BOOOOEEEEP!* sound at the end of those Pall Mall Cigarette recorded spot announcements is the sound of the collision alarm siren used on a U. S. destroyer.

When a destroyer is in a collision, this siren is blown, followed by the regular whistle which indicates where the point of collision is; two whistles mean forward, one whistle aft., etc. Thirty minutes prior to sailing, a destroyer tests out the alarm siren; blows it three times: *Booop . . . Booop . . . BOOOOEEEEP*—and follows with one blast of the whistle. All naval ships have somewhat similar alarm sirens, but they differ in pitch according to the type of vessel.

In case anyone wants to know why the Pall Mall Cigarette people use the *Booop . . . Booop . . . BOOOOEEEEP* of a destroyer, or any other collision alarm, for that matter, they'll have to go and ask the Pall Mall people.

▽

Germany, the land of many, many regulations, now forbids in shop or show windows displays of anything which is forbidden to be sold, on the grounds that "show windows should not awaken any desires which cannot be filled."

▽

Columbia Broadcasting, on Thursday, broke into the vital broadcasts of the day to have Mister J. A. Hyslop, of the Washington Government, dissect insects, the pests that plague, waving a deft hand on the Hessian fly and the common house variety, the mosquito, grasshopper and corn ear worm, the San Jose scale and Japanese beetle, the codling moth and plym curculio.

▽

On the grounds that "the suggestive factor involved is worse than in anything else published," Warden Paul Brown has banned "funny-sheets" and comic books from Eastview Penitentiary in Westchester County, New York.

He says that most every funny-sheet shows someone being knocked out with a blackjack or shot with a machine gun and that, in between, are pictures of thinly clad vixens and vampires.

Motion pictures will continue to be shown at Eastview.

▽

Wonder how Columbia film salesmen will appear when they approach theatre owners to sell Columbia's new picture, "You'll Never Get Rich."

▽

An old story in new form is the ultra-conservative Wall Street Journal, bankers' publication, version of the hypochondriac who consulted a doctor for a thorough checkup. After going over the patient carefully, the doctor inquired as follows:

"Do you drink?"
"No, Doctor," the patient replied.
"Do you smoke?"
"No Doctor."
"Do you swear excitedly?"
"No," answered the patient.
"Do you run around nights?"
The reply was the same.

Thereupon the doctor inquired whether the patient felt any pains on the sides of his head.

"Yes, Doctor, I do," was the reply.

"Well, my good man," concluded the doctor, "the trouble is your halo is too tight."

ALLIED 'ALL OUT' ON TRADE PROBLEMS CALLS OTHERS TO TALK THINGS OVER

Myers Invites All Factions to National Convention; N. J. Meeting Warns Distributors on Increases under Decree

by FLOYD STONE
in Atlantic City

An invitation to all factors in the industry to a mid-September conference in the interests of unity and harmony was issued by Abram F. Myers, chairman and general counsel of National Allied, at a three day convention on June 11th, 12th and 13th of Allied Theatre Owners of New Jersey. The convention, held at the Ritz-Carlton hotel in Atlantic City, also heard a plea that all units of the industry cooperate in ascertaining the causes of business decline, an intimation the National Allied would fight attempts by distributors to increase the number of percentage pictures, and a counterwarning, from Arthur Kelly, United Artists acting chief, that producers of big pictures deserved "proper terms."

Other matters discussed at the meeting, which included a session of eastern regional directors of National Allied, were a projected advisory service on trade screenings for exhibitors in remote areas and a plan for a poll of the public's film tastes.

Meanwhile, the Motion Picture Theatre Owners of America and the Pacific Coast Conference of Independent Theatre Owners were meeting in joint convention in Los Angeles. (See page 15).

Cites Kuykendall Speech

Mr. Myers, chief speaker at the business sessions Thursday, said the national organization's annual convention, at Philadelphia, September 16th through 19th, would be the proper occasion for an all-industry conference. He referred to a speech advocating the same idea, by Edward L. Kuykendall, president of the Motion Picture Theatre Owners of America, and said the coincidence of convictions that the film industry needed unity and harmony, produced the inference that the Philadelphia convention should embrace all factors, including MPTOA representatives.

He added, however, he did not favor having only a single organization for exhibitors. Two such, at least, are essential, he said.

The committee for the forthcoming convention will work to bring every branch of the industry together, it was said. So far, Allied spokesmen asserted, there has been merely talk about joint conferences and they promised the convention would produce action.

In this connection, he declared that if the Allied organization, and others could not meet the test of unity and cooperation, then exhibitor organizations should be junked.

Asserting the film industry faced the business slump, the loss of public interest, and an untried method of selling, with "the greatest lack of internal unity in its history," Mr. Myers profferred a five-point plan for immediate trial: regional and national exhibitor cooperation; stimulation of showmanship; economies in operation (citing double features as a "waste"); cultivation of public good-will; and unity in the film industry."

The call to all units of the film industry to unite in studying the causes of the business decline, was issued, via resolution unanimously adopted, at the Friday afternoon session.

At that same session, Mr. Kelly pleaded for cooperation in helping his company, a distributor of "quality" pictures, to stay in business. He warned that producers were "taking a terrific gamble" in putting forth their best pictures for selling under the consent decree, and that, in making big pictures, they were entitled to a return for such.

This followed discussion earlier that day by the delegates to the Eastern regional conference of National Allied States Association, of the attempts by the distributors to increase the number of percentage pictures; and their warning, after the discussions that "It is the unanimous opinion of the directors, that the block of five sales plan (consent decree method) is not a justifiable reason for an attempt to obtain an increased number of percentage pictures."

Mr. Kelly said his company had depended previously on foreign markets to return profits on big pictures, and was still endeavoring to obtain the utmost from whatever markets remained. He pointed out that this country alone never heretofore afforded a producer profit from a special picture, and that in turning to this country now as never before, United Artists needed the cooperation of exhibitors, in order to stay in business.

Showmanship Vital

He said too much attention had been given in the past by exhibitors to "the buy," not enough to showmanship. The consent decree may change this, he noted, by eliminating some of the exhibitors' worries about product, enabling them to concentrate on selling the good product they may obtain. With exhibition assertedly faring better than production, in his opinion, the distributor and producer will rely more than ever upon the exhibitors' showmanship, he said.

The advisory service on trade screenings, announced during the convention, is to be conducted for the benefit of exhibitors in remote areas, by Allied's Information Department. Members of that department met Saturday morning after the convention closed to discuss the advisory service.

Colonel H. A. Cole, president of National Allied, a speaker on the second convention day, along with Mr. Myers, was optimistic over prices under the decree, also saying better product was certain because inclusion of poor films in a block of five would lower the price of the whole and influence prices of subsequent blocks. He also reminded the convention that the same playing time still existed for the same number of films.

Of the new MGM policy of percentage pictures, disclosed by the company's general sales manager, William F. Rodgers, at the Los Angeles convention of the MPTOA last week, Colonel Cole said he approved if percentages were fair and if the company did not demand too much preferred playing time.

"Bad" business occupied the initial session of the convention, but was tabled with sentiment that it might be only temporary. The speeches by Mr. Cole, Mr. Myers, and others, and the resolution that all factors in the industry ascertain the causes, did not again bring the subject up for definite action, however, during the convention's length. On the convention's second day, both Colonel Cole, and P. J. Wood, executive secretary of the Independent Theatre Owners of Ohio, rebuked the theatre men for not taking definite action on the business slump.

Myers' Views Outlined In Convention Journal

Mr. Myers' views were outlined at length in the convention journal. He indicated that one cause of the reported recession might be the morbidity of some pictures in an era when people more than ever wanted the screen to make them forget the ugliness of the world. He objected to propaganda, remarking: "It is proper to inquire whether the volume of subjects dealing with war and preparedness for war is not hurting the national morale by denying to the public one of the few remaining avenues of escape from the horror of war."

He also noted: ". . . It is significant that the industry leaders who formerly extolled motion pictures as a medium of entertainment, and an escape from reality, now speak of the movies as an instrumentality for the dissemination of information."

The committee which is to conduct the poll on public tastes, to occur during the next three months, is headed by Sidney Samuelson, representative of the Allied of Eastern Pennsylvania, who, in discussion of the project, commented that producers would do well to "make pictures in line with the facts (of the poll) that are to be collected, or else . . ."

The convention tabled a proposal to sponsor a state bill limiting programs to 135 minutes, thus preventing double features. This was believed a step toward more government control.

Elections were held Friday afternoon, with following unanimous choices: Harry Loewenstein, Newark, president; David Mate, Little Falls, secretary, succeeding Mr. Lowenstein; Maury Miller, Passaic, northern New Jersey vice-president; Ralph Wilkins, Pitman, southern New Jersey vice-president; David Snaper, New Brunswick, treasurer; Louis Gold, Newark, and Harry Hecht, Passaic, directors. The latter five were reelected.

The convention closed Friday evening, with a cocktail party, and testimonial banquet for Mr. Newbury.

L. & J. TRAILERS ON AMERICANISM

Arthur Lucas, president, and William K. Jenkins, secretary and treasurer, of the Lucas and Jenkins Theatre Circuit in Georgia are using special trailers in all of their theatres to promote Americanism.

Aided by special background and music the trailers point that sacrifices on the part of all will be necessary and the "full and uninterrupted cooperation of labor and capital with every constitued authority is of vital necessity." Other trailers prepared by the circuit quote President Roosevelt's various Americanism messages and pledge the cooperation of the L. & J. Circuit toward that end.

Brandt Again Heads The New York ITOA

Harry Brandt was reelected president of the Independent Theatre Owners Association, New York, last week. All other officers were reelected save Frances Bregman, secretary. Abe Leff was chosen for this post.

The meeting last week also discussed product availability, and the rentals situation.

BREEN LEAVES CODE POST, NOW WITH RKO

Hays Discusses the Methods of Board Operation in the Industry's Self Regulation

The resignation of Joseph I. Breen as director of the Production Code Administration of the Motion Picture Producers and Distributors of America became effective Tuesday, June 17th, when Mr. Breen, in New York to conclude his negotiations with George J. Schaefer, president of RKO Radio Pictures, assumed his duties as head of the company's studios in Hollywood.

Will H. Hays, president of the Motion Picture Producers and Distributors of America, from his home in Sullivan, Indiana, where he is spending the week, expressed his regret at Mr. Breen's resignation and said:

"Mr. Breen's service as director of the Production Code Administration has been an immeasurable contribution in demonstrating the value and success of self-regulation under the Motion Picture Production Code. His signal ability, indefatigable energy, and complete devotion to the principles upon which the Code is based enabled him to perform a very difficult task in a truly masterly manner. The entire industry is under great obligation to him. All wish him the greatest success in his new connection."

Staff to Continue

Further, Mr. Hays said: "The work of the Production Code Administration is so organized that it will continue to function effectively with its present staff until the post of director is again filled. The Code Administration operates as a board with a director who is the presiding officer."

It is understood that Geoffrey Shurlock, senior member, who has presided at the daily conferences of the board in Hollywood during Mr. Breen's absences will continue temporarily as acting director.

The Code Board, charged with supervision of the Motion Picture Production Code, which was adopted in 1930 as part of the industry's system of self-regulation, maintains headquarters in Hollywood and a branch in New York. The members of the Hollywood board are:

Geoffrey Shurlock, Charles R. Metzger, Arthur Houghton, Harry Zehner, Earl E. Bright, T. A. Lynch, C. C. Pettijohn, Jr., and Addison Durland.

Francis S. Harmon, executive assistant to Mr. Hays, also serves as head of the eastern branch of the Code board, assisted by Lester Thompson, who, in addition, is director of the Advertising Advisory Council, the department of the MPPDA, which supervises the Motion Picture Advertising Code.

It has always been the custom of the board in Hollywood to assign two of its members to handle each script or picture submitted under the provisions of the Production Code. Daily conferences are held to discuss pictures viewed the previous day and scripts read the previous 24 hours. Opinions are then prepared on the basis of decisions reached by the board in these daily conferences. The identical procedure will continue to be followed.

The Hollywood board handles pictures which are produced in the studios there, while the eastern branch of the board reviews foreign films as well as features and short subjects made in the East.

The magnitude of the work of the Code board is indicated by the fact that it approves between 500 and 600 feature pictures and approximately 800 shorts annually. Some 500 opinions under the Code are written each month, and, in addition, members of the board each year read several thousand scripts, screen treatments, story outlines, novels, short stories and stage plays. As many as nine successive scripts have been submitted on a single film, and the records also disclose that 53 opinions were written in connection with one picture.

The facilities of the board are available on equal terms to members and non-members of the MPPDA as a service to the public and to the entire motion picture industry. Of the 523 features approved during 1940, 329 were for member companies and 194 for non-members of the MPPDA.

National Decency Legion Classified 13 Pictures

Of the 13 motion pictures classified by the National Legion of Decency in its listing for the current week seven were found to be unobjectionable for general patronage, four unobjectionable for adults and two were classified as objectionable in part. The pictures and their classifications follow:

Class A-1, Unobjectionable for General Patronage: "Criminals Within," "Hands Across the Rockies," "Law of the Range," "Return of Daniel Boone," "Saddlemates," "The Saint's Vacation" and "St. Therese of Lisieux" (French). Class A-2, Unobjectionable for Adults: "The Get-Away," "Man Hunt," "Men of the Timberland" and "Paper Bullets." Class B, Objectionable in Part: "Out of the Fog" and "Underground."

Call Consolidated Stockholders

A special meeting of stockholders of Consolidated Film Industries, Inc., has been called for July 8th, at the corporation's office in Wilmington, Del., to vote on proposals to remove restrictions and empower the company to purchase its outstanding preferred stock. Consolidated has said that at present it has no plan for the purchase of this stock, but it is recommending that stockholders approve amendments removing the requirement that it may not purchase its preferred stock if it is in default in the payment of any fixed cumulative dividend, or if the net current assets are less than $2,400,000.

AMPA Committees Named

The Associated Motion Picture Advertisers of New York has appointed chairmen of the committees for the coming year, as follows: Maurice Bergman, advertising; Jules Ziegler, arrangements; Hap Hadley, attendance; Charles Stark, auditing; Joel Swenson, constitution and by-laws; Joseph Zimanich, entertainment; David Lipton, publicity, and Eileen St. John Brenon, reception.

Bahan Heads Lions Club

Arthur Bahan, manager of the Verdun Palace theatre at Verdun, Ont., has been elected president of the Lions Club branch in that city.

National Screen Holds Convention

The four-day annual sales convention of National Screen Service, which opened last Monday at the Waldorf-Astoria Hotel in New York, coincided with RKO's annual sales meeting held in the same hotel. George Dembow, vice president in charge of sales of NSS, presided. Herman Robbins is president of the organization. Home office and field executives, as well as branch, district managers and salesmen of NSS, and its two subsidiaries, Advertising Accessories, Inc., and National Screen Accessories, attended the sessions.

On Monday, Mr. Dembow announced the winners of the "Beat Par" sales drive. In the first group Washington was the winner, followed, in order, by Seattle, Atlanta, Des Moines and St. Louis. Indianapolis was winner of the second group, followed by Dallas, Memphis, Oklahoma City and St. Louis.

On Tuesday, RKO invited NSS delegates as its luncheon guests at the Waldorf, and later, the afternoon session of the NNS meeting was held jointly with RKO's meeting, at which Ned E. Depinet, RKO vice president, announced the new season's product. Following the meeting, NSS members were guests at the March of Time-RKO cocktail party held at the Park Lane Hotel. That night, delegates were invited to see RKO's "Citizen Kane," at the Palace Theatre.

Approximately 150 members of the National Screen organization, which handles distribution of RKO Radio Pictures' trailers, posters and accessories, were present at the Tuesday RKO meeting.

Delegates who attended the NSS convention, included the following:

From the home office and New York exchange: Leo Abrams, Paul Benjamin, S. Bram, William Brenner, Charles Casanave, R. Chosak, A. Cohen, H. Egert, B. Follette, J. Friedman, Toby Gruen, J. Hoffheimer, D. Hickey, M. Herschmann, A. Krim, V. Kaufman, S. Kassel, H. Kohn, J. Leo, L. Levin, J. Levy, W. Marcus, P. Mooney, D. Mitchell, S. Neal, Herman Robbins, A. Robbins, H. Reiner, H. Samwick, A. Stephanic, L. Schwartz, Milton Silver, A. Semels, L. Semels, H. Schlitt, Vincent Trotta, D. Velde, Morton Van Praag, D. Wellington, L. Weinzimer, H. Young and J. Zimanich.

From the field, alphabetically arranged:

R. Alexander, F. W. Allen, A. J. Aronson, D. Bader, N. Barach, P. Barr, J. P. Barrett, D. Beckman, G. Bein, Wm. Bein, F. Beddingfield, J. Blum, E. Benjamin, Wm. Benjamin, H. Blackwell, L. Blaustein, A. Blumberg, H. Booth, J. Bruckner, R. Bryan, J. L. Boyer, C. Berns.

H. Cass, G. C. Clark, J. Cohen, R. Conway, A. C. Cowles, I. Clavet, E. J. Detwiler, R. Dial, C. DuRyk, J. Ester, A. Edman, J. Fagan, E. Feldberg, J. Fieldman, F. Fischer, J. Flannery, S. Goldberg, J. Goldstein, S. Goodlett, C. Gregory, M. Gurvitz.

E. Harrington, H. Harris, T. Harris, J. Hinson, G. Hoffman, J. Horowitz, R. Hurwitz, A. Jacobson, A. Kantor, J. Katzoff, E. Kaufman, L. Kendis, H. Kirchgessner, B. Lass, A. Lavendar, C. Lebedoff, C. Lester, H. Liebtag, O. Libros, M. Lindner, J. MacFarland, Wm. Mack, A. Madison, A. Manheimer, D. Maynard, J. R. McPherson, J. Mednikow, G. Mitchell, M. Morris, Jr., M. Morris, Sr.

G. Nathan, P. Nathan, C. Ost, L. Patz, A. Phillips, C. Powell, J. Powers, B. Pritchard, P. Rouda, H. Rabinowitz, R. Reid, N. Robbins, B. Robbins, M. Rosenblatt, L. G. Ross, C. Rudnick, P. Short, H. Silverberg, R. Simril, L. Smith, M. Smith, J. Salomon, C. Sokoloff, I. Sokoloff, E. Sonz, J. Stokvis, F. Stoloff, M. Starr, A. Sunshine, D. Sydney, B. Stern, W. Walthall, H. Washburn, H. Wenzel, B. Wolff, I. Wolfe.

"Sergeant York" Opening

Warner Brothers' Hal B. Wallis-Jesse L. Lasky production, "Sergeant York," starring Gary Cooper, will open a two-a-day run on July 2nd at the Astor theatre, New York. A campaign for the film includes promotional tie-ups with various patriotic organizations, such as the Veterans of Foreign Wars and the American Legion.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Big Store

(MGM)

Marx Mummery

Slated to be their last picture as a team, "The Big Store" is also one of the funniest ever made by the Marx Brothers. It is, additionally, as was "Night at the Opera," replete with musical interludes, over and above those contributed by Harpo's harp and Chico's piano.

The serious music is provided by Tony Martin, who sings "If It's You," and, in less romantic vein, "Tenement Symphony." On the humorous side of the song schedule, besides the contributions of Harpo and Chico, are Groucho's antics to the tune of "Sing While You Sell," and Virginia O'Brien's version of "Rockabye Baby," performed in her own deadpan way familiar to the many who saw her on the stage in "Meet the People."

The cast includes Virginia Grey, who lends romantic interest; Margaret Dumont, in her usual role of Groucho's humorously romantic foil; Douglas Dumbrille, Henry Armetta and the Six Hits and a Miss.

As is usual in a Marx picture, the story serves only as a peg on which to hang the succession of gags and slightly feverish activity which constitute the Brothers' stock in trade. This time, it makes Martin a singer and composer, who inherits a half interest in a large department store. Since his desire to dispose of his share will lead to an investigation of the store's books, the management is inclined to, in turn, dispose of him, at which point Groucho enters as "Wolf J. Flywheel," private detective.

Two of the most hilarious episodes, done as always in the zany manner of the Brothers, are a sequence concerning mechanical beds, in which half a dozen children get lost and in which, also, the Marxes are attempting to prolong their slumbers, and, at the picture's close, a chase in the best traditions of the movies since the days of "Great Train Robbery," with comic overtones involving bicycles, roller skates and assorted items of merchandise.

Louis K. Sidney produced and Charles Reisner directed, while the three songs were, respectively, the work of Hal Borne, Sid Kuller and Ray Golden; Borne, Kuller and Hal Fimberg, and Ben Oakland, Artie Shaw and Milton Drake. Save for the serious song interludes, all efforts were devoted to and pointed for fun.

Previewed at the Academy Theatre, Inglewood, where a packed house reverberated to the sound of laughter throughout the performance.—WALTER SELDEN.

Produced by MGM. Distributed by Loew's, Inc. Produced by Louis K. Sidney. Directed by Charles Riesner. Musical direction by George Stoll. Musical adaptation by Earl Brent. Songs by Hal Borne, Sid Kuller, Ray Golden, Hal Borne, Sid Kuller, Hal Fimberg, and Ben Oakland, Artie Shaw and Milton Drake. Photographed by Charles Lawton. Film editor, Conrad Nervig. P. C. A. No. 7365. Release date, June 20, 1941. General audience classification.

CAST

Wolf J. Flywheel	Groucho Marx
Ravelli	Chico Marx
Wacky	Harpo Marx
Tommy Rogers	Tony Martin
Joan Sutton	Virginia Grey
Martha Phelps	Margaret Dumont
Mr. Grover	Douglas Dumbrille
Fred Sutton	William Tannen
Peggy Arden	Marion Martin
Guiseppi	Henry Armetta

Six Hits And A Miss

Three Cockeyed Sailors

(United Artists)

British Humor

Herewith are 75 minutes of British comedy, produced in the England of today's war, bought by Edward Small and released through United Artists.

Judging by Hollywood preview reaction, showmen should have no trouble with the picture save that occasioned by hanging out the S. R. O. signs. For the preview witnessed by your reporter was seen, as well, by several hundred exhibitors of the Los Angeles territory, who found the picture conducive to laughter ranging from chuckles to guffaws, and whose post-preview comment was built to a great extent around the magic word "sleeper."

Most comparable to the American team of Abbott and Costello is the British trio featured here, comprising Tommy Trinder, Michael Wilding and Claude Hulbert. As British sailors, they quite inadvertently find themselves on the German pocket battleship which their own English battleship has been assigned to hunt down. They manage to turn the vessel over to their own captain, after a series of incidents patterned wholly for laughter and successful in their design.

The film is propaganda only in that the sympathetic characterizations are marked with the Union Jack rather than the swastika. Indicative of the light tone sustained through the picture is the fact that a figure of Nelson tattooed on a sailor's chest is changed to one of Hitler for reasons pertaining only to comedy.

Michael Balcon produced at England's Ealing studios, and Walter Forde directed. Carla Lehmann provides romantic interest most competently.

Previewed at the Fox Boulevard Theatre, Los Angeles, to reaction noted.—WALTER SELDEN.

Produced and released by United Artists. Michael Balcon, producer. Walter Forde, director. Photographer, Gunther Krampf. Editor, Ray Titt. P.C.A. No. 7116. Running time, when seen in Hollywood, 75 minutes. General audience classification.

CAST

Tommy	Tommy Trinder
Johnny	Michael Wilding
Admiral	Claude Hulbert
Jane	Carla Lehmann
Hans	James Hayter

Hit the Road

(Universal)

Reform School Reform

Apart from the marquee dressing supplied in cast names, this comedy-melodrama adds little or nothing to the showman's stock in trade. It is weak in story, performance, production and direction, to the point of nullifying whatever virtue the original idea may have possessed.

The basic idea appears to have been to present a situation in which the overseer of a reform school, having placed five boys on parole to a reformed gangster, in whose criminal hire the fathers of four of the boys have been murdered, sees her experiment succeed in rehabilitation of all hands. That is, in fact, the outcome of the story, detailed on page 146 of the Product Digest, but by the time this has been arrived at, the point of it all has been obscured by a welter of stilted and largely meaningless activity depicting the incorrigibility of the youngsters.

The film may have some usefulness for Saturday matinee purposes of exhibitors whose adolescent customers thrive on gangsterism, fight and motion. Whether it would make clear that vengeance isn't a lofty motive is something of a question.

Previewed in studio projection room to a small press audience which seemed to regard the film as a somewhat regrettable enterprise from all standpoints.—W. R. W.

Produced and released by Universal Pictures. Associate producer, Ken Goldsmith. Director, Joe May. Photographer, Jerome Ash. General musical director, Charles Previn. Art director, Jack Otterson. Costumes by Vera West. Film editor, Bernard Burton. Sound supervisor, Bernard B. Brown. Technician, William Hedgecock. Assistant director, Charles Gould. Unit publicity writer, Ray Hoadley. P.C.A. No. 7281. Running time when seen in Hollywood 62 minutes. Release date, June 21, 1941. General audience classification.

CAST

Molly Ryan	Gladys George
James J. Ryan (alias Valentine)	Barton MacLane
Tom	Billy Halop
Pig	Huntz Hall
String	Gabriel Dell
Ape	Bernard Punsley
Patience Ryan	Evelyn Ankers
Paul Revere Smith	Charles Lang
Dingbat	Shemp Howard
Spike the Butcher	Edward Pawley
Pesty	Bobs Watson
Creeper	John Harmon

Moon Over Miami

(Twentieth Century - Fox)

Names, Music and Technicolor

In this combining of marquee names, popular-type music and Technicolor the house of Twentieth Century-Fox offers a box office item in the general nature of "That Night in Rio."

It is perhaps stronger than that success in the music department, offering a sparkling collection of numbers by Leo Robin and Ralph Rainger, sung and danced ably by the principals, sometimes with chorus, in the course of the proceedings.

It is as strong as "That Night in Rio" as to Technicolor values.

It is a letdown from the "That Night in Rio" standard in point of story, which limps badly, and humour, neither plot nor dialogue measuring up to precedent. The comedy interludes shared by Jack Haley and Charlotte Greenwood stand out from the rest of the picture in a fashion to make the stretches between seem dull.

The locale is Miami and thereabouts, and the place is glorified by the Technicolor camera beyond the liveliest imagination of the most talented Chamber of Commerce. Outstanding among many spectacular sequences are episodes involving racing speedboats and under-water incidents photographed from the interior of a diving bell. These gladden the eye and please the senses generally.

Production glitter achieved by Harry Joe Brown goes far toward offsetting weaknesses in the story and comedy departments. Direction by Walter Lang struggles against these weaknesses and manages to overcome them as often as not. The principals are similarly successful, individually, in most instances.

In addition to the names of Don Ameche, Betty Grable, Robert Cummings, Charlotte Greenwood and Jack Haley, all known values,

(*Continued on page* 38)

THE SUPER-SENSATION OF ALL SCREEN SENSATIONS!...



Scene crowding scene of the mightiest thrills the screen has ever known!... A thundering stampede of scorching action!... All of the big moments from all of Frank Buck's greatest shows streamlined into one gigantic carnival of excitement!

FRANK

A STANDOUT SHOW FOR SENSATIONAL


BUCK'S
JUNGLE CAVALCADE
from "BRING 'EM BACK ALIVE" • "WILD CARGO"
"FANG AND CLAW"
Sequences from "Bring 'Em Back Alive" directed by Clyde Elliott • Sequences from "Wild Cargo" directed by Armand Denis.
RKO RADIO PICTURES

REVIEWS OF FEATURE PRODUCT

(Continued from page 35)

there is that of Cobina Wright, Jr., newspaper-known, who portrays an heiress and speaks some lines adequately.

Best moments in the film are those when the Robin-Rainger tunes are being sung and/or danced. These range from sweet to hot, ballad to conga, and are in the noted team's best manner. Dances staged by Hermes Pan are top-notch.

The story is the one about the fortune-hunting poor girl who catches the millionaire who turns out to be broke, and is worked out much as usual.

Previewed at the Alexander theatre, Glendale, a theatre much used for these purposes during recent months and whose customers may be said to have seen just about everything. There was an outburst of applause as title and cast were flashed upon the screen. There was manifestation of enthusiasm at end of each musical number. Laughs were infrequent and thin. Response, in whole, was on the favorable side. —W. R. W.

Produced distributed by 20th Century-Fox. Producer, Harry Joe Brown. Directed by Walter Lang. From a play by Stephen Powys. Lyrics and music by Leo Robin and Ralph Rainger. Dances staged by Hermes Pan. Photographed by Peverell Marley. Leon Shamroy and Allen M. Davey. P.C.A. Certificate No. 7217. Release date, July 4, 1941. Running time, when seen in Glendale, 92 minutes. General audience classification.

CAST

Phil O'Neil.....Don Ameche
Kay Latimer.....Betty Grable
Jeffrey Bolton.....Robert Cummings
Susan Latimer.....Charlotte Greenwood
Jack O'Hara.....Jack Haley
Barbara Latimer.....Carole Landis
Connie Fentress.....Cobina Wright, Jr.
Jennie May.....Lynne Roberts
Mr. Lester.....Robert Conway
William Bolton.....George Lessey
Specialties.....Condos Brothers & Jack Cole & Co.
Brearley.....Robert Greig
Reynolds.....Minor Watson

No Greater Sin

(Edward Golden-University Film)

Story of a Syphilitic

This is a utilization of the screen form of dramatic expression for presentation of arguments for stimulation of publicity and legal activity against syphillis.

It was filmed by Edward A. Golden for purposes of distribution and exhibition on what is termed "a road show basis" and is reported to have been produced in nine days. Save in that it relates the subject to National Defense by reference to man-hours lost due to venereal disease, the story follows in general the lines of the original plot of "Damaged Goods," the Eugene Brieux play which reached the screen for states rights distribution in 1915.

The picture does not bear a Production Code Administration certificate.

It is not entertainment, although a song number is sandwiched into the middle of it, and it is not for children.

Previewed in studio projection room to a press audience which displayed no reaction.— W. R. W.

Produced and distributed by University Film Productions, Inc., Edward A. Golden, president. Jeffrey Bernerd, producer. Directed by William Nigh. H. Manning, Elliott, M.D., medical consultant. Photography, Harry Neuman. Sound, Carl Zint. Musical director, Edward Kaye. Running time, 85 minutes. Adult audience classification.

CAST

Dr. Cavanaugh.....Leon Ames
Sandra James.....Luana Walters
Townsend.....John Gallaudet
Bill Thorne.....George Taggart
Betty James.....Adele Pierce
Pa James.....Guy Usher
Ma James.....Bodil Ann Rosing
Benton.....William Gould
Dr. Raleigh.....Tristram Coffin

Broadway Limited

(Roach - United Artists)

Cross-Country Comedy

Primarily "Broadway Limited" introduces Hal Roach's "wham" girl, Marjorie Woodworth, who has been publicized in most of the picture magazines and newspapers in recent months for her journey to Harvard University. The plot is the familiar one told at least once before, in the John Barrymore-Carole Lombard picture "Twenetieth Century" of some seven years ago, a film producer's attempts to sign a star, a madcap publicity stunt beneficial to the actress and himself, and his attempts to frustrate a looming romance between his protege and her current interest. Miss Woodworth is seen as the actress in the story and Dennis O'Keefe portrays an old friend who reappears after years of absence.

Produced by Hal Roach the cast also includes such familiar players as Victor McLaglen, Patsy Kelly, Zasu Pitts, Leonid Kinskey and George E. Stone, each in a role bringing out the utmost in a rather limited story.

Gordon Douglas, the director, with the material at hand has, nevertheless, kept the plot and theme at a steady if not rapid pace. The actress, on a cross-country publicity tour, adopts a baby. En route they discover that it is a kidnapped child for whom the police are searching. From there the plot develops into numerous comical escapades and futile attempts by the principals to rid themselves of the evidence.

Exhibitors will be aided by a campaign currently being conducted by the Pennsylvania Railroad which cooperated in the production of the film.

Reviewed at the Globe theatre in New York where an early afternoon audience was amused occasionally by the antics.—GEORGE SPIRES.

Produced by Hal Roach and distributed through United Artists. Directed by Gordon Douglas. Photographed by Harry Sharp, A.S.C. Photographic effects by Roy Seawright. Film editor, Bert Jordan. Art director, Nicolai Remisoff. Set decorations by W. L. Stevens. Sound by William Randall. Gowns by Coyla Davis. Assistant director, Harve Foster, Musical director, Marvin Hatley. Second unit director, Hal Roach, Jr. Running time, 73 minutes. Release date, June 13th, 1941. P.C.A. No. 7110. General audience classification.

CAST

Mike.....Victor McLaglen
April.....Marjorie Woodworth
Dr. Harvey North.....Dennis O'Keefe
Patsy.....Patsy Kelly
Myra.....Zasu Pitts
Ivan.....Leonid Kinskey
Lefty.....George E. Stone
Baby.....Gay Ellen Dakin
Detective.....Charles Wilson
Conductor.....John Sheehan
State Troopers.....Edgar Edwards & Eric Alden
Bartender.....Sam McDaniels

Underground

(Warner Brothers)

Anti-Nazi Melodrama

Based on recent newspaper stories of Germany's illegal short wave radio system being utilized to undermine the Hitler regime, "Underground" is concerned with the efforts of a group of people in Berlin who sacrifice all so that their truth messages will be heard. The screen adaptation is swift paced. Philip Dorn, remembered for his characterization of the sympathetic German concentration camp doctor in "Escape" is seen as the leader of the illegal radio group in a portrayal that matches his previous role in dramatic perfection.

Jeffrey Lynn, although given top billing, is seen in a more subordinate role as a maimed German officer still faithful to the Reich, and the brother of the underground radio chief. It is not until the climax that his histrionic training is revealed when in an emotional scene he realizes that he has exposed his brother's illegal operations, has sent him to the guillotine and, as a result, has his parents beaten and tortured by storm troopers.

Vincent Sherman, the director, has been given a story which itself is swift paced and of vital interest, and under his directorial guidance its transposition to the screen has retained these elements plus that of suspense which is predominant throughout. A romance between Lynn and Kaaren Verne, who makes her film debut in this production, further aids the progression of the central theme.

In a supporting role is seen Martin Kosleck who, as the cruel and ruthless Gestapo official, renders an impressive performance.

Audiences who were attracted by previous Anti-Nazi films would enjoy this latest contribution. For others, the names of Lynn and Dorn offer box office inducement.

Previewed in the Warner Brothers projection room in New York at a screening for the professional reviewers of the daily, magazine and trade press. The Fourth Estate gave the film concentrated and undivided attention—GEORGE SPIRES.

Produced and distributed by Warner Brothers. Jack L. Warner in charge of production. Directed by Vincent Sherman. Photographed by Sid Hickox, A.S.C. Art director, Charles Novi. Editor, Thomas Pratt. Sound by Charles Lang, Gowns by Damon Giffard. Makeup artist, Perc Westmore. Music by Adolph Deutsch. Musical director, Leo Forbstein. Running time, 95 minutes. Release date, June 28th, 1941. P.C.A. Certificate No. 7194. Adult audience classification.

CAST

Kurt Franken.....Jeffry Lynn
Eric Franken.....Philip Dorn
Sylvia Helmuth.....Kaaren Verne
Fraulein Gessner.....Mona Maris
Alex.....Peter Whitney
Heller.....Martin Kosleck
Dr. Franken.....Erwin Kalser
Frau Franken.....Ilka Gruning
Prof. Baumer.....Frank Reicher
Herr Director.....Egon Brecher
Herr Muller.....Ludwig Stossel
Heller's Aide.....Hans Schumm
Hoffman.....Wolfgang Zilzer
Ernst Demmler.....Roland Varno
Rolf.....Henry Brandon
Greta Rolf.....Lotte Palfi
Ella.....Lisa Golm
Otto.....Louis Arco
Gestapo.....Roland Drew

The Shepherd of the Hills

(Paramount)

Technicolor Drama

Harold Bell Wright's story of the Ozark hill country with its superstitions has been made by Paramount into a lavishly staged Technicolor production, with John Wayne, Betty Field and Harry Carey in the principal roles. The film, as produced by Jack Moss and directed by Henry Hathaway, tells the simple story of a stranger who begins a new life among the hill folk, and who later is found to be the father of the boy who has sworn to kill the parent who long before deserted his mother.

Supporting the principal trio are Beulah Bondi, James Barton, Samuel S. Hinds, Marporie Main, Ward Bond, Marc Lawrence, John Qualen, Fuzzy Knight, Tom Fadden, Olin Howland, Dorothy Adams, Virita Campbell and Fern Emmett.

Reminiscent of "The Trail of the Lonesome Pine," whose grosses Paramount hopes will be equalled or surpassed by this, "The Shepherd of the Hills" is told slowly, at times straining credulity and leaving loopholes in the narrative.

Outstanding in the cast is Carey, whose portrayal of the title role marks his 33rd year in motion pictures. Wayne has the role of the leader of the moonshiners, all of whom believe they are "hexed" by the desertion of the young

(*Continued from opposite page*)
man's mother by his father. Miss Field as the girl who first spots the resemblance between the father and the son is most effective as the backwoods gamin.

Previewed in a studio projection room where a press and professional audience acted as though they expected more.—V. K.

Produced and distributed by Paramount. Produced by Jack Moss. Directed by Henry Hathaway. Based on the novel by Harold Bell Wright. Photographed by Charles Lang, Jr., and W. Howard Greene. Color art director, Natalie Kalmus. Associate, Henry Jaffa. Art direction by Hans Dreier and Roland Anderson. Edited by Ellsworth Hoagland. Assistant director, "Dink" Templeton. P.C.A. Certificate No. 6693. Running time, when seen in Hollywood, 95 minutes. Release date, July 18, 1941. General audience classification.

CAST

Young Matt.....John Wayne
Sammy Lane.....Betty Field
Daniel Howitt.....Harry Carey
Aunt Mollie.....Beulah Bondi
Old Matt.....James Barton
Andy Beeler.....Samuel S. Hinds
Granny Becky.....Marjorie Main
Wash Gibbs.....Ward Bond
Pete.....Marc Lawrence
Coot.....John Qualen
Mr. Palestrom.....Fuzzy Knight
Jim Lane.....Tom Fadden
Corky.....Olin Howland
Elvy.....Dorothy Adams
Baby.....Virita Campbell
Mrs. Palestrom.....Fern Emmett

San Antonio Rose

(Universal)

Amusement to Music

Few pictures of comparable length and budget impart amusement equivalent in quantity or consistency to that provided by this 63-minute exercise in the realm of humor and song. Never highbrow, glamorous or pretentious in either department, the picture hits a fast stride as to action and a popular level as to music and stays in the groove from beginning to end.

Having to do with experiences of a dance band and a sister act precipitated into proprietorship of a night club, the story serves well enough as framework on which to append nine song numbers full of snap and charm. Most of these are sung by the Merry Macs including the highly exploitable "Hut Sut Songs." Also notably active vocally is Jane Frazee, who works with and without the mace, and Robert Paige, romantic lead seen as leader of the band.

In contrast to more elaborate and less effective musicals, this one merely sends the talent to the microphone directly and often and lets the singing occur. It's a technique with much to recommend it.

Outstanding on the comedy side is Shemp Howard, lately seen in just about every picture from the Universal studio, who gets in this one a chance to work out and takes full advantage of it. Lon Chaney, Jr., cast as a bumbling muscle man, displays an unsuspected comedy talent alongside. Eve Arden contributes a telling performance as a night club entertainer who knows her way around.

Direction by Charles Lamont keeps events flowing smoothly and extracts full value from his material.

Production by Ken Goldsmith, whose "Hit the Road," reviewed in this edition, bears no kinship whatever to this production, is a credit to his ability and his craft.

Previewed at the Alexander Theatre, Glendale, where it kept a preview-satiated audience manifestly entertained throughout.—W. R. W.

Produced and released by Universal Pictures. Associate producer, Ken Goldsmith. Director, Charles Lamont. Photographer, Stanley Cortez. Art director, Jack Otterson. Costumes by Vera West. Film editor, Milton Carruth. Sound supervisor, Bernard B. Brown. Sound recorder, Charles Carroll. Assistant director, Joseph McDonough. Unit publicity writer, Ray Hoadley. P.C.A. No. 7466. Running time, when seen in Hollywood, 63 minutes. Release date, June 20, 1941. General audience classification.

CAST

Hope Holloway.....Jane Frazee
Con Conway.....Robert Paige
Jigsaw Kennedy.....Lon Chaney, Jr.
Gabriel Trent.....Eve Arden
Benny the Bounce.....Shemp Howard
Willoughby.....Richard Lane
Ferris.....Louis Alberni
The Merry Macs.....Themselves

SHORT PRODUCT PLAYING BROADWAY

Week of June 14

CAPITOL

Yosemite, the Magnificent.. MGM
Coffins on Wheels..... MGM
Aeronautics..... MGM
Feature: Love Crazy ..... MGM

CRITERION

Unusual Occupations, No. 6. Paramount
Farm Frolics ..... Vitaphone
Feature: In the Navy..... Universal

MUSIC HALL

China Fights Back (March of Time, No. 11)..... RKO Radio
Feature: Sunny ..... RKO Radio

PARAMOUNT

No Shorts
Feature: One Night in Lisbon Paramount

RIALTO

Cheerio, My Dears..... 20th Cent.-Fox
Diving Demons ..... Paramount
Nurse Mates ..... Paramount
Feature: Saint's Vacation ... RKO Radio

ROXY

Empire in Exile..... 20th Cent.-Fox
What Happens at Night... 20th Cent.-Fox
Feature: Man Hunt..... 20th Cent.-Fox

STRAND

The Trial of Mr. Wolf..... Vitaphone
It Happened on Rollers.... Vitaphone
Throwing a Party..... Vitaphone
Feature: Out of the Fog... W.B.-F.N.

The Parson of Panamint

(Paramount)

Man of the Cloth vs. Greed

This latest Harry Sherman production comes to a world at war as did the first film version of the Peter B. Kyne novel, made by Pallas-Paramount in 1916, and starring Dustin Farnum.

Here Phillip Terry plays the part of the young parson, who reaches a western town in the 1890's and tries to instill a spirit of brotherly love among its inhabitants, only to find that their greed for gold has shut them off from communication with other values. Ellen Drew enacts a dance hall girl in love with the parson. Charlie Ruggles, in his first completely serious screen role, is seen as the mayor and founder of Panamint, disgusted with the town's allegedly "respectable" leading citizens. The story is told through the familiar flashback technique, opening and closing with Ruggles' reminiscences about Panamint, now a "ghost town," ruined by its own greed.

In the film's action filled climax, the story takes on the quality of allegory in contrast to earlier portions of the narrative, related in a particularized and straight forward narrative form.

Four songs in the mood of the time, and the hymn, "Rock of Ages," are sung by Miss Drew.

Seen in studio projection room.—WALTER SELDEN.

Distributed by Paramount. Produced by Harry Sherman. Directed by William McGann. Based on the novel by Peter B. Kyne. Art director, Ralph Berger. Edited by Carrol Lewis. Sound by Charles Althouse. Photographed by Russell Harlan. P.C.A. Certificate No. 7387. Running time, 84 minutes. Release date, June 27, 1941. General audience classification.

CAST

Chuckawalla Bill Redfield.....Charlie Ruggles
Mary Mallory.....Ellen Drew
Reverend Philip Pharo.....Phil Terry
Bud Deming.....Joseph Schildkraut
Jonathan Randall.....Porter Hall
Judge Arnold Mason.....Henry Kolker
Mrs. Tweedy.....Janet Beecher
Jake Crabapple.....Clem Bevans
Chappie Ellerton.....Douglas Fowley
Jake Waldren.....Paul Hurst
Joaquin.....Frank Puglia
Sheriff Nickerson.....Minor Watson

Nevada City

(Republic)

Western

Along about the 1860's there was trouble in the west between the stagecoach lines and the new-fangled iron-horses that puffed along on rails. One of those factional fights is singled out here for Roy Rogers to straighten out. Roy does just that, but not before he and the others concerned in the story engage in the usual western prerequisites.

Supporting Roy are George "Gabby" Hayes, the engaging comedian who is a fixture in this series; Sally Payne, who has appeared in comedy roles in Metro-Goldwyn-Mayer short subjects, and here plays a combination comedienne-heroine; Billy Lee, a youngster who does a bang-up job, and Fred Kohler, Jr., the villain of the story, and, incidentally, becoming more and more a chip off the old block.

The Morrison and Lidell Stage Company is an established company. The California Central Railroad is a-building. When the stage company's coaches and relay stations are burned, it appears that the railroad company is behind the burnings. Roy, however, doesn't believe that the railroad president, "Mark Benton" (Joseph Crehan) is that kind of a man. Roy gets himself heartily disliked by both sides before he is able to prove that an unscrupulous financier is playing the companies one against the other so that he can step in and pick up the pieces.

Songs include "Lonely Hills," "Prairie Serenade" and "Stars Over the Prairie."

Reviewed in a projection room in New York. —PAUL C. MOONEY, JR.

Produced and distributed by Republic. Associate producer-director, Joseph Kane. Production manager, Al Wilson. Photographed by William Nobles. Editor, Les Orlebeck. Musical director, Cy Feuer. P. C. A. Certificate No. 7360. Running time, 58 minutes. Release date, June 20, 1941. General audience classification.

CAST

Jeff Connor.....Roy Rogers
"Gabby" Chapman.....George "Gabby" Hayes
Jo Morrison.....Sally Payne
Hank Lidell.....George Cleveland
Chick.....Billy Lee
Mark Benton.....Joseph Crehan
Black Bart.....Fred Kohler, Jr.
Norton.....Pierre Watkin
Pat Daley.....Jack Ingram

Poland Forever

(World Pictures)

Documentary

Here is Poland before the war—the scenic highlights, the industries and pleasantries; during the invasion—the bombings, the terror, the siege of Warsaw and the refugees; and now—the armed forces of "Free Poland" fighting back. It is timely and stirring. The scenes of the bombings and the on-rush of the Nazi war machine, although depicted in newsreels, gains immeasurably in emotion when preceded by the peaceful scenes of a Poland before the war. But the very fact that it is about war and suffering makes it a subject of grimness. Running time, 20 minutes.

We Americans

(Pathe-FHA)

Government Documentary

Produced by RKO Pathe for the motion picture division of the Federal Housing Administration, "We Americans" is a one-reel color production of the work accomplished by the FHA. Using as a basis a simple plot of a young married couple who find lasting happiness in a modern home with all the up-to-date appliances made possible through an FHA loan. With Frank Craven, stage and screen star, in the starring role and off screen commentator the subject is entertaining and heart warming. —Running time, ten minutes.

THE HOLLYWOOD SCENE

Still Going Up

Production continued to rise this week. Although 10 films were finished, one less than last week, 14 were started, two more than in the preceding period, and four more were shooting, for a total of 45 before the cameras.

Being prepared were 37, four more than in the previous stanza, and 90 were being edited, an increase of eight.

The week's tabulation:

COMPLETED

COLUMBIA
Our Wife
KORDA (UA)
Lydia
MONOGRAM
City Limits
RKO
Devil and Daniel Webster
Mexican Spitfire's Baby
SMALL (UA)
International Lady
REPUBLIC
Under Fiesta Stars
UNIVERSAL
The Masked Caballero
Mob Town
Raiders of the Dust

STARTED

COLUMBIA
Blonde from Singapore
MGM
Untitled Kildare
Chocolate Soldier
Whistling in the Dark
Untitled Garbo
MONOGRAM
Rough Riders
Deadly Game
WANGER (UA)
Sundown
RKO
Weekend for Three
20TH-FOX
How Green Was My Valley
We Go Fast
Man at Large
Riders of the Purple Sage
WARNERS
New Orleans Blues

SHOOTING

COLUMBIA
The Medico Rides Texas
Ladies in Retirement
You'll Never Get Rich
Woman of Desire
GOLDWYN (RKO)
The Little Foxes
MGM
Honky Tonk
Young Americans
The Yearling
Untitled Andy Hardy
Smilin' Through
Ringside Maizie
MONOGRAM
Fugitive Valley
PARAMOUNT
Reap the Wild Wind
Timber Wolves
Bahama Passage
Sullivan's Travels
RKO
Look Who's Laughing
REPUBLIC
Ice-Capades
ROACH (UA)
Niagara Falls
20TH-FOX
Marry the Boss' Daughter
Yank in the R. A. F.
Charley's Aunt
Wild Geese Calling
UNIVERSAL
Almost An Angel
This Woman Is Mine
WARNERS
Nine Lives Are Not Enough
The Maltese Falcon
Navy Blues
The Smiling Ghost
Law of the Tropics

No short subjects were started or completed.

▽

Hollywood awarded new acting and directorial contracts, or extended present agreements, to the number of 12 during the last fortnight.

Leading numerically was Metro-Goldwyn-Mayer, with 50 per cent of the total; five to players, one to a director. The latter, an extension, was given David Miller, following his work on "Billy the Kid." This was Miller's first feature assignment, his work having formerly been in the short subjects department.

Conrad Veidt, Maureen O'Sullivan, Fay Holden, Virginia Gray and Lew Ayres were all given new contracts to supplant or extend present commitments with MGM.

At Warners, James Stephenson was given a new term contract, as was director A. Edward Sutherland. The former will next appear in "Kings Row," and the latter is working on "Nine Lives Are Not Enough."

Bob Hope, who has just finished work in "Nothing But the Truth," has been signed to a new long term deal by Paramount, and will star in "Louisiana Purchase."

Universal has renewed the contract it has with Robert Stack, who starts his third year with that studio.

Director Eugene Forde has been given a new one-year directorial pact by Twentieth Century-Fox.

At RKO Radio, a contract has been given Ann Burr, who was the leading lady in the Orson Welles presentation of the stage play "Native Son." This marks the fifth contract awarded by RKO to actors first cast by Welles. The others have been Dorothy Comingore, Ruth Warrick, Joseph Cotten and Ray Collins, all of whom appeared in "Citizen Kane."

John M. Stahl has signed a producer-director deal for two years, with Twentieth Century-Fox. His first film will be "Another Spring" based on the H. M. Thornman novel.

"THE IRON CLAW" STRIKES AGAIN

If there's advantage to be had in remaking popular feature films, reasoned Larry Darmour, why shouldn't the same principle apply to serials?

Reasoning which wise, this week Monday saw cameras starting to photograph, for Producer Darmour, a modernized version of "The Iron Claw," memorable among the serials of that day when not only the kiddies but also parents and grand-parents found it barely possible to wait seven days for local arrival of the next chapter in the hair-raiser of the screen.

Principal star in the new version, which James Horne is directing, is Charley Quigley, the support including Walter Sande, Joyce Bryant, Forrest Taylor, Hal Price, Paul Ellis, Marion Sais, Frank La Rue, Norman Willis, John Beck and Lee Sargent.

(Hollywood Scene's candidate for next re-make in the serial field is "Million Dollar Mystery". What's yours?)

Boom Town

One of the busiest, if not the busiest, summers in Hollywood production history is shaping up at present. As the returns recording present activities, and the forecasts of future commitments continue to roll in, it is evident that there will be no dearth of pictures for early-season selling.

This week Warners announced that 54 writers have been assigned to 38 screen plays, coincident with the scheduling of 13 features for July production. This marks a new record for the studio.

Ten features and a serial are now in various stages of editing at Columbia, the result of that company's intensive production drive during May, when an all-time high was reached. And a few blocks south on Gower Street, RKO-Radio has nine films in its cutting room, three before the cameras and two more ready to start this month, which puts its further ahead of its new season schedule than ever before in its history.

Continuing its recent heavy production schedule, which is slated to bring in 18 completed pictures by July 1st, Paramount will start five during that month, as well as having put four before the cameras during June. Of these, one in each month is in Technicolor; C. B. De Mille's "Reap the Wild Wind," which started this week, and "Louisiana Purchase," set to go July 7th. Additionally, between now and mid-November, Paramount has scheduled definite starting dates for 33 features.

At Universal, work is continuing on six features, and an equal number are being readied to start within the next fortnight. Monogram has slated six more pictures for the remainder of this month.

▽

Roy Jones has been signed to a new four-year pact as head of the Universal still department in Hollywood. Mr. Jones, who has been with the company for ten years, won first prize at the first annual still photographers' show of the Academy of Motion Picture Arts and Sciences.

▽

Miss Mary Pickford has accepted chairmanship of the Hollywood Women's Division of United China Relief and is gathering a group of the film capital's leading women stars to participate in a campaign among the stars and studio employes.

▽

Eddie Albert, former Warner player, and Irving Applebaum, independent producer, have formed a company to produce "Treasure Hunt" in which the actor will star.

▽

Republic has announced the special release this month of Richard Llewellyn's "Poison Pen." The film, taken from a story by the author of "How Green Was My Valley," stars Flora Robson.

U.A. STARTS REGIONALS NEXT WEEK WARNERS' HINTS DUAL SALES POLICY

Sears Expects Single Sales In Important Situations and Blocks - of - Five for Others; Convention Is Set for July

Product and policy commitments for 1941-42 this week reached the half-way mark and moved quickly into the second half of pre-seasonal fabrication of what a new year's product supply might look like and the manner and method of offering it for sale and playing to the exhibitor customers.

RKO's sales convention, in New York, opening Monday, brought forth an announcement of from 40 to 45 features for the new season, titles of which appear on pages 29 and 30, along with other convention reports.

On Tuesday, United Artists announced that it would be the sixth distributor to have studio and distribution management meet with sales forces to lay down a season's program.

Warners Will Sell Singly, Says Sears

Meanwhile, Warners, still to meet, was considering selling under the decree by the method of single sales for large spots, and blocks of five for smaller ones.

In some of the more important situations, Warners will sell films singly, Gradwell A. Sears, the company's vice-president in charge of sales, said last weekend in Hollywood, where he has been conferring on new product plans. In other situations, it will, of course, adhere to the blocks of five selling method prescribed by the consent decree, he added.

"There is no particular advantage in either method as I see it," he said.

Regarding extension of single picture selling to smaller situations, Mr. Sears said it was impractical.

He declared the time and site of the company's sales convention had been decided and would be disclosed in New York probably before the week's end.

It was unofficially reported at the New York home office on Wednesday, after Mr. Sears' return, that the Warner convention would be held the last week of July, probably in a mid-west city; and that a Canadian sales convention might also be held, separately.

With the designation of "Dive Bombers" for August 30th release, the 1940-41 program will be completed, Mr. Sears said. The complete list of July-August releases follows:

July 5: "Kisses for Breakfast," with Dennis Morgan, Jane Wyatt and Shirley Ross.

July 12: "The Bride Came C. O. D.," with Bette Davis and James Cagney.

July 19: "Bullets for O'Hara," with Joan Perry and Roger Pryor.

July 26: "Bad Men of Missouri," with Dennis Morgan, Jane Wyman, Wayne Morris and Victor Jory.

August 2: "Three Sons O'Guns," with Wayne Morris, Tom Brown, William T. Orr, Marjorie Rambeau and Irene Rich.

August 9: "Manpower," with Edward G. Robinson, Marlene Dietrich, George Raft, Alan Hale and Frank McHugh.

August 23: "Highway West," with Brenda Marshall, Olympe Bradna and Arthur Kennedy.

August 30: "Dive Bomber," with Errol Flynn, Fred MacMurray, Ralph Bellamy, Robert Armstrong, Allen Jenkins, Alexis Smith and Regis Toomey.

PROBE REVIVAL OF "DEALERS IN DEATH"

Los Angeles investigators for the Dies Congressional Committee investigating un-American activities this week began a probe into the Institute of Universal Research and Administration, which is making use of a film, made in 1934, called "Dealers in Death," an expose of munitions makers' profits.

The Institute, an organization described as extremely pacifist, is obtaining members through the distribution of leaflets in automobiles and elsewhere, inviting persons alarmed at the possibilities of war involving the United States to showings of the film. After the film is shown, the audience is asked to join the organization by paying $20, which entitles them to 12 hours of training which will then enable them to become instructors in the movement, "making from $100 to $300 weekly."

Monroe Shaff, who produced the film and who now is a Hollywood writer, has not authorized the use of the film by the organization, which is being kept secret as to officers and membership.

Paramount Holds Canadian Meeting

Barney Balaban, president of Paramount Pictures, stressed the importance of films in current affairs, in an address which was a feature of the opening day, Monday, of the company's first Canadian sales convention. The convention was at the Royal York Hotel, Toronto, and continued through Wednesday.

On the first day, more than 100 exhibitors from adjacent parts of Canada were the company's guests at a luncheon. Among the prominent exhibitors present were: J. J. Fitzgibbons, new head of Famous Players Canadian Corporation; Nicholas Ganetakos, of the United Theatres, Montreal; Jules and Herb Allen, Toronto; Morris Milligan, Hamilton; Simon Moretsky, Windsor, and Jack Ward, Niagara Falls.

Other speakers were Austin Keough, general counsel, who discussed the consent decree's effect upon Canada, predicting better product as a result; Neil Agnew, sales manager, who discussed new product; Oscar Morgan, short subjects manager, who outlined the company's new and larger shorts program; Robert Gilham, advertising and publicity director, who noted advertising's role in selling films.

They were introduced by Del Goodman, Canadian sales manager.

The first day's business was concluded by a screening of the new Bob Hope comedy, "Caught in the Draft," and some short subjects.

Tuesday and Wednesday were devoted to new season product, and selling plans. There was a screening Tuesday evening of "Skylark."

Other pictures discussed at the meeting, it is reported, were: "Sullivan's Travels," the new Preston Sturges' film; "Birth of the Blues," the Bing Crosby-Mary Martin film; "Bahama Passage," with Madeleine Carroll and Sterling Hayden; "Nothing but the Truth," with Bob Hope, and "Among the Living." Dorothy Lamour and Jon Hall are starred in "Aloma of the South Seas," produced in Technicolor.

Meanwhile, the company is continuing its heavy production schedule, with five pictures to begin work in July, and 18 pictures to have been completed by July 1st. The pictures to be filmed in July are "Louisiana Purchase," "Take a Letter, Darling," "Sing a Song of Homicide," "Mrs. Aldrich's Boy," and "American Empire."

United Artists Begins Regionals on Monday

United Artists will hold the first of five district sales meetings in New York City next Monday and Tuesday. They will be presided over by Arthur W. Kelly, vice-president in charge of sales, assisted by Harry L. Gold, vice-president and eastern sales manager, and Haskell M. Masters, western sales manager.

The other meetings will be held in New Orleans, Cincinnati, Chicago, and San Francisco.

Personnel to attend the New York meeting will be from the Boston, New York, Philadelphia, Washington, Buffalo, and New Haven offices; to attend the New Orleans meeting, June 26th and 27th, from the Atlanta, Dallas, Charlotte, and New Orleans offices. The Cincinnati meeting will occur June 29th and 30th, with men from the office in that city, in Indianapolis, Cleveland, and Pittsburgh; the Chicago meeting will be on June 30th, July 1st and 2nd, and will comprise persons from the offices in that city, the Canadian office, and the offices in Denver, Detroit, Kansas City, Milwaukee, Minneapolis, Omaha, and St. Louis.

The final district meeting will be July 7th and 8th, San Francisco, with sales people from that city, Los Angeles, Salt Lake City, and Seattle.

Walter Wanger, producer for United Artists, on Tuesday announced signing of Ernst Lubitsch as director, and the acquisition of screen rights to an original melodrama-comedy, written by Melchior Lengyel and Mr. Lubitsch.

Republic Reports New Circuit Deals

Republic Pictures has closed for its entire 1941-42 program with the Publix-Great States Theatres, of 58 houses in Illinois and Indiana.

It also negotiated a contract for the same product with the Essaness circuit of Chicago, with 27 theatres.

Additionally, the film company has signed with the S. J. Gregory circuit, operating 18 theatres in Indiana and Illinois.

James R. Grainger, president, was in New York briefly the beginning of the week, leaving hurriedly for product negotiations in Dallas, Oklahoma City, St. Louis, and Detroit.

Twentieth Century-Fox last week signed John M. Stahl to a producing-directing contract, and he will report at the lot as soon as he finishes his current assignment for Columbia, "Our Wife."

With four June releases and two of four scheduled for July release already completed, Producers Releasing Corporation is ahead of schedule, it reported Monday. The June releases are "Paper Bullets," "Texas Marshal," "Criminals Within," "Double Cross." The two July releases completed are "Desperate Cargo" and "Gambling Daughters." The two other July releases are "Billy the Kid in Santa Fe" and "The Lone Rider."

Other pictures in preparation are "Reg'lar Fellers" and "Mr. Celebrity."

DAILY TELEVISION READY, BUT FOR WHOM, WITH WHAT IS A QUESTION

Adjustment of Receiving Sets to New Standards and Bands Stumbling Block; Manufacture Delayed by Defense Needs

Regular daily television will be on the air starting July 1st, at least 30 hours a week in the New York area, in accord with the edict of the Federal Communications Commission which approved commercial television following hearings in mid-March. At the 11th hour however, just what the programs will be, who will see them, and how, remains a question.

At least two New York stations are ready to start their television program on July 1st. Others will be on the air as soon as they can complete transmitter installations and set up a program department.

Most of the programs to be televised on July 1st and afterwards appear destined, at present, to bloom unseen. Only a few of the estimated 3,500 to 4,000 television receivers in the New York metropolitan area are adapted to the new standards and channels decreed by the FCC for commercial operation. Each receiver must be readjusted to increase the line definition from 441 to 525, to receive frequency modulation sound signals, and cover the widened range of channels to which licensed stations have been assigned.

Manufacture Delayed

Prospects for large scale manufacture of new television receivers, and the launching of an extensive sales campaign to popularize them appear slim. Defense demands on radio manufacturers are likely to preclude any large scale television expansion until after the national emergency, according to experts in the field. Meanwhile both broadcasters and manufacturers say they will comply as far as resources allow with the FCC order for immediate commercial television. The Radio Manufacturers Association at its convention in Chicago last week was pessimistic about television development now.

Commercial sponsorship of the initial television programs appears unlikely. The larger stations report that the sponsors of some of their regular radio programs, department stores, and a few national advertising agencies have dickered for quotations on television rates and program material. No contracts have been signed however, and not much hope is held of obtaining large-scale sponsorship until audiences have been built up through good sustaining program material and high-pressure sales promotion of receiving equipment.

Material for sustaining programs is meanwhile giving the program directors of television stations a persistent headache. Talent scouts are knee-deep in auditions at all of the major television studios, interviewing everyone from news commentators to acrobats and bicycle clowns. Dramatic programs, with doubling eliminated by the visual nature of the programs are expected to require large additions to rosters of radio actors.

Films will supply a sizeable portion of the television programs, in some instances as much as fifty per cent, but again the product supply is limited by the reluctance of motion picture companies to release their product for air use, by difficulties over ASCAP music licenses, and by the shortage of quality product produced outside the organized motion picture industry.

Theatre television, utilizing one of the several large screen methods demonstrated within the past few months is also biding its time in an "up in the air" state. The Radio Corporation of America reports that it is still negotiating sales of its $30,000 large-screen apparatus for both independent houses and circuits. The Rialto theatre, New York, has installed the Scophony equipment brought from London and will start tests next week. Meanwhile a new "little theatre" television project was announced in New York by a British promoter.

NBC Asks New Licenses

The National Broadcasting Company operator of W2XBS, atop the Empire State building, New York, announces that it is ready for July 1st operation. The station has been on the air experimentally since 1936. How much of the 15 hours a week scheduled program material will be commercially sponsored was not revealed in preliminary announcements. To meet the FCC rulings broadcasts will be transmitted on a minimum weekly schedule between 6 and 11 P.M. for at least six days a week. Meanwhile NBC gave the first indication of what the inaugural programs will include.

The Radio Corporation of America, manufacturer of receivers, and co-sponsor with NBC of experimental broadcasting announces that it will adjust its television receivers to new standards without charge. The project is an extensive one however, and engineers predict that home sets will have to be returned to the factory for adjustment. Estimates of the cost run as high as $50 per set. The work will be sandwiched between regular RCA operations, and officials would make no guess as to how long, with defense work on the prior list, the readjustment of the several thousand sets in the New York area alone would take.

RCA has also asked permission from the FCC to set up television stations at New York and Washington. A construction permit has already been granted to NBC for F3XNB in Washington. The FCC has been asked to extend the permit to cover commercial operation. The station is scheduled for completion in November and for commercial operation in March 1942.

Sets Miss Columbia

Columbia Broadcasting System, busy at its television headquarters in the Grand Central Terminal, New York, with program preparations and engineering work intends to be on the air July 1st from its transmitter atop the Chrysler building. Its lot is the unhappiest of all the telecasters however in respect to being seen and heard by existing receivers.

Under the FCC order assigning channels CBS resumes operation on Channel No. 2, formerly held by the U. S. Army. None of the home sets now in use are equipped to dial this waveband. CBS however asserts that it will be on the air anyway, and expects manufacturers to make adjustments in the receivers. Program preparations at CBS are under the direction of Adrian Murphy, director of the television division and Gilbert Seldes, program director.

DuMont Ready Later

DuMont television, linked closely with Paramount Pictures Corp. will not be on the air with 15 hour per week commercial programs until later in the summer. Work is still underway on its New York transmitter at 515 Madison Avenue and no commercial programs will begin until it has been thoroughly tested. Auditions and talent rehearsals are continuing however under the direction of William Baltin, program chief.

The DuMont Laboratories at Passaic and its sales organization in New York are completing arrangements to adapt outstanding receivers to new standards. Under the guarantee with which the sets were sold the company will make all necessary changes without charge. The sets however will have to be returned to the Passaic laboratories. There the company is completing work on new factory space, to be ready for occupancy next week. Defense contracts again hold prior call on DuMont workers and materials but the company is hopeful of adjusting old sets and launching a new manufacturing program within a few weeks.

Film is expected to play a large part in the DuMont programs. Paramount newsreels and the parent Paramount Pictures Corp. are reported surveying their news and studio product for reels which may be adapted to air use. It is held not unlikely that Paramount will make special film subjects for the television subsidiary.

Defense Curbs Production

Very slight interest in the immediate production of television receivers and frequency modulation sets was evident among members of the Radio Manufacturers Association at their annual convention at the Stevens Hotel, Chicago, on June 10th.

With a material shortage facing them and a scarcity of machine tools, the manufacturers are not tooling up for new products, according to Bond Geddes, executive vice-president of the RMA.

"Metal shortages caused by the defense program and tube materials, which will soon be hard to get, preclude any great development of television in the coming year", said Mr. Geddes, "and I see no enlargement of the frequency modulation broadcasts because of the transmitter situation, the building of which requires large quantities of steel, manganese, mica,

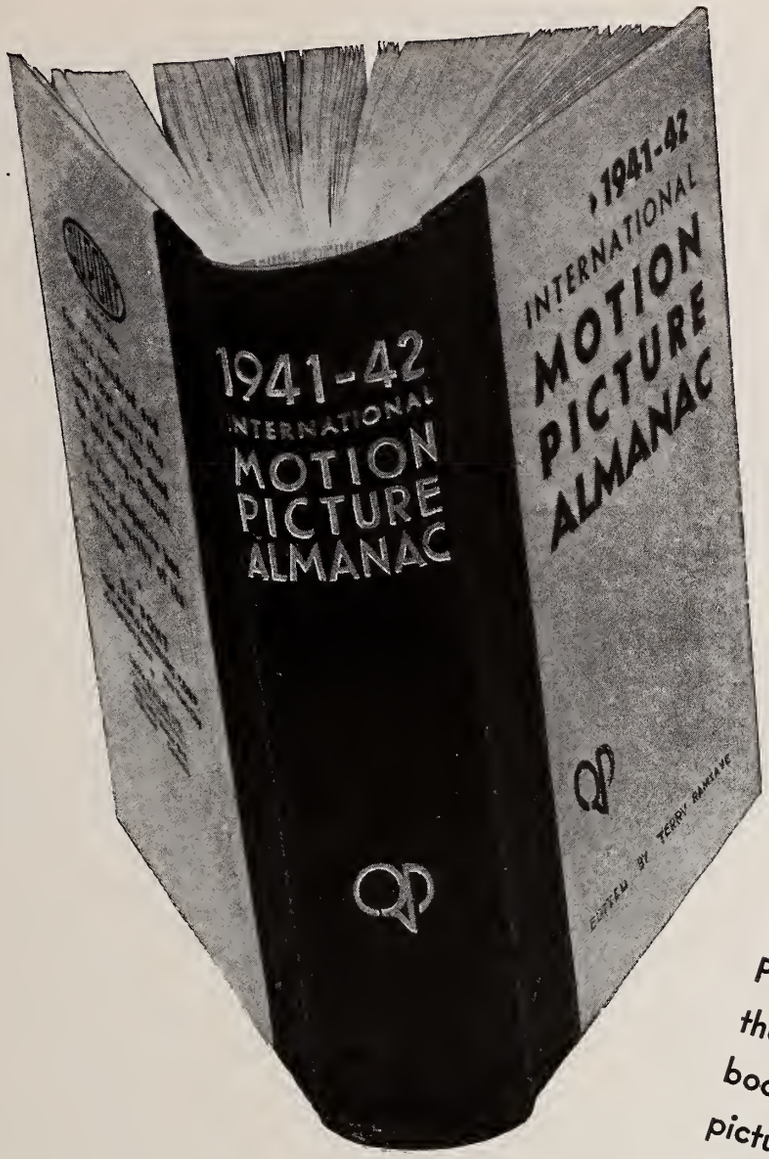
(Continued on page 44)

UNIONS DISCLAIM TELEVISION FIGHT

Locals in Chicago, of the IATSE, and the International Brotherhood of Electrical Workers, have denied reports of friction over installation of television equipment in theatres—reports which began when work was stopped on installation of a machine in the Balaban and Katz Chicago Theatre.

The circuit claimed the machine was for exploitation purposes, not air use, and that its complete installation was for their decision, at a time when such would draw most business to the house; and, consequently, no dispute existed between the circuit and the unions.

A similar disclaimer of union friction was issued by Robert P. Brooks, Business agent of the electrical workers, Local, Number 2, who added: "We are not interested until it (television) gets going commercially and the subject hasn't come up yet."



Edited by
TERRY RAMSAYE

The 1941-42 International Motion Picture Almanac will be out when the new show year begins . . . the book of facts about the motion picture industry . . . a summary of the "picture year" of 1940-41 . . . full information about the season of 1941-42. Now in preparation.

INTERNATIONAL MOTION PICTURE ALMANAC

RESERVE YOUR COPY NOW

THEATRE TELEVISION PROBLEMS GROW

(*Continued from page* 42)
aluminum and other metals on the priorities list."

James S. Knowlson, president of the RMA, in his address to the members said, "Although the FCC has given television the 'green-light' and approved the standard for commercialization, it does not mean a great deal, so far as immediate television business is concerned, but it does put television development in the place where you can all go ahead with the confidence that when we return to times of peace this field will be open, and I hardly need say that, in the opinion of most of us, television is going to be a service that outrivals radio."

It was the opinion of Mr. Geddes that as far as RMA members were concerned there would be little or no production of television sets in the coming year, despite the start of commercial operations on July 1st.

The RMA includes all the principal manufacturers of television equipment. At the Chicago meeting they voted to continue through RMA research and engineering committees the work of standardization launched originally by the National Television Standards Committee. A sub-committee of the RMA will continue the study of color television. Dr. Peter Goldmark, head of the CBS television research division is chairman.

Report Technical Progress

Major progress in the development of pickup and broadcasting methods has been reported in recent months. Both CBS and NBC have worked out new systems of lighting television stages. The CBS method utilizes a hanging bank of fluorescent lamps and is said to completely eliminate the overheating and high power consumption of early illumination for the television cameras.

DuMont Laboratories recently announced a new electronic view finder for television cameras. The device permits the cameraman to see the video image, transferred to the cathone ray tube of the finder, in exactly the same form in which it is broadcast. Hitherto there had been discrepancy between the optical view finder's image and the broadcast picture. Cameramen had to reply on distant monitors for correction of the video signal. Controls on the electronic view finder now permit instant adjustment of focus, brightness, video gain and image size.

DuMont has also developed a new 12 unit portable transmitter unit to facilitate remote pickup of television events. The equipment is standardized in protecting cabinets and can be packed into a normal sedan. It includes single iconoscope camera, power unit, rectifiers, film scanner, and control equipment.

Theatre Television Delayed

Theatre television remains in a stage presently characterized by many "ifs." According to exhibitors the largest "if" is the cost of theatre receivers now on the market. Also in the "if" class is the availability of product for large screen exhibition at a profitable admission price. Sports events are generally conceded to offer the best immediate program source. They however are conditioned by a capital "if" which includes all the problems of royalty arrangements with the sports promoters, transmission by a television product corporation and the ultimate amount which the public will pay for theatre television.

To determine the latter RCA, following its recent telecast of a Brooklyn-Dodgers—Philadelphia baseball game to a "cross section" audience at the New Yorker theatre, New York, passed out questionnaires asking how much audiences would be willing to pay for sports events, plays or news programs. Thomas F. Joyce, vice-president in charge of television, reported that the replies "were unexpectedly high, and very encouraging." He said a large percentage of the audience, which included soldiers, sailors, and youths, some baseball fans, some not, replied to the query. Prices which they expressed willingness to pay ranged from 50 cents to $2.00. The average he said compared favorably with first run motion picture admissions in the New York area.

At New York DuMont officials admitted that they were "very interested" in the possibility of theatre equipment use. The specific nature of DuMont plans was not revealed however. A spokesman classed them as "very tentative, until we see how extensive defense demands become."

B. & K. Asks Extension

Progress is being made slowly but definitely at the Balaban & Katz television station W9XBK, Chicago, according to W. C. Eddy, who is in charge. Although equipment is still incomplete it is hoped that materials will be delivered so that the station will be operating on a commercial basis on or before the expiration of the construction permit in September, Balaban and Katz is affiliated with Paramount, which in turn controls DuMont operations.

Meanwhile the station is telecasting experimentally each day for 15 to 30 minutes mostly to simplify studio technique and to train personnel. Programs are not designed for entertainment purposes. A new method of studio lighting has been developed using less than 800 foot candles incandescent light. Image being used at present is 525 lines, 30 frames per second interlaced. In the extensive engineering program planned, Mr. Eddy has the assistance of A. H. Brolly, chief engineer, and Reinald Werrenrath.

Second New York Theatre

Jack Davis, English exhibitor, will open the second television theatre promised for New York. He followed Arthur Mayer's recent announcement of large screen television for the Rialto theatre, with a statement that he had leased the Little Carnegie Playhouse on 57th St. for ten years and will convert it into a newsreel and television theatre. The house recently ended its 13th season as an "art cinema" specializing in foreign films.

Mr. Davis, who was managing director of the British newsreel theatre chain known as the Monseigneurs, operators of 12 houses in London and Scotland, is financed by American capital. He plans to reconstruct the Little Carnegie into an intimate, "club-like" theatre, seating 400 or 450 persons comfortably, providing spacious restrooms, reading and writing rooms, and light refreshments, all for a 25c admission price.

The English theatre director when interviewed last week about his plans for the 57th Street theatre, said he would install either Scophony or RCA equipment. The London television theatre, built in 1939, was equipped with the Scophony system.

According to Mr. Davis, television for cinema houses "is bristling with difficulties. First, one must get the right to enlarge television pictures. Next, you must get permission from the people who own the land on which an event takes place, to screen it, and third, you must get permission from the promoters of the event."

At the time of the Boon-Danaher fight in England in 1939, Mr. Davis' theatre, the New Monseigneur Cinema in London was opened to the public for the first time. Before the promotors of the fight would give him permission to televize the event, Mr. Davis "had to make a deal."

As far as television in the United States is concerned, Mr. Davis doesn't "believe that the government will allow television to be restricted to any one particular group. However, there's nothing to prevent a chain of theatres, like Loew's or RKO, for example, from getting in touch with a promoter of a popular high-publicized event and arranging with them for exclusive showing of that event. In effect, the highest bidder, of course, can set such a deal."

Mr. Davis admits plans to run pictures televising prize fights or other sports events, must include arrangements with promoters to reunit a percentage of theatre receipts.

"But", according to Mr. Davis, "after television has been launched, the revenue derived from the small set users will far exceed theatre revenues."

He declared that the sale of home television sets was greatly increased in London and its metropolitan area right after the Boon-Danaher fight. He believes that a similar event in America will result in the sudden upswing of sales here.

At present, he is negotiating with the British Ministry of Information for permission to run British newsreels and documentary films at the Little Carnegie, but, he explained, "conscientious effort will be made to avoid propaganda films."

Test Longest Coaxial Cable

Engineers of the American Telephone and Telegraph Company this week reported the conclusion of experiments with long distance transmission of television signals over an 800 mile coaxial cable loop between Minneapolis and Stevens Point, Wisc. The tests, they said, show that the coaxial line is perfectly adapted to the transmission of network television signals.

The line, laid in a four-wire conduit over the 200 miles between Minneapolis and Stevens Lake was constructed in order to experiment with long distance transmission of multiple telephone signals. Following telephone tests the Bell engineers experimented with television signals. They reported that signals were received without distortion after traveling 800 miles over the four looped 200 mile lines. Relay stations boost the impulse every five miles.

Chief obstacle to installing coaxial line for television use alone is its high cost. The 200 mile line cost $2,500,000 to construct. Coaxial line is feasible for telephone use only where there is a large volume of inter-city direct long line business. In such cases it would also be available for a television network. Currently A. T. & T. is linking Baltimore and Washington with coaxial line and is expected to soon close the New York-Philadelphia link with a Baltimore-Philadelphia line. This would provide coaxial lines for 225 miles along the eastern seaboard, linking three cities which have where television stations already under construction.

Altec Appoints Inspectors

Altec Service has appointed W. R. Kennedy as service inspector for the Eastern Shore territory, with headquarters in Salisbury, Md. Calvin E. Mervine has been appointed as service inspector in the Pottsville territory.

Masucci Resigns

P. F. Masucci has resigned as eastern manager for the International Seating Corporation. He had been with the company since 1934.

PARAMOUNT AND WARNERS REPORT PROFITS; KAO STOCK DEAL IS HIT

Balaban Tells Holders of 100% Increase; Debt Reduced by $3,900,000 in 1940; Warner 26-Week Net $2,782,544

Financial and corporate situations of some of the film companies were a shifting picture this week, with reports from several showing a favorable tinge; with one, the Disney company, deferring the quarterly preferred stock dividend; and with another, United Artists, going through certain corporate realignments.

Meanwhile, another realignment, the refunding and consolidation plan for Keith-Albee-Orpheum, almost received a setback when Russell M. Van Kirk, a New York stock broker, acting through J. M. Farlee, a general brokerage firm of that city, on Thursday, June 12th, obtained a temporary injunction in Wilmington, Delaware, Chancery Court, restraining Radio-Keith Orpheum from voting on the deal until after required hearing and ruling July 2nd at Wilmington.

However, on Wednesday, Chancellor W. W. Harrington dismissed the injunction, on petition of complainant, for reasons unstated.

Profits Doubled

Paramount's stockholders on Tuesday reelected their board of directors, and heard from Barney Balaban, president, that the earnings for the 1940 fiscal year were nearly 100 per cent more than those of 1939, that the debt of Paramount and consolidated subsidiaries showed a reduction of $3,900,000, and that the earnings for the first quarter of this year were $2,475,000, including a $650,000 share of undistributed net earnings of partially owned non-consolidated companies, compared with the similar figures, $1,606,000 and $716,000 for the first quarter of 1940.

Warner Brothers at the same time reported a net operating profit of $2,782,544 for the 26 weeks ended March 1st, this year, compared with a figure of $1,518,497 for the same period last year; and Monogram reported that, paying back $300,000 to the Guaranty Trust Company this month, it now has no more outstanding bank loans.

United Artists partner-owners, Mary Pickford, Charles Chaplin, and Alexander Korda were reported this week continuing negotiations for the Fairbanks stock, and offering partnerships to producers such as Frank Capra, David Selznick, and their like.

Paramount Stockholders Reelect Board of Directors

With more than 77 per cent of its stockholders represented either in person or by proxy, the annual meeting of the stockholders of Paramount Pictures, Inc. was held Tuesday in New York, and the entire board of directors was unanimously re-elected.

The members of the board of directors who were reelected are: Neil F. Agnew, Barney Balaban, Stephen Calaghan, Y. Frank Freeman, Harvey D. Gibson, A. Conger Goodyear, Stanton Griffis, Duncan G. Harris, John D. Hertz, John W. Hicks, Jr., Austin C. Keough, Earl I. McClintock, Maurice Newton, E. V. Richards, Edwin L. Weisl and Adolph Zukor.

Mr. Balaban said that earnings for the 1940 fiscal year were nearly 100 per cent more than in 1939. "Combined consolidated earnings and share of undistributed earnings of partially owned non-consolidated subsidiaries for the fiscal year 1940 aggregate $7,633,130 as compared with $3,874,944 for 1939" he told the stockholders. "Dividends paid stockholders during 1940 aggregated $2,273,923, representing dividends at the rate of 6 per cent per annum on the first and second preferred stocks, and three dividends aggregating 45 cents per share on the common stock." The company's financial position is "excellent" he said "On January 4, 1941, its consolidated balance sheet shows cash and marketable securities at $12,593,455, with total current and working assets of $35,304,371, and current liabilities of $7,974,516. a ratio of about 4.4 to 1." Current and working assets of the company and its consolidated subsidiaries" he continued, "aggregate $30,446,808, equal approximately to all liabilities of these companies, including a funded debt, regardless of when due."

Paramount Debt Reduced

Mr. Balaban also remarked the reduction of debt and senior securities. He said: "The debt of Paramount and its consolidated subsidiaries shows a reduction of $3,900,000 . . . in the aggregate, these debt reductions and preferred stock retirements represent a decrease in these accounts of approximately $6,900,000."

He added that Paramount's earnings for the first quarter of this year were $2,475,000, including a $650,000 share of undistributed net earnings of partially owned non-consolidated companies. "This," he added, "compared with $1,606,000 for the first quarter of 1940, which includes $716,000 share of undistributed net earnings of partially owned companies.

"Present indications are that earnings for the second quarter of 1941 will exceed the $1,478,000 for the second quarter of 1940."

Mr. Balaban remarked the increase in taxes, because of the defense situation, and that the quoted earnings for the first quarter of 1941 were after deducting income taxes of 30 per cent of the net profits higher taxes than last year. He added:

"The matter of calculating excess profits taxes is rather complicated, and few court interpretations have been made.

"No excess profits taxes were believed to have accrued on the earnings of the company and consolidated subsidiaries for last year. Whether there will be any for 1941, depends upon whether the earnings continue to show a similar substantial increase over 1940."

Mr. Balaban commended "escape" pictures in the reported current business depression and said experience showed theatres playing such pictures profited compared with last year. He noted: "There has been no response at the box office as yet in proportion to the increased industrial production. It is hoped that the box office will finally respond to such increased defense production, as it did in England and Canada."

Mr. Balaban adverted to the anti-trust suits ended and pending and said, "Your company intends to exert its best efforts to make the (consent) decree work successfully in the interest of the public and of the motion picture industry."

The Paramount executive asserted "Theatre operations for 1941 are to date somewhat better than for the previous year," with, however, "increased taxes offsetting the improvement in earnings."

PARAMOUNT PREPARED FOR DECREE COSTS

Paramount's increased costs under the consent decree are apparently calculated at $1,000,000 or more, it was indicated on Monday, at the annual meeting of the company's stockholders. Barney Balaban, president, told them the firm had already absorbed, or charged to operating costs, between 60 and 70 per cent — $500,000—of the anticipated costs. He noted that decree operations would necessitate more sales people, and, possibly, more advertising. He also predicted, answering a stockholder, that irregular flow of product and higher picture costs, under the decree, might help eliminate double features.

Obtains Writ Against RKO in KAO Voting

An order requiring Radio-Keith-Orpheum Corporation to appear in the Court of Chancery, Wilmington, Del., July 2 and show cause why it should not be enjoined from voting its holding of seven per cent cumulative preferred stock of Keith-Albee-Orpheum Corporation in favor of a proposed reorganization of KAO, was issued by Judge Richard S. Rodney, in that court Thursday, June 12th.

Judge Rodney, sitting as associate judge of the court in the absence of Chancellor W. W. Harrington, restrained RKO from voting the stock or carrying out the proposed reorganization until after the ruling on July 2.

Plaintiff's counsel abruptly withdrew the action, however, on Wednesday, whereupon Chancellor Harrington dismissed the injunction and invalidated the order.

J. S. Farlee & Co., a New York corporation, instituted the action against RKO. In addition to seeking a prevention of the stock vote, Farlee asked exclusion of RKO from participating in the reorganization plan.

The complainant charged that one part of the proposed reorganization was detrimental to it and other minority stockholders of the defendant. It pointed out that it was beneficial owner of 1,764 shares of cumulative 6 per cent convertible preferred stock of RKO since reorganization of the defendant in 1939 and prior to that it had owned in excess of $100,000 principal amount of 10-year six per cent gold debentures issued by RKO.

In striking at the one part of the proposed reorganization plan the complainant contended that under the plan the defendant would be compelled to purchase 26,825 shares of preferred stock of KOA at $114.24 per share or a total cost of $3,064,756 which said shares they have agreed to sell to KOA at a rate of $65 a share or a total consideration of $1,743,625 resulting in a cash loss to the defendant of $1,321,131.

The complainant further contended that the defendant now carried its present holding of 21,761 shares of preferred of KAO at $100 a share plus accrued dividends amounting to $15.75 per share and that the sale of these at $65 a share would result in a capital loss of $791,635 plus a loss of $342,735.75 in accrued dividends.

This, the complainant charged, would make an aggregate loss of $3,455,511.75 and for this loss to the defendant it is receiving no present consideration.

Farlee charged that the plan had "been fraudulently evolved solely for the benefit of

(Continued on following page)

UA NEGOTIATIONS START

(Continued from preceding page)

certain individual and corporate interests participating in the control of both the defendant and KAO" and that to permit "this defendant to vote its preferred stock of KAO in favor of this plan would result in irreparable damage to the complainant and other minority owners of preferred stock of the defendant."

Farlee asked that a temporary injunction be issued until further hearing preventing the defendant from voting any or all of the 7 per cent cumulative preferred stock of KAO owned by it in favor of the proposed reorganization of KAO and from joining or participating, either directly or indirectly in the said plan in any manner whatsoever.

Farlee, a New York general brokerage firm, specializing in bonds, was represented by C. Edward Duffy, Wilmington attorney.

Judge Rodney ordered that affidavits by the complainant be filed by June 19, reply affidavits by June 26 and that affidavits on behalf of the complainant in reply on or before June 30.

The company will fight the injunction, which it feels is directed against it, rather than the plan, observers in New York said last week. Meanwhile, the special meeting of the KAO stockholders Thursday, June 12th, was adjourned to next Tuesday, because final contract drafts on the refunding were not complete.

RKO Radio Pictures has reported the following salaries to the SEC: George Schaefer, president, $81,808 in salary and fees, plus $250 per week for certain expenses; Ned E. Depinet, vice-president, $55,060; N. Peter Rathvon, chairman of the executive committee, $28,387. These sums are for the year ended December 31st, 1940.

Gordon E. Youngman, who became an officer May 1st, had no stock interest in Radio Keith Orpheum, according to a report disclosed by the Securities and Exchange Commission, in Washington, last week.

United Artists Stock Transfer Deals Active

David O. Selznick, producer, arrived in New York last week from the Coast for reported conferences with United Artists' executives on his more extensive participation in the affairs of the distributing company. That participation is said to be actual partnership in the company, which had now two blocks of stock outstanding, those of Samuel Goldwyn and the late Douglas Fairbanks, Sr.; however, it has been impossible to obtain confirmation of the specific nature of the Selznick discussion, either in New York, or on the Coast.

Meanwhile, in a Los Angeles Probate Court, Judge Jess Stephens was expected on Wednesday to rule on acceptance of a United Artists' bid of $400,000 for the Fairbanks shares, by the Bank of America, executor of the Fairbanks estate.

In this connection, it was said discussions in that court centered last week around the by-laws of United Artists, which ban the sale of the corporation's stock to any individual outside the corporation, and on the reported intention of the distributing company to attract outsiders.

At the same time, Alexander Korda, Mary Pickford, and Charles Chaplin having recently stated they would devote their attention more fully to the conduct of United Artists, their representatives on the directors' board are reported to have resigned. These are Herbert Maas, for Miss Pickford; Charles Schwartz, for Mr. Chaplin; and Steven Pallos, for Mr. Korda. Another reported resignation was that of Dennis F. O'Brien, representative for the late Mr. Fairbanks.

While UA was reported dickering for the Fairbanks stock, his widow, Mrs. Sylvia Fairbanks, was reported opposing the transfer, and to have hired counsel. It was said, further, she would institute suit to determine the value of the stock, and that she wanted $1,000,000 for it.

Alexander Korda said in New York Monday UA board meetings would be held henceforth on the Coast, there being but three owners left, Miss Pickford, himself, and Mr. Chaplin, these constituting the board. These, he noted, reside on the Coast.

Warners Reports Net Profit of $2,782,544

Warner Brothers and subsidiary companies report for the twenty-six weeks ending March 1, 1941 a net operating profit of $2,782,544 after deducting all charges including amortization and depreciation and normal Federal income taxes, as compared with a net operating profit of $1,518,497 reported for the corresponding period the previous year.

During the twenty-six week period ending March 1, 1941, there was an additional provision for contingencies in the amount of $414,000, increasing the reserve in respect of net assets of subsidiaries operating in foreign territories to $750,000.

The net profit from operations for the twenty-six weeks ending March 1, 1941 before charges for amortization and depreciation of properties and normal Federal income taxes, was $6,381,844.

The gross income, after eliminating intercompany transactions, for the twenty-six weeks ending March 1, 1941, was $51,009 860. The comparable gross income for the twenty-six weeks ending February 24, 1940 was $50,-728,842.

Cash in the United States as at March 1, 1941 amounted to $10,932,279 as compared with $7,445,285 as at August 31, 1940.

The earnings are equivalent to $27.93 per share on 99,617 shares of preferred stock outstanding and 70 cents a share on 3,701,090 common shares, after current preferred requirements. Preferred dividends in arrears as of March 1 amounted to $33.69 a share.

The company also this week, said that its business in seven foreign countries, for the 1940-41 fiscal year, was "breaking all past records." The countries are Finland, China, Egypt, Sweden, Java, Yugoslavia, Hungary.

Monogram Has Repaid $300,000 Bank Loan

Monogram has repaid its only outstanding bank loan, of $300,000, W. Ray Johnston, company president, announced last week. The loan was from the Guaranty Trust Company. Mr. Johnston added the company's annual report, to be issued June 30th, and of that date, would show no direct bank loans outstanding.

The studio, the disclosure continued, now has three films completed, and seven ready to go before the cameras before the month's end. In addition, "Tower of Terror," to be released here in October, is now in production in England, he said.

Disney Directors Defer Dividend

The directors of Walt Disney Productions, Inc., last week announced deferment of the July 1st dividend on the quarterly preferred stock. "The omission is made necessary," the announcement said, "by reduced income as a result of the spread of the European War and its repercussions, and by the company's working capital requirements for producing and carrying future pictures for release in the most advantageous manner in the market now available."

Giveaways No Draw, Warners Drop Practice

Warner Brothers theatres in Philadelphia, the last in the city to turn to dishes and sundry merchandise items to complement the admission ticket, are the first to discontinue the giveaway. Lack of interest on part of the patrons is the primary reason for discontinuing the premiums. At peak times, some 35 or 40 circuit houses were distributing dishes to patrons. At the present time, only three neighborhood houses are still giving away dishes—the Ogontz, Forum and Liberty theatres. However, at the conclusion of the dish set series at these houses, the entire circuit will be devoid of giveaways.

That the movie-goers have lost interest in dishes was evidenced by the fact that they became visibly annoyed, and in many cases outspoken about it, when handed a dish or a plate upon handing in their tickets. To show their annoyance, house managers reported that many patrons would break the dishes on the spot, a good many others leaving them behind in the theatre.

Independents Drop Policy

A curb on dish giveaways also has been manifest at the independent neighborhood theatres, although to a lesser degree. Several of the independents have instituted "dish clubs." Examination of the classified listing of independent theatres in the Philadelphia *Evening Public Ledger,* which carries the largest number of classified theatre advertisements, shows that only 21 theatres of a total of 115 houses are offering a premium on a normal "dish night" (Thursday, June 12). It is also interesting to note that the independents are now using their newspaper space to plug the picture, the giveaways being mentioned in small type.

The Motion Picture Theatre Owners, Western Zone, has gone on record in Buffalo as being in accord with Police Commissioner Austin J. Roche's efforts to eliminate all games of chance now being played in Erie County. A. Charles Hayman, managing director of the Lafayette and president of the MPTOA, wrote to Commissioner Roche, commending him for his stand on the question.

"Most of the theatres in Erie County have been forced into these games to counteract vicious competition by persons not connected with the theatre business," Mr. Hayman's letter reads, "and the theatre stands ready to discontinue these games without any legal action on your part, providing these games are proven to be illegal."

The Commissioner has ordered police captains in various sections of the city to close bingo games in theatres, at the same time expressing displeasure with the progress of six test cases again bingo operators. Latest police action came Thursday night when a squad of downtown police warned the management of the Academy Theatre, in Main Street, to set aside plans for a bingo session or face arrest. Jay-Phil Company, Inc., one of the six defendants in the test cases, complied.

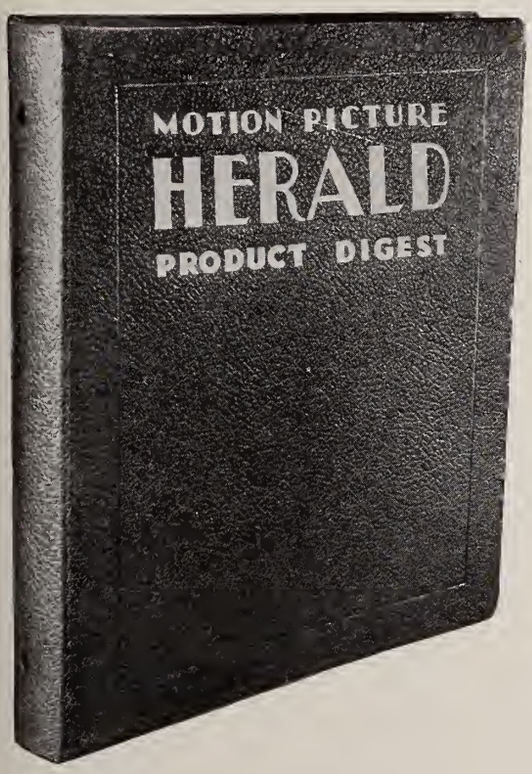
Mendelssohn Named Salesman

Ted Mendelssohn, formerly of Chicago, has been appointed city salesman in Indianapolis for Warner Brothers, succeeding William Sherman who became manager of the Omaha exchange.

Thousands of Theatres are using

PRODUCT DIGEST

PRODUCT DIGEST is MOTION PICTURE HERALD'S new and valuable exhibitor service section. It is a master index to all information available to date on 1940-41 product and provides synopses, casts, release dates, review dates, audience classification, Legion of Decency ratings, running time, production numbers and other information of inestimable value.



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U.S. ORDERED TO DEFINE CHARGES OF CONSPIRACY

Attorney General Must Give Particulars in Schine Suit; Gary Suit Dismissal Upheld

A definite statement as to whether the Government claims a collective or individual conspiracy in the Schine Circuit anti-trust suit in Buffalo, N. Y., was ordered Wednesday, June 11th, by Judge John Knight in the United States district court. The court directed the Government to state whether it claimed the five non-defendant distributors (the Big Five) were still conspiring with the Schine defendants, and, if not, when such alleged conspiracy ceased.

"It is important that the defendants be so advised in order to make the proper defense," said Judge Knight, in a ruling supporting the motion of the Schine defendants for clarification of the Government's amended complaint and a bill of particulars.

The defendants are entitled to the information requested particularly in view of the Government statement made during argument of the motion that "the Government had not dropped the charges in the original complaint herein charging conspiracy between each distributor acting separately and the Schine defendants."

Ruling on the Schine request that the Government state separately the percentage of "first class feature pictures" distributed within the last ten years by the defendant distributors and the non-defendant distributors, the court pointed out that the collective figures were set in the amended complaint and that there was no reason why the separate figures should not be given. He ruled, however, that the Government "should not be restricted to any definite percentage" although he ordered the Government to make available what figures it had.

Skouras Dismissed In Pickwick Action

The defendant Skouras Theatres Corp. in the $5,452,575 Pickwick anti-trust action against the eight major companies and Skouras interests, has had its motion granted to have the complaint dismissed and the "purported summons" quashed, by Judge Carroll C. Hincks of the United States district court in New Haven, Conn.

Skouras Theatres Corp., George P. Spyros P. Skouras, and Fox Metropolitan Playhouse, Inc., all move to be dismissed because of summons and lack of jurisdiction of the court in New Haven.

The motions of the major companies for a more definite statement and extended time in which to plead have not been decided by the court.

Chicago Circuit Court Dismisses Gary Suit

The United States circuit court in Chicago last week upheld the Federal district court of the northern district of Illinois in the latter's dismissal of the anti-trust action brought by the Gary Theatre Co. against exhibitor defendants—Balaban & Katz Corp. and Warner Brothers Circuit Management Corp.—and distributor defendants comprising United Artists Corp., Columbia Pictures Corp., Twentieth Century-Fox Film Corp., RKO Radio Pictures, Inc., Loew's, Inc., Universal Film Exchanges, Inc., and Vitagraph, Inc.

The action was brought by the plaintiff with the contention that the defendants conspired to withhold product from the Palace theatre in Gary, Ind., operated by the Gary Theatre Co., and, in instances, subjected the house to unreasonable clearance by exhibiting preferentially in competitive stands with adjacent Chicago, principally situations on the city's south side.

26 Additional Crescent Theatres Cited by U. S.

The Government has filed an additional bill of particulars in its anti-trust suit in Nashville, Tenn., against the Crescent Amusement Co., listing 26 additional theatres it alleges Crescent or affiliated exhibitors have taken over or kept closed during the past five years. The Theatres named are in Tennessee, Alabama, Arkansas and Mississippi.

The Crescent trial is set for July 7th. Assistant United States Attorney O. W. Hughes said the Government had asked Judge Elmer Davis of the federal court for authority to subpoena about 70 persons residing more than 100 miles from Nashville to testify for the Government. Altogether there will be more than 100 witnesses for the Government, Mr. Hughes said.

Meanwhile, George H. Armistead, chief defense attorney, has filed a motion in the federal court demanding a jury trial in the suit. The privilege of a jury trial is claimed under Rule 39B of Federal Court Rules of Procedure.

A jury in the common pleas court in Columbus, Ohio, has awarded the Ardmore Amusement Co., operators of the suburban Bexley theatre, judgment for $25,275 in a suit against United Artists filed three years ago, charging violation of contract.

The petition pointed out that, despite terms of contract entered into in 1937, the defendant sold product away from the Bexley after it had been advertised for showing, and gave priority to the Drexel, a nearby theatre. "Goldwyn Follies of 1938" and "Marco Polo" were specifically mentioned. The plaintiff asked $275 under the contract, and $25,000 as damage to its reputation and goodwill. United Artists is expected to appeal the case.

Universal Branch Changes

William H. Sherman, Universal city salesman in Indianapolis, has been appointed branch manager in Omaha, succeeding Otto Siegel, who returned to the Buffalo office as salesman. Paul Fine has been added to the Universal sales office in Omaha, replacing Irving Weiner, resigned.

New Ray-Bell Contract

Ray-Bell Films of St. Paul have taken over the screen advertising privileges for the entire circuit of Minnesota Amusement theatres in Minnesota, Wisconsin, and North and South Dakota from the Ludwig Screen Advertising Co., headed by L. J. Ludwig, former Minnesota Amusement official.

Monogram, Astor Close Deal

John Mangham, president of Monogram Southern Exchanges, has closed with Astor Pictures for the distribution of the streamlined version of "The Last Mile" in the Atlanta, Charlotte, Memphis and New Orleans territories.

IN NEWSREELS

MOVIETONE NEWS—No. 80, Vol. 23.—West Point graduates....RAF pilots in America....Acrobatic girls....Ozark Smile Girl....First Division in war maneuvers....Sports.

MOVIETONE NEWS—No. 81, Vol. 23.—Danish ship under U. S. jurisdiction....Zam Zam survivors on way home....U. S. food for French children....National airport opens in capital....Three appointed to supreme court....Wind machines for testing planes ....Pelican sanctury....Portland rose festival.... Man-made lightning....Sports.

NEWS OF THE DAY—No. 278, Vol. 12.—RAF pilots in America....West Point graduation....Big guns on Virginia capes....Norma Shearer in Canada....Twin colts born....Sports.

NEWS OF THE DAY—No. 279, Vol. 12.—U. S. takes Danish ships....West Point graduation....Safety from lightning provided....Wind machines to train pilots....Americans feed starving French....Jap-Russo neutrality pact....Jack Benny in defense drama....Sports.

PARAMOUNT NEWS—No. 83.—French Cabinet in session....Home coming in Marsailles....Strikes throughout the country.

PARAMOUNT NEWS—No. 84.—Harvard rules Thames ....Princess Juliana on tour....New supreme court justice....Women receive civilian defense uniforms ....Biggest aviation plant....Pilots train in gliders ....Cuba gives film award....U. S. closes German consuls.

RKO PATHE NEWS—No. 83, Vol. 12.—Army ends strike....RAF pilots in America....Survivors of Zam Zam....Guns on Virginia Capes....Ickes on oil and gas deficiency....Troops in maneuvers....Celebrity tennis match.

RKO PATHE NEWS—No. 84, Vol. 12.—U. S. takes Danish ships....Supreme court posts filled....Ground broken for first USO club....Dutch royalty in New England....Boy Scouts mourn Dan Beard....British cruiser in Rio....German consulates closed....Washington air terminal opens....Pilots study gliding.... LaGuardia sees women's uniforms....Army tries gas mask soft ball....Harvard-Yale crew race....Portland rose festival.

UNIVERSAL NEWSREEL—No. 988, Vol. 13.—Aircraft workers return....RAF pilots in America.... West Point graduation....Ickes on gasless Sundays ....Zam Zam survivors....Cape Cod army maneuvers ....New life saving device....Beach styles....Conn Trains for Louis....Outboard races in Florida.

UNIVERSAL NEWSREEL—No. 989, Vol. 13.—All on Robin Moor safe....Dedicate plane plant....Army pilots try gliding....New capital airport opened.... Women's uniforms for civilian defense....Nation salutes the flag....New chief justice....Portland rose festival....Sports.

National League Film Completed

The National League's annual motion picture of baseball highlights and stars has been filmed in Boston. Complete equipment was set up in The Braves' Field under the direction of Ethan Allen, a former big leaguer who supervised the film.

The picture is sponsored by the league this year instead of by outside interests, all commercial angles having been discarded.

One hundred copies of the 1940 film were made and it is expected that approximately 75 copies of this year's film will be distributed, to be shown to baseball fans all over the United States.

Three Companies Formed

Three new companies, all of New York City, which have been incorporated in Albany, N. Y., include: Jewish Theatrical Enterprises, Inc., by Sharon Gould, Morris Honig and Richard K. Gregory; Anglo-American Enterprises, Inc., by Robert Morris, Solomon Granett and Florence Epstein, and Hill-Rose Amusement Co., Inc., by Ross A. Baer, David Hirschman and David Rosen.

New RKO Assignments

John Huphrey and Ardel Wray have been given writing posts in the RKO story department, Hollywood.

NBC, CBS NOT HONEST IN MUSIC FIGHT, SAYS ASCAP; SUIT PLANNED

Directors Order Damage Action On Ground That Networks Are Monopoly After Negotiations for New Con't Collapse

Escaping prosecution by the Department of Justice's anti-trust division, thus far, even though not free from attacks by the Federal Communications Commission, the nation's two largest broadcasting chains, the Columbia Broadcasting System and the National Broadcasting Company on Friday, June 13th, heard that the American Society of Composers, Authors and Publishers had instructed attorneys to sue them for treble damages under the Sherman anti-trust law.

These instructions to attorneys Schwartz and Frohlich occurred at a meeting in New York, on Friday, June 13th, of the Society's directors, who charge the networks "have no honest intention" of returning to the radio waves 1,250,000 ASCAP songs, and therefore are a monopoly conspiring to deprive ASCAP of a public medium, and the revenue to be derived from that medium.

Barred Since January

ASCAP songs have been barred from the networks since January 1st, when five year pacts between the Society and the broadcasters expired, and the latter began to rely exclusively on outside music, especially that from Broadcast Music, Inc., which the National Association of Broadcasters established to rival ASCAP as a music source not only for radio, but also for all other entertainment mediums.

John G. Paine, general manager of ASCAP, said Friday, June 13th, that the directors felt there was "a definite combination existing against ASCAP. There has to be a determination", he continued, "as to whether or not there can exist such a combination, which can preclude American composers and authors from dealing with any part of the combination.

"We can't get to first base with the single stations, and we can't get to first base with the chains," he asserted.

The remarks came after about a month of desultory negotiations between ASCAP and the two chains, and after the other large chain, Mutual, had broken the broadcasters' united front by signing with ASCAP, so that it has now been playing its songs for approximately one month.

Mr. Paine explained further, in commenting about the negotiations, that, in approaching the single stations, who are members of either CBS or NBC, "They say they can't play our songs until the chains make an agreement, and the chains say they can't play the songs until the single stations do so."

What the extent of the damages to be claimed will be, the Society's officials did not indicate this week, merely saying figures were being examined.

Also to be named in the suit will be the National Association of Broadcasters, Broadcast Music, Inc., and RCA.

Observers said this week the damages to be claimed may total $20,000,000.

It was remarked that the suit was not a "trial balloon", purpose of which would be to force the networks into conclusive negotiations; but that it was, instead, a fully calculated and long prepared suit, instigated by the beliefs of publisher members of ASCAP that the two networks were merely "stalling" ASCAP in the negotiations, which began shortly after the Society entered into a consent decree with the Department of Justice, after that body began an anti-trust suit.

Meanwhile, pursuing the reformation of its government, under the decree the Society's board on Friday made public the names of six on the authors' nominating committee, which is to function in the Society's first general membership election. The six are Leo Robin, Howard Dietz, George Whiting, Jacques Wolfe, Jerry Livingston, and John Redmond. They are to choose two candidates from the membership to run against each of six incumbent writer-directors.

Under the new by-laws, four author and four publisher directors must be elected annually; however, for the first election, one half of the 24-man board, six of each category, must be elected.

Film Companies Suffer

Film companies owning music publishing firms probably have lost thousands in music publishing royalties, as a result of the half-year old fight which has kept their ASCAP music off the air, and the delayed settlement of the dispute between the networks and the Society. All ASCAP members will lose proportionately for the same period, ending on June 30th, observers reported.

Heads of film-music firms were never called into the inner war circle of ASCAP at the outset of the battle, it is charged, and had no voice in shaping the "war" policies or suggesting plans for its settlement. If ASCAP's "big five" council who have controlled the negotiations with the networks from the start, had enlisted the cooperation of Warner's or Paramount, for example, film-music interests assert the dispute might have been settled long ago, because the networks would not have fought the film industry with its powerful public contacts.

That the movie music publishers were entirely ignored, that their high-geared instruments for exploitation and public relations were set aside, is part of the general bungling of which certain sources accuse ASCAP leadership.

The fight started when the networks decided to refuse ASCAP's demands for a new "3, 4, 5 and 7½%" remittance on the networks' income.

The "public relations war campaign" waged by ASCAP last fall and through the winter, cost approximately $100,000.

John G. Paine, general manager of ASCAP, said Saturday the Society did not contemplate raising fees for the nation's theatres, despite revenue losses. The statement was issued after A. Julian Brylawski, of Washington, given at the Motion Picture Theatre Owners of America convention in Los Angeles last week that theatre owners might well ask whether the Society intended to recoup its radio losses by raising theatre seat taxes. The reply by Mr. Paine emphasized that the theatre licenses were on an automatically renewable basis, and that the Society had not even thought of changing

MR., MRS. BEN COHEN RESCUED AT SEA

Ben Cohen, Loew manager en route to the new Metro theatre in Durban, South Africa, and his wife Berta, were among the passengers of the torpedoed steamer ROBIN MOOR *whose rescue and landing was made known at Cape Town, South Africa, Monday.*

Metro Goldwyn Mayer indicated that Mr. and Mrs. Cohen would continue on to Durban where he will take up his new position.

Mutual Network Dissolves Rebellious Organization

The Independent Mutual Affiliates, a group of stations belonging to the Mutual Broadcasting System, but opposed to its signing of an ASCAP pact last month, was dissolved by Mutual this week, it announced from Washington.

The group had protested Mutual's breach of the broadcasting chains' "united front" against the Society—a breach which led to strained relations between Mutual and the National Association of Broadcasters, at the convention of the latter in St. Louis last month. Subsequent endorsement by Mutual of the Federal Communications Commission anti-monopoly report has widened the breach, inasmuch as the NAB, the CBS, and the NBC are now actively pursuing an expected Congressional investigation of the FCC, and there have been Congressional hearings on the report itself, at which the FCC chairman, James Fly, has been forced to explain and defend his actions.

BMI Has 686 Stations; WNEW, New York, Latest

Broadcast Music, Inc., music source established by the NAB to rival ASCAP, over the weekend signed radio station WNEW, New York, hitherto a user of ASCAP music exclusively, and now has 686 stations, it announced Monday. Since April 1st, it added, 23 stations have procured its licenses.

Meanwhile, the BMI directors last week approved the forms of blanket and per program contracts for stations, as well as a contract permitting optional clearance at the source for electrical transcriptions. It is understood some forms of contract are undergoing minor revisions, and will be sent to stations shortly.

BMI also said that, in its "first year" it has "brought the music of more than 500 writers" to the radio—writers "who had little if any opportunity to reach the public under the conditions which prevailed prior to April, 1940."

Florida Permits Blanket Licensing for Theatres

The Florida legislature this week enacted legislation exempting theatres from its previous anti-ASCAP measure, which would have required exhibitors to secure permission, for music playing, from individual owners of the copyright rather than from the Society.

The nullifying measure had been expected ever since it became apparent that the anti-ASCAP bill, constitutionality of which was upheld by the U. S. Supreme Court, would mean endless complexities for buyers of the Society's music.

A similar nullifying measure, for radio stations, hotels, taverns, and the like, was expected shortly.

Conferences were held in Washington, last week, between representatives of the Society and those of the Independent Radio Networks Affiliates, an independent radio station group, headed by Samuel R. Rosenbaum. Under discussion were understood to be the terms by which the group will be able to use the Society's music.

Eastern Central Theatre Spending Highest in Study

Residents of the area from Pennsylvania west through Illinois, in most income brackets, spend slightly more on motion picture entertainment than those in New England communities of comparable size, it was revealed this week by the Bureau of Labor Statistics at Washington.

A study of five small cities in the East Central Region, just completed by the bureau, shows that the average annual expenditure for motion pictures ranges from $6 per year for families with income of $500 to $749, to $32 per year for those with incomes of $3,000 or more. An earlier survey of four small cities in New England showed that such expenditures there ranged from $5 to $29.

Higher Than New England

In three middle-sized cities in the East Central Region, motion picture expenditures ranged from $4 for families with income of $500-$749 to $39 for families with income of $5,000 and over, while in two middle-sized cities in New England the range was from $4 to $30.

In the small cities of Beaver Falls and Connellsville, Pa.; Logansport and Peru, Ind., and Mattoon, Ill., which were studied, the largest groups whose expenditures were analyzed were in the classes with income of $1,000 or more a year.

In those classes, it was found that the families of clerical workers spent more for motion pictures than those of business and professional men or wage earners, the range being from $15 to $35 a year. Business and professional families spent from $8 to $32 and those of wage earners $12 to $30.

In the middle-sized cities of Muncie, Ind.; New Castle, Pa., and Springfield, Ill., in the corresponding income groups, the families of independent business and professional workers spent most. On the whole, their range was from $9 to $43. Families of salaried business and professional men spent from $14 to $36. Those of clerical workers with income of $1,000 to $2,500 spent from $9 to $21 and those of wage earners in the same groups spent from $9 to $19.

To complete the picture, the bureau studied one large city, Columbus, Ohio, where it was found that motion picture expenditures of white families ranged from $3 per year for those in the $500-$750 group to a high of $48 for the $5,000-$7,500 class. In the corresponding New England city—Providence, R. I.—expenditures were recently found to range from $3 to $42, the latter figure for the $3,500-$4,000 class. In both instances, motion picture expenditures tapered off for groups above the top income cited.

This was evidenced by the study of the expenditures of salaried business workers in Columbus, where families in the $4,000-$5,000 class were found to spend $35 a year, while those in the $5,000-$7,500 class spent $56 and those in the $7,500-$10,000 class spent only $25. The same phenomena was shown in the figures on salaried professional workers, where the $4,000-$5,000 group spent $33 against $22 for the classes immediately below and above; in the independent professional and business group, where the $5,000-$7,500 class spent $49 as against $33 for clerks and laborers, where the $2,000-$2,250 class spent $15, the $2,250-$2,500 class $35 and the $2,500-$3,000 class $24. Only in the wage earner group was there any definite relation between motion picture expenditures and income.

FROM READERS

To the Editor of the Herald:

You've seen a lot of discussion lately of business falling off and some answers, such as double features, etc.; however, I think the real answer is poor pictures due to too much talk, which slows down action, and before the program is over, with all talking shorts one is tired of the gabble.

Ever since the talking picture has been brought out, all the producers seem to think everything must be 100 per cent all talking. Personally I don't think so, and I believe that the perfect picture will be one containing beautiful restful scenes with music, and the important sequences and climax in talking. Shorts, too, should not be all talking. We seem to forget the beautiful strains of the violin and great pipe organs. We need restful scenes in our pictures, and we need more action, and not so much dialogue.—Charles H. Richelieu, *The Tarpon, Tarpon Springs, Fla.*

Power Rationed In Alabama

Expectations of serious reactions in theatre business, and other industries from threatening shortage of power resulting from drought and defense needs were fulfilled somewhat this week when power rationing was ordered for all of Georgia's 331 theatres starting at 6 A.M. June 16th. Industries, with certain specific exceptions, including radio, were placed on a weekly electricity allotment basis. The move was dictated by the grave power shortage and the failure of voluntary power reduction to solve the problem although the latter totaled 450,000 kilowatt hours per day.

Indications over the weekend were toward the rationing of power throughout the southeast with reports that all affiliates of the Commonwealth & Southern Corp. would adopt the program not only in Georgia but in Alabama, South Carolina and Mississippi. Gulf power companies are expected to fall in line with the move to cut the use of power by one-third. It was also reported that the T.V.A. was giving the matter much consideration.

Theatre operators are expected to cut elevator service by one-half; reduce air-conditioning to maintain a difference of not more than five degrees between outdoor and indoor temperatures and eliminate all showcase, window and ornamental lighting.

Mass To Be Filmed

Johnny Walker, former film star who in the past few years has been identified with motion picture production in the East, has announced plans to film the Holy Sacrifice of the Mass in color with Monsignor Fulton J. Sheen, famed through his Catholic Hour Broadcasts, in a leading role. Bert Ennis, script writer and publicist, has provided an original story to serve as a background for the presentation of the Mass based on a scenario by the Reverend Vincent Connors of the Passionist Order. The picture, presently titled "Mystery of Faith," will be directed by Mr. Walker. Father Connors will be technical advisor. Production will start at mid-July and it will be released in the autumn.

Oregon Incorporation

Headed by William R. Forman, Pacific Northwest Theatre executive, the Vision Corporation of Longview, Wash., has been incorporated to conduct vaudeville and motion picture exhibition. Others in the $20,000 concern are Army Sijas and Henry Sijas.

History of Films Shown in Exhibit

An exhibition of the "History of the American Movies" was opened at the Museum of Modern Art in New York last week, which records the rapid development in movie making by means of explanatory text, photos of early equipment, studios, sets and production shots, as well as stills from important movies utilizing the new techniques which were instrumental in developing the American film.

This is the first time New York has had an opportunity to see the exhibition which, during the past year, has toured seven cities throughout the country as one of the Museum's circulating exhibitions.

The exhibit is concerned with the use that has been made of the movie. An explanatory note describes the motion picture as the "newest, liveliest and most popular of the arts; the film is also the most significant of contemporary mediums of expression in America. Though it has borrowed from literature and the theatre, it is essentially an original means of expression. It has and continues to exercise a tremendous influence on millions of people."

Four Stages Shown

The exhibit is divided into four sections: Early Experiments, showing the first films and the transition from box to screen; Development during 1903-18, with the "Great Train Robbery," the first animated cartoon, "The Birth of a Nation," "Intolerance," and early comedies, including the Chaplin reels; World Industry, noting the beginning of the star system, epic films, westerns, early documentaries, etc.; Sound Film, showing first sound pictures, Disney's cartoons, new stars, musicals, later documentaries and newsreels.

Under the direction of Miss Elodie Courter of the Department of Circulating Exhibitions, the exhibit was compiled and assembled for its nation-wide tour before coming in to New York, together with another exhibition, "The History of the Modern Poster." Both exhibits will remain at the New York museum until July 12th.

Since 1931, the Museum has sent out 119 travelling loan exhibitions which have been shown 1,389 times in 257 cities outside New York City, at which 8,000,000 people have viewed the displays, including exhibits on architecture, painting, sculpture, graphic art, industrial art, theatre art, folk art, murals, posters, book illustrations, book-bindings, photographs and motion picture material.

New Quarters for Filbert

John P. Filbert, for many years a theatre supply dealer in Los Angeles, has opened a larger, modernized store in that city. Among the companies which he represents on the west coast are: RCA, sound equipment; Century Projector, projectors; Alexander Smith, carpets; Adler Silhouette Letter Co. and the C. S. Ashcraft Manufacturing Co., projection lamps.

Cuba Has Film Unit

The Minister of Commerce in Havana has announced the organization of a new Commission of Coordination to handle the motion picture branch of his department.

Houston Joins Warners

Arden Houston has joined the exploitation division at the Warner exchange in San Francisco.

NEITHER BOMBS, BULLETS, BLACKOUTS HALT BRITISH FILM FLOW TO CANADA

Total for Year Increases to 67, While Other Foreign Pictures Drop to 2; U. S. Product Totals 1,903 Features, Shorts

In spite of bombings, bullets, blackouts and threatened invasion, there was an increase in the number of British features submitted to the Ontario Board of Moving Picture Censors during the fiscal year 1940-41, according to the annual statistics of O. J. Silverthorne, chairman. The total from the United Kingdom was 67 as compared with 54 during the previous year when hostilities were getting under way.

In the year ending March 31, 1941, not one British film was rejected and 15 were revised before final approval, compared with 28 altered releases in the previous fiscal period. The report shows that 181 of the 1,903 films, features and shorts, produced in the United States were altered and these figures indicate that British pictures still come in for more censorship than Hollywood product, a fact that brought caustic comment from the Ontario chairman several years ago when he declared that the British producer apparently preferred the "continental attitude" rather than American or Canadian standards.

In his current report, Mr. Silverthorne extended praise for the manner in which the British industry was maintaining production and in improving its technical standard which "is all the more noteworthy because it has been done while war raged in the sky over the British Isles and invasion seemed imminent."

Foreign Films Down to 2

During the two years, the number of foreign films—those from countries other than the United States and Great Britain—dropped from 304 to 2 because of the interference of war and the strong stand against subversive material by the Ontario Censor Board. Altogether, only eight foreign-language films were examined by the Provincial Government during the past 12 months and six of these were made in the United States. They consisted of 2 Ukranian, 4 Jewish, 1 Finnish and 1 Chinese pictures. There were 16 Made-in-Canada pictures during the year, the great majority of which dealt with the war effort.

The chairman noted a decided improvement in the tone of film advertising material, only 25 posters or accessories being condemned out of a total of 30,379, with 10 others being approved after alteration. In the previous year, the Board condemned 194 specimens of advertising out of $38,967, while 28 were passed after revisions had been made. The rejected advertising was largely of the violence type, sex themes having been treated with discretion. The reduction in advertising accessories was due to customs restrictions under war regulations and the drop in the total of films.

Licenses were issued by the Theatres Inspection Branch for 12 new theatres; 23 theatres had been remodelled; 5 theatres had been closed and 2 re-opened, making a net gain during the past fiscal year of 9, the licensed theatres in Ontario now totalling 400. Licenses had been issued to 2,530 public halls in which safety films and other entertainment could be presented, as compared with a total of 2,554 at the close of the previous year, while licenses had been granted to 133 travelling shows, including carnivals, circuses, midways and menageries, as compared with 155 one year before. The number of licensed projectionists increased from 733 to 761 but the apprentices were down to 241 from 290. There were, 1,051 projectionists and apprentices for the 400 licensed theatres. The records of the Department showed 329 theatres in operation in 1937, 354 in 1938, 372 in 1939, 391 in 1940 and 400 on March 31 last.

CANADIAN BUREAU TO DIRECT FILMS, RADIO

Reorganization of the Canadian information, radio broadcasting, cinema and tourist services and their grouping under one head has been announced by Prime Minister W. L. Mackenzie King. Joseph T. Thorson, member of Parliament for Selkirk, will direct all the services as Minister of National War Services.

Mr. Thorson is a Canadian of Icelandic origin. He won a Rhodes scholarship at Oxford, served in the British Army during the first World War and is a barrister. He has been a member of Parliament with one intermission since 1926.

An order-in-council passed by the government Tuesday places the Motion Picture Bureau directly under the National Film Board, of which John Grierson is commissioner. Previously they were separate branches in the Department of Trade and Commerce. The term, Government Motion Picture Bureau, will be dropped and the name, National Film Board, will cover film planning, supervision and production activities.

Remittance Tax Cut To Save $300,000

The action of the Dominion Government in amending the Income War Tax Act with respect to remittances of film companies in Canada to their home offices in the United States by reducing the tax on such payments from 15 to 10 per cent, means a saving of $300,000 to the film distributors in one year, according to figures compiled in the trade at Toronto following the announcement of the concession.

The annual receipts of all film exchanges in Canada last year totalled $10,400,000 and figures supplied by a reliable authority provide an estimate of $6,000,000 in so-called excess income over local operation expenditures which is remitted to producing and distributing companies outside of the country. The 15 per cent tax, as provided under the terms of the recent budget, would have reduced this payment by $900,000 but the amendment to the Act, proposed by J. L. Ilsley, Minister of Finance, provides that the tax shall be 15 per cent on only two-thirds of the money sent out of Canada by the film companies. This is equivalent to a reduction to 10 per cent on the whole sum, therefore the saving to the exchanges is one-third of $900,000.

Attention has also been drawn to the fact that no reduction has been made by the Government in the tax on remittances by any other classification of business, this being an exclusive concession for the motion picture industry which, according to Mr. Ilsley, has been losing money on its operations.

In connection with remittances to "foreign" head offices, reference is made to the fact that 50 per cent of excess revenue of film distributors in England is being frozen by the Imperial government for the duration to conserve foreign exchange, while a similar ratio must be retained in the Commonwealth of Australia for the same reason and as a war measure. Canada has not taken similar action, probably because of the proximity of Canada and the United States and the special desire for good relations with the American Republic by Canadians.

The session of the Canadian House of Commons came to a close June 14, to meet again next November, with no changes in the legislation affecting the motion picture industry apart from this amendment to Section 16 of the Income War Tax Act. The Ilsley move was made following representations by officials of the Hays office in New York who made a special trip to Canada to negotiate with the Government, by the U. S. Minister to Canada and by T. J. Bragg, former secretary of Famous Players Canadian Corp., who discussed the situation with Fraser Elliott, Canadian Commissioner of Taxation, in behalf of the Canadian Motion Picture Distributors Association.

Coldwell Defends Grierson's Work

M. J. Coldwell, leader of the Co-Operation Commonwealth Federation political party in Canada, has come out in defense of John Grierson of London, England, for his work as Commissioner of the National Film Board since the establishment of this government office two years ago. The commendation apparently was inspired by the announcement of plans to reorganize the Film Board, the long-established Dominion Government Motion Picture Bureau and the office of Director of Public Information under the newly created Department of National War Services to which J. T. Thorson of Winnipeg has been appointed as Minister.

Mr. Coldwell, who has sometimes been charged with radical views, said, with reference to Grierson, that a tremendous amount of imagination had been shown in connection with the production of Canadian Government films which had been exhibited in some thousands of theatres in the United States, United Kingdom and Canada.

"I think that the work which is being done under Mr. Grierson is remarkably fine," he declared, "and we should continue and extend it—and do our level best to keep the man who is doing it in the position which he now holds." He added the hope that Mr. Grierson's services would be appreciated.

A group of independent theatre owners in Saskatchewan has protested that the newspapers, periodicals, job printers and broadcasting stations are being paid for display advertising, printed material and services in connection with war loan, recruiting and war savings campaigns while the exhibitors of Canada are expected to donate the use of their theatres, give time on their programs for special trailers and contribute co-operative advertising and theatre front displays for the same purposes.

Hollywood and Newsreels Help Train Soldiers

The motion picture industry, already deeply engaged in the business of entertaining Uncle Sam's Army, is now helping to train the soldiers for war and defense.

Hollywood also is producing patriotic and defense shorts for Governmental circulation among the public, physical distribution of which is in the hands of the majors' exchanges in the field.

Hollywood makes some training pictures; the U. S. Signal Corp makes many more. Its training film production center at Fort Monmouth, N. J., is virtually a "little Hollywood." From California, and from the newsreels in New York and the field have come cameramen, cutters, writers and production men to make pictures, as soldiers, in the U. S. Army's vast project of training soldiers.

Studio Technicians in Charge

In charge of Lieutenant-Colonel M. E. Gillette, these Hollywood technicians carry over from their civilian jobs years of experience in all the major coast studios. A roster of them reads like a session of Hollywood and Vine. In the film production laboratory building recently completed at Fort Monmouth, the nine thousand square feet of space is divided up into editorial cutting rooms. In the cutting department, which Lieutenant William H. Rivers is in charge of are: Pvt. Victor Kline, 7 years at Warner's as a cutter; Pvt. Jason Bernie, former assistant cutter at Universal, and Ben Bernie's son; Pvt. Albie Shaff, who last worked on an RKO release; Pvt. William Reynolds of Paramount; Pvt. Jerome Thomas of Monogram, and Pvt. Ed Selwyn of Metro.

In the Animation Department, there has been an invasion of Walt Disney's, including Pvt. Melvin Grau, Pvt. Robert Majors, and four others. From Metro (the former Harmon-Ising unit) comes Pvt. Paul Fanning. The Animation Department is pretty well filled with Hollywood talent.

In the scenario department are Pvt. Edmond North, who wrote "One Night of Love," "I'm Still Alive," and a number of others, and whose last job was with Samuel Goldwyn as associate producer; Pvt. Franklin Coen, who last worked at Columbia; Pvt. Sidney Katz, brother of scenarist Lee Katz and formerly employed at RKO; Pvt. Leonard Barker, formerly stage production manager for "Charlie's Aunt;" Pvt. William Bloom formerly with Columbia Pictures Corp.; Pvt. Arthur Lewis, formerly with 20th Century-Fox and lately stage manager for "Cabin in the Sky;" Pvt. Sol. Shor, who spent four years at Republic writing serials, including "The Lone Ranger;" Pvt. Carl D. Hays, formerly with National Broadcasting Company; Pvt. Robert Churchill, who worked on documentaries in New York; Pvt. Douglas Kennedy, who, as Keith Douglas, played roles in numerous Hollywood productions, including the soon-to-be-released "The Bride Came C.O.D.," with Bette Davis.

In charge of the Scenario Department is Capt. L. Gordon Rigby, who has spent twenty-two years in Hollywood, as a story editor and writer. Assisting him is Lieutenant Frank C. Lepore formerly with the television department of National Broadcasting Co.

In the camera department are Pvt. William Widmayer, former March of Time Cameraman; Pvt. Irving Smith, Universal cameramen in New England; Pvt. Jules Bricken, who has worked for independents; Lieut. Arthur Gaskill, Boston man for Metro News; Pvt. Charles Collier, who has done a lot of commercial photography; and Major James B. Buchanan, Paramount News cameraman in Atlanta; also Bernard Rubin, formerly sound and film technician, Loucks and Norling Producers in New York; Daniel Cavelli, formerly motion picture cameraman, newsreel and otherwise; James Wipp, formerly with Terrytoons, cartoonist; Theodore Vosk, formerly Terrytoons, cartoonist, and Charles Fief, formerly sound and cameraman with Warner Brothers in London.

A new film unit now in preparation will be established at Fort Belfoir, Virginia, in charge of Capt. Richard Kearney. The purpose of this unit is to make films on engineering subjects.

Others in Fort Monmouth are: Pvt. Gilbert Scott, former assistaant to Darryl F. Zanuck, Pvt. Lee T. Sholem, who was an assistant director at Paramount, and Marshall Neilan, Jr., son of the famous director.

Colonel Zanuck on Army Films

Lieutenant-Colonel Darryl F. Zanuck, U. S. Signal Corps Res. Chairman, and Captain Gordon S. Mitchell, Signal Corps Res. manager, of the Research Council of the Academy of Motion Picture Arts and Sciences arrived Monday in Washington to confer with War Department officials on a new future Army Training Film production program being carried on by the Council for the War Department. While in the capital he visited President Roosevelt.

The Research Council is now in the process of completing training films in all of the studios participating in the Council's activities, and the conferences in Washington will be for the purpose of determining the details of the next six months' training films production program.

Colonel Zanuck will also submit a number of completed training films for War Department approval, and will attend showings at which these films will be reviewed by the chiefs of the various branches.

U. S. "Earmarking" Film Workers for Defense

Engaged for nearly a year in compiling a roster of scientific and specialized workers from which can be drawn men needed for any particular requirements of the defense program, the National Resources Planning Board this week disclosed that it is adding hundreds of names of motion picture persons to its catalog.

The list is being developed by questionnaires which have been going to men and women in specialized activities all over the country since last October, in which complete information is sought regarding the citizenship, marital status, education and professional activities of the individuals.

The project was initiated last July by the National Resources Planning Board, a branch of the Executive Office of the President, jointly with the United States Civil Service Commission and in cooperation with the American Council on Education, the American Council of Learned Societies, the National Research Council and the Social Science Research Council.

A special organization was set up, known as the National Roster of Scientific and Specialized Personnel, with Leonard Carmichael of the board as director and James C. O'Brien of the Civil Service staff as executive officer.

A survey of the various types of industries in which specialized personnel is employed was made, as well as of professional fields, such as engineering of all types, architecture, etc., and technical check lists were made for each, on which the persons approached could note their fields of specialization.

These check lists, together with the questionnaire, were then distributed, so far as possible, to all persons in the selected industries and professions.

The filing of the questionnaire is not considered as an application for a position in the Federal service and the work is not designed to fill any positions in the service at the moment. The objective is to get a list of men and women qualified to fill particular places in the national defense program which may arise in the future, particularly in the event of war.

Although a large number of persons trained in various branches of the film industry have been listed in the past eight months, the board some weeks ago developed a new check list for that field, covering production, directing, promotion, distribution, editing, writing, sound, camera and laboratory activities.

Studios Preparing More Films on War, Defense

Various studios last week prepared still more new theatrical pictures dealing with national defense preparations, or the war abroad. David Hempstead, producer, and Lewis Milestone, director, are assembling newsreel shots of Gen. Charles De Gaulle, Free French leader, for inclusion in their RKO production, "Joan of Paris." Lucille Ball has been set by the same studio for a starring role in "Passage to Bordeaux," which deals with a group of Americans caught in France at the time of the Nazi invasion.

Don Castle will be featured with Richard Arlen in "Torpedo Boat," a Paramount picture. Stirling Hayden will also appear in a featured role in "Tomorrow's Admirals" for Paramount, and the company announced that it would produce "Shutterbugs" dealing with the aerial photographic unit of the U. S. Air Corps.

Uncle Sam, Film Exhibitor, Playing To 300,000 Soldiers Nightly

Army motion picture service will be available to 300,000 men a night in the near future with the completion of theatres now under construction, it was disclosed this week by the War Department. Already, it was said, 265 theatres are in operation and 101 are building at Army posts in the United States and Alaska and the Atlantic Base Commands.

Under the Department's policy of providing one seat for every six men stationed at a post, the 265 theatres now operating, with 204,000 seats, can serve about 1,224,000 men, while the houses under construction, with a seating capacity of 96,929, will accommodate close to 600,000 more when completed.

The new theatres, some of them of wood construction and others consisting of tents, are being put up as rapidly as possible, and film service is started as soon as the sound and projection equipment is installed, it was said.

FCC CALLED 'TERROR' OF THE AIR; NBC GETS 90 DAYS TO SPLIT UP

Network Officials Beg Protection from "Uncertainty", Seek Revision of Present Law; New Regulations Challenged

The Federal Communications Commission eased up this week on its drastic order splitting the National Broadcasting Company in half, the while network broadcasters, at the continued hearings of the White resolution, were calling the commission the "terror of the air."

On Saturday, June 14th, the FCC amended its chain broadcasting regulations to clarify its intent that the National Broadcasting Company should have ample time to dispose of one of its networks. It was announced by the commission the amendment was voted so as to "leave no question" but that the ninety-day deferment period granted for readjustment of existing contracts applied to the National Broadcasting Company as well as to individual licenses.

It was also provided by the commission that the ninety-day period might be extended from time to time to permit "the orderly disposition of properties."

Act Revision Urged

Revision of the Communications Act, to put a period to the uncertainty which for years has prevailed in the broadcasting industry as a result of the unpredictable policies of the Federal Communications Commission, was urged upon the Senate Interstate Commerce Committee this week by officials of the senior major networks.

The plea for a law which would clearly define the powers of the commission and the rights of broadcasters and networks was laid before the committee by William S. Paley, president of the Columbia Broadcasting System, as it entered upon the third week of its hearing on the White resolution for an investigation of the network regulations promulgated May 2nd and the authority of the commission to issue them.

Mr. Paley recommended that the law be revised to provide for licensing of networks as well as stations; to require fair treatment to both sides on all controversial or public interest questions; to more clearly define the powers and duties of the commission; and to leave radio regulation to a commission divorced from the common carrier field, with clear and specified provisions for proper judicial review.

Appearing before the committee Monday morning, Mr. Paley declared that the licensing of networks would safeguard their rights and define their position, arguing that if individual stations are licensed there is no reason why the chains—more important as a single element—should not be.

Attacking the commission's regulations, which he said would eliminate the possibility of economic reward which has been the motivating influence of network development in the past, he charged that the FCC had been "obsessed" by the belief that it was not proper for a chain to be successful, on which basis it had reasoned that "virtually every practice which we in long experience have found to be essential is wrong and must be stopped regardless of the effects on programs and the public service.

"The very fact that in the things it seeks to do right now the commission seems to find it necessary to slip through the back door and strike at us through the licensing power it holds over our affiliated stations is proof that there is something inadequate in the statute itself," he said.

If policy is not set and implemented by Congress, he continued, "I fear, from what I have observed in the past few years, that we will drift into an exercise of vague and undetermined powers by the commission; I can even see conditions under which such vague powers can be used by a commission as an instrument of oppression and a threat to genuine freedom of the air."

Sees "State of Terror"

Declaring that the industry was literally in a "state of terror," Mr. Paley charged that the commission, disregarding the prerogative of due process, had acted "as complaining witness, prosecutor, judge, jury and hangman, and we find ourselves at the end of the row stigmatized as a monopolist and most of the important practices of our business sweepingly abolished by administrative fiat."

The commission, he declared, should be limited to the necessary "traffic job" of allocation; to insuring that the air is used fairly and without editorial bias, and to reviewing the operations of networks and stations to determine whether they have operated in the public interest.

Mr. Paley testified that with the development of FM, it might be possible to have as many as 14 national networks in that field, but expressed doubt whether, in the regular broadcast field, a greater number of networks would have given the public better service than it has received from the four now operating.

Getting into a discussion of the regulations, he charged the commission with making a "bogy man" out of the chains, and holding them up as a horrible example of what must be avoided. He analyzed the regulations to show how, in Columbia's view, they will tear down the present broadcast structure, leaving in its place a chaotic condition in which neither broadcaster nor network will know how to operate safely.

"I want to tell you frankly that one of my very strong reasons for hoping that you gentlemen will decide to vote out this resolution and that the Senate will pass it is that I am confident that we need a full and complete inquiry by Congress into the realities of broadcasting," he said.

With the appearance before the committee of the opposition to the regulations, Mr. Fly began the publication of orders and letters designed to demonstrate the liberality with which the rules will be applied.

On June 14th, an order was issued providing for such extension as may be necessary for orderly disposition of properties, of the regulation requiring companies with more than one network to divest themselves of their second chain, and on June 16th a letter from the commission to Committee Chairman Burton K. Wheeler was made public, explaining that no station will be able to deprive another of its network programs unless the latter voluntarily rejects them.

In his letter to the committee, Mr. Fly also spoke of the KOA case, answering a charge that there the commission had reversed its usual practice of maintaining a station on the air throughout any proceedings in which it might be involved, explaining that the grant to Station WHDH, Boston, of the same frequency was not a matter involving the existence of the Denver broadcaster.

Commenting on the interpretations now being given the regulations, Mr. Paley declared that when Mr. Fly appeared before the committee he didn't seem to "understand his own rules," and that there was no assurance that the interpretations would be maintained.

New Legislation Asked

NBC joined with CBS last Tuesday, in asking for new radio legislation. Niles Trammell, NBC president, who testified before the Senate Interstate Commerce Committee, said that the FCC regulations issued against the networks on May 2nd, presented a "vital" issue which should be settled by Congress.

Mr. Trammell followed Judge John J. Burns, CBS counsel, who challenged the right of the commission to issue the regulations, and charged that they were promulgated with "absolutely no attention to the evidence involved."

Representatives of the networks contend that the commission was attempting to write law, without regard to the fact that such action can be taken only by Congress, and has gone about that purpose in such away as to render it difficult to secure a court decision before the regulations are applied and such damage done as they may cause.

Mr. Trammel charged that the FCC network changes contemplated were not the "result of public demand or a deficiency of service."

Much of the day's hearing was taken up by argument between Chairman Burton K. Wheeler and witnesses, as to the quality of programs and the necessity for the chains giving service to small Montana stations. These questions were brought up as William S. Paley, CBS president, completed his testimony and prepared to leave the stand.

Senator Wheeler declared it was unfair to local advertisers to have to move on 28 days' notice, under the affiliation contract, and told Mr. Paley, "It is just as important that the local advertiser know his time is fixed as it is to a national advertiser."

The Senator also attacked the "soap dramas" which, he said, fill the morning hours, denouncing them as "cheap junk" and "dime novel stuff," and warning the industry that it would have to afford better fare, despite the protestations of Mr. Paley that these programs had proven exceedingly popular.

Senator Wheeler also charged that radio was

(Continued on following page)

WINCHELL, HOPE TIE IN RADIO RATING

According to the latest Hooper radio ratings Walter Winchell achieved a tie for first place with Bob Hope. This marks the first time that a once-weekly quarter hour show has been in first place. The top 15 programs according to the survey and their ratings follow:

Bob Hope and Walter Winchell, tied, 25.3; *Fibber McGee and Molly,* 22.9; *Jack Benny,* 22.5; *Edgar Bergen-Charlie McCarthy,* 20.3; *"Lux Radio Theatre," "Aldrich Family," tied,* 19.3; *Maxwell House "Coffee Time,"* 15.6; *Kay Kyser,* 14.7; *"Mr. District Attorney,"* 14; *Rudy Vallee-John Barrymore,* 13.8; *Eddie Cantor,* 13.5; *Bing Crosby,* 13.1; *Major Bowes "Amateur Hour,"* 12.6, *and "Parker Family,"* 12.5.

Radio Officials Ask Law Revision

(Continued from preceding page)

responsible for the increase in crime, declaring, "I am not a purist, but I feel that a lot of the stuff that is going over chain broadcasting is just wrong. I am trying to appeal to the radio industry to cut out this dime novel stuff which I think tends to break down the morals and make criminals of boys and girls in this country."

At the final sessions last week, the committee heard the majority of the FCC charged with having "usurped" authorities never intended to be exercised by it.

The charge of usurpation was leveled by Commissioner T. A. M. Craven, one of two members dissenting from the majority-approved network regulations, while the suggestion of a full investigation was made by Mark Ethridge of Louisville, Ky., former president of the National Association of Broadcasters, who dropped a study of the industry he was making at the request of President Roosevelt.

FCC Violated Principles

Mr. Craven urged that Congress rewrite the Communications Act so as more clearly to define the duties and powers of the commission, and Chairman Wheeler agreed that the act needs clarifying but questioned the desirability of holding up the application of the regulations pending enactment of legislation.

Questioned by Senator Tobey as to whether he denied the power of the commission to make the investigation, Mr. Craven said it had full authority to do so but he felt that instead of issuing the regulations it should have made recommendations to Congress for legislation or, if it had determined monopoly to exist, sent a report to the Department of Justice.

Predicting that enforcement of the regulations would open an era of experimentation in the shuffling of broadcasting facilities, Mr. Ethridge told the committee that the industry was "unanimous" in its desire for a Congressional investigation of both itself and the commission.

He charged that in at least three instances the commission had "violated" its own principles in handling applications of persons "not unfriendly" to the Administration.

Throughout the sessions, members of the committee criticized "one-sided" commentators, the lack of network facilities for small stations in remote rural areas, because of high line charges, and the various types of programs that are being offered.

It was clear that members were deeply interested in getting network service for the rural areas and that there was considerable dissatisfaction with what Chairman Wheeler termed "Tin Pan Alley," gangster plays and "dripping dramas."

Indicative of the liberal attitude which he had promised the committee would be adhered to in application of the regulations, Mr. Fly on June 13th made public the text of a telegram he had sent on May 24th to Gordon P. Brown of Station WSAY, Rochester, N. Y., in answer to a request for his interpretation of the rules.

"The regulations do not prohibit a contract establishing a network and station affiliation whereby a network agrees to offer all its programs to one particular station in a community," Mr. Fly wired the broadcaster.

"However, the station must make a reasonably prompt determination whether it will carry any program and there can be no restriction upon the right of other stations in the community to make arrangements for the broadcast of any refused or rejected programs.

"Nor do the regulations prohibit a contract whereby a station agrees to take all the programs of a network if the time is available when such programs are offered, subject to the station's right to refuse or reject the programs pursuant to Section 3.105 of the regulations."

Decree Decentralizes Coast Circuit Buying

Roy Cooper, San Francisco division manager of the Golden State Theatre Circuit since 1938, has been made assistant to R. A. McNeil, general manager. Mr. Cooper's new post makes him film buyer for 37 Golden State neighborhoods in the San Francisco Bay area.

"We are getting ready for the new season's buying," said Mr. McNeil. "Hereafter Mr. Cooper will concentrate his efforts on the buying of pictures for our San Francisco and Metropolitan Oakland theatres unhampered by the details of circuit management."

As successor to Mr. Cooper, Hal D. Neides was named San Francisco division manager for both Golden State and San Francisco Theatres, Inc., totaling 21 local houses of the two circuits.

Portland Board Rearranged

Mayor Earl Riley of Portland, Ore., has rearranged the membership of the censor board so as to stagger the terms in accordance with a recent revision of the measure which gives the board control over motion pictures, stage plays and theatrical advertising. Mrs. B. K. Lawson and Mrs. H. H. Sichel terms expire Jan. 1st, 1942; E. N. Weinbaum, chairman, and William E. Graeper, Jr., Jan. 1st, 1943, and Mrs. Leroy L. Mason, Ted R. Gamble and Allan Rinehart to Jan. 1st, 1944.

Increase Wisconsin Admissions

The Gateway, Kenosha and Orpheum theatres in Kenosha, Wis., which lowered prices in April, have taken up the slack and are now charging a top higher than the previous admissions in addition to eliminating early bird matinees. The Gateway and Kenosha, operated by Standard theatres, are now charging 30 cents to six p.m. and 44 cents after, while the Orpheum, operated by Saxe Amusement Management, is now charging 30 cents to six p.m., and 40 cents after.

Loew Managerial Shifts

Joseph R. Vogel, Loew theatres executive, has announced the following managerial changes: William Elder, transferred from Harrisburg, Pa., to the Palace theatre in Indianapolis, replacing Ward Farrar, resigned; Sam Gilman of Loew's, Dayton, Ohio, succeeds Mr. Elder in Harrisburg; Orville Crouch is shifted from Canton to Dayton.

Heads Housing Authority

Tony Sudekum, president of the Crescent Amusement Co., has been appointed chairman of the Nashville, Tenn., Housing Authority by Mayor Thomas L. Cimmins, putting him in charge of more than $5,000,000 worth of local federal housing property.

Votion with RKO

Jack Votion and RKO have closed a deal by which Mr. Votion will produce a second feature starring Lum and Abner for RKO release.

Mrs. Lashly Heads BFC

Mrs. Jacob M. Lashly has been elected to succeed Mrs. Guy Randall as president of the Better Film Council of Greater St. Louis.

FCC Releases 1940 Radio Data

The broadcasting industry in 1940 employed more persons and paid them slightly higher wages than in 1939, it was disclosed this week by the FCC.

Reports from 765 stations, three major chains and six regional networks showed that in a typical week last year, 21,646 persons were employed, an increase of 1,773 over the 19,873 reported for 1939, while the weekly payroll of the industry was $1,020,348, an increase of $107,295.

The commission's figures covered only the staffs of the networks and stations and did not include talent employed by sponsors, and showed that in 1940 the stations employed 215 executives and 1,490 employees more than in 1939, while the regional networks had 14 executives and 65 employees more, and the major networks had three executives more but 14 employees less.

The average weekly compensation for all employees was $47.13, up $1.23 from 1939, but the average for the 19,326 employees who were below the grade of executives was $41.68, an increase of only 60 cents.

For the stations, the average weekly compensation for executives was $84.69, an increase of $4.99, while for employees it was $37.97, up $1.33. For the major chains, the average for executives was $251.68, up $21.19, and for employees $57.55, down 64 cents.

Employment Statistics

The average employment per station was 70 on clear channels, 32 on regional frequencies and 13 on local wavelengths, but a greater number of employees were found in stations in the more densely populated areas than in the rural districts.

Allocating employment by the networks between net and station operations on the same basis that is used for separating network and station revenues and expenses, which means that some network employees are included in the figures for stations, the commission found that National Broadcasting Company last year had 47 executives and 2,051 employees; Columbia Broadcasting System, 55 executives and 1,562 employees; Texas State Network, nine executives and 48 employees; Mutual Broadcasting System, seven executives and 40 employees; North Carolina Broadcasting System, one executive and nine employees; Intermountain Network, three employees; Yankee Network, three employees; New York Broadcasting System, one executive and two employees, and the Colonial Network, three executives.

In addition to the regular staffs reported above, the industry had 4,007 part-time employees whose average weekly compensation was $110,144. Of the total, 3,511 were employed by the stations with a payroll of $78,917 per week and 492 were used by the major networks, with a payroll of $31,171.

Hunt Operates Seven

William C. Hunt again will operate his seven theatres in Wildwood, N. J., and at nearby Cape May during the summer season. The New Shore, New Casino and Strand, playing first runs, opened last week. The Regent, reopening June 28th, and the Nixon, on July 2nd, are the second run houses. The Liberty and City Pier in Cape May also opened last week. In addition two houses are operated on Hunt's Ocean Pier in Wildwood, the Ocean for features and the Mickey Mouse for cartoons and short subjects. Mr. Hunt is assisted by his son, Bud Hunt, in the operation of the resort houses. William Keegan, general manager of the Hunt theatres in the Trenton, N. J., territory, is manager of the resort circuit.

Canadians Test Blackout Effect

Monday night, June 9th, long-standing plans of the Montreal Civil Protection Committee for a blackout were put into effect. This originally had been scheduled as a phase of the ordinary preparedness program, but in that it made excellent propaganda, it was announced in association with the drive.

Fears for the box-office ran high for a time, until it was made known that the blackout would take place at 10:30 P. M., and continue for a 15-minute period. Exhibitors here pointed out that the majority of shows playing during the week would be out at between 10:30 and 11 P. M. and that they anticipated no decline in box-office grosses.

Air-raid sirens, factory whistles and train whistles sounded the "alert" at 10:15 P. M. Managers supervised the dousing of marquee signs and lobby lights, and had their doormen on the alert at exits with pass-out checks for those curious who desired to leave the theatre.

A checkup of first-run houses here after the blackout found exhibitors insisting that business went on as usual, with small disruption by people leaving their seats and returning. Receipts were about normal, but it was pointed out that not only was Monday the date of the blackout, it was the day on which Canada officially celebrated the birthday of His Majesty King George VI. The long week-end from Friday night until Tuesday morning, together with reasonably good weather, might have enticed many families to vacation briefly, but there was no startling evidence of this at the box-office, managers said.

Box-offices displayed posters stating "uninterrupted showing during blackout" or "show as usual during blackout," and managers point out that no difficulties whatsoever were encountered, and that business was wholly unaffected.

Week's Receipts Donated

On a voluntary basis, the Kent theatre, new Westmount (Montreal) neighborhood house, will turn over its first week's receipts to the "Wings for Britain Fund."

The new theatre will be managed by Bob Johnson, who expects that doors will be opened in a week or two. Seating capacity is 800, in a thoroughly modern, up-to-date structure. Classic smoking lounge and soda bar are included in the building.

Attempts are now being made to secure a first-run feature, which will be shown together with patriotic shorts. "Wings for Britain" officials are also reported making arrangements for a film star, as yet unnamed, to appear at at least one performance of the benefit show.

Various local service organizations will also co-operate with theatre employes in conducting the special show. Regular prices will prevail, it is said.

Standard Pictures Moves

The home office of Standard Pictures has been moved to 723 Seventh Avenue, New York. Arthur Bonns, formerly with Grand National and later with Pathe, is now general manager of the company.

Russell Brown Joins Warners

Russell Brown, formerly associated with Hamrick-Evergreen Theatres, Inc., in Spokane, Wash., has been appointed manager of Warner theatres in Hoquiam and Aberdeen, Wash. He succeeds O. T. Taylor, who resigned to enter business for himself.

"Kiss the Boys Good-bye" Pre-release Dates Set

Scheduled for national release in mid-August, Paramount's "Kiss the Boys Good-bye" will have pre-release engagements in Washington, D. C., Richmond, Va., and San Antonio, Texas, Charles Reagan, assistant sales manager of Paramount announced last week.

The Don Ameche-Mary Martin-Oscar Levant musical will open on July 4th at the Earle Theatre in Washington, and at the Colonial in Richmond and Majestic in San Antonio on July 11th. Additional key cities in which the film will be pre-released early in July, will be announced later. Special advertising and publicity campaigns will be tried out by Paramount on these pre-release engagements.

Paramount's world premiere of "The Shepherd of the Hills" will be held on June 26th, at the Ambassador Theatre in St. Louis.

M. & P. Outing Set

The annual outing of M. & P. Theatres of Boston, has been scheduled for Thursday, June 26th, at the Cliff House in North Scituate. The outing will be highlighted by a luncheon followed by various forms of sports and amusements, including swimming, golf, tennis, riding and dancing.

Dowling Firm Moves

The firm of Dowling & Brownell, formerly located at 6625 Romaine Street in Hollywood, has been changed to Pat Dowling Pictures, 1611 Cosmo Street, Hollywood.

FPC Adds Six New Theatres

President J. J. Fitzgibbons of Famous Players Canadian in Toronto last week leased two theatres in that city from Ray Lewis and T. M. Sterling and announced the purchase of the Stanley at Vancouver and a lease on the Hollywood in that city as well as a long term lease on the Bijou and Rio theatres in Winnipeg. One of the Toronto houses, the Pylon, will be operated by Bloom and Fine Theatres, Ltd., a subsidiary of Famous Players Canadian, while the Avenue will be operated by FPC in association with Lewis and Sterling.

The two Winnipeg theatres will be added to Western Theatres, Ltd., which is FPC's Manitoba subsidiary.

N. A. Taylor, head of 20th Century Theatres in Toronto, officially announced Monday he had made a deal with FPC to "operate a group of theatres for Famous Players, but no sale of theatres is involved."

Mr. Taylor said the exact number of houses involved is not yet determined but it will be about 20. He said he would have no executive title.

The Taylor interests recently opened the Midtown in Toronto, but no additional houses are to be built, he said, because of war restrictions on materials. Mr. Taylor previously had been connected with N. L. Nathanson in the formation of the new Odeon Circuit.

Meanwhile it was reported that Mr. Nathanson had closed a partnership deal with Don Stapleton for the Centre and Westboro at Ottawa, where the Roxy and Nola are already lined up.



Industry Mobilizes for Defense

MOTION PICTURE COMMITTEE COOPERATING FOR NATIONAL DEFENSE

Edward Arnold, president, Screen Actors' Guild
Barney Balaban, president, Paramount Pictures, Inc.
Nate J. Blumberg, president, Universal Pictures Co., Inc.
Harry Brandt, president, Independent Theatre Owners Association, Inc.
Frank Capra, president, Screen Directors' Guild, Inc.
I. E. Chadwick, president, Independent Motion Picture Producers Assn.
James P. Clark, president, National Film Carriers, Inc.
Harry Cohn, president, Columbia Pictures Corp.
H. A. Cole, president, Allied States Assn. of Motion Picture Exhibitors
Y. Frank Freeman, president, Association of Motion Picture Producers, Inc.
Sheridan Gibney, president, Scren Writers' Guild, Inc.
James R. Grainger, president, Republic Pictures Corp.
John H. Harris, president, National Variety Clubs
Will H. Hays, president, Motion Picture Producers & Distributors of America, Inc.
Emery Huse, president, Society of Motion Picture Engineers
W. Ray Johnston, president, Monogram Pictures Corp.
Sidney R. Kent, president, Twentieth Century-Fox Film Corp.
E. L. Kuykendall, president, Motion Picture Theatre Owners of America
Frank W. Lovejoy, president, Eastman Kodak Company
Robert H. Poole, executive secretary, Pacific Coast Conference of Independent Theatre Owners
Herman Robbins, president, National Screen Service Corp.
George J. Schaefer, president, RKO Radio Pictures, Inc.
Nicholas M. Schenck, president, Loew's Incorporated
Maurice Silverstone, president, United Artists Corp.
T. Kennedy Stevenson, president, Electrical Research Products, Inc.
G. K. Throckmorton, president, RCA Manufacturing Co.
Vincent Trotta, president, Associated Motion Picture Advertisers, Inc.
W. G. Van Schmus, managing director, Radio City Music Hall
Walter Wanger, president, Academy of Motion Picture Arts and Sciences
Harry M. Warner, president, Warner Bros. Pictures, Inc.
Herbert J. Yates, president, Consolidated Film Industries

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Lt. Col. Darryl F. Zanuck, Vice-Chairman.

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- E. J. Mannix
- Sol Lesser
- Hal Wallis
- Walter Wanger
- Darryl Zanuck

Short Subjects:
- Jack Chertok
- Gordon Hollingshead

Frank Capra—Directors' Guild
Edward Arnold—Actor's Guild
Sheridan Gibney—Writers' Guild
Fred Beetson—Assn. of Motion Picture Producers, Inc.
Richard Day—Art Direction

Sound:
- Lt. Col. Nathan Levinson
- Edward Hanson

John Arnold—Camera
John Nickolaus—Laboratory
Alfred Newman—Music

Industrial Relations:
- Charles Boren
- Fred Myers

Public Relations:
- Howard Strickling
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Nathan Yamins

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Organization: Harry Brandt, Chairman; John H. Harris, E. L. Kuykendall, John J. O'Connor, Nathan Yamins.

Field Organization: John Balaban, E. C. Beatty, Carl Buermele, Wm. F. Crockett, Jay Emanuel, Si H. Fabian, Harold Fitzgerald, John Friedl, Julius Gordon, L. C. Griffith, Harry Kalmine, Jack Kirsch, E. L. Kuykendall, I. Libson, M. A. Lightman, Frank Newman, R. J. O'Donnell, Samuel Pinanski, Robert H. Poole, Elmer Rhoden, Rick Ricketson, Samuel Rinzler, John Rugar, Meyer Schine, Fred Schwartz, Mort Singer, William Skirball, Charles Skouras, Roy Walker.

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STATE DEPARTMENT

ADVISORY COMMISSION to COUNCIL of NATIONAL DEFENSE

WAR DEPARTMENT

NAVY DEPARTMENT

Vogel Talks to Kiwanis About Films and Morale

Describing the role of the industry and the theatre manager in the nation's defense program, A-Mike Vogel, chairman of the Managers Round Table of the MOTION PICTURE HERALD, speaking before the Kiwanis Club of Gloversville, N. Y., Tuesday, declared that "Granted that the newspaper relays any informative, spot-minute account of what is happening here and abroad, the motion picture is needed to transform the printed word to an actual image on the screen which gives reassuring evidence, even to the least informed, that national defense is indeed much more than a catch-penny headline, as certain segments of public opinion would have us believe."

Mr. Vogel commended the work of J. Myer Schine and Louis W. Schine for their assistance in the national defense program. He said the contribution of the Schines was a long and lasting one, and declared they had made it possible for people of many communities to point with pride to the theatres of 1941 in the same manner they single out their churches and schools.

Schine circuit representatives Lou Hart and Harold Sliter, who are on the Kiwanis Club's program committee, arranged for Mr. Vogel to address the meeting, assisted by J. Meyer and Louis W. Schine.

Mr. Vogel stressed the need of the industry to maintain public morale during the national emergency. "For a long time," he said, "the motion picture has helped in building love of democracy and of our system of government through production of dramatic pictures based on historic beginnings of our country. . . . Our motion picture industry is a product of that democracy and it is natural that we should have a share in maintaining it.

"Shortly after England went to war, all theatres were closed by the Prime Minister as a precautionary measure. Immediate protest and demand was made that theatres be opened to maintain morale. And they were. All through the war this morale has been bolstered by the uninterrupted supply of American motion pictures brought to England by the express wish of the British government."

Mr. Vogel reviewed the results of the ambitious program set up by the industry's committee cooperating for national defense, which represents exhibitors, distributors and producers.

Mr. Vogel reported that 10,000 of the nation's 17,000 exhibitors already have signed written pledges expressing their desire to cooperate during the national emergency, "and more are expected," he declared.

Citing President Roosevelt's statement made during the historic May 27th radio broadcast, calling for the need of strengthening civilian as well as military morale, Mr. Vogel said, "That is a challenge the industry is meeting in producing and exhibiting the right subject at the right time."

Striking at the industry's critics, the "zealot reformers" and others "who keep up a steady fire trained upon the industry," Mr. Vogel declared, "The public is well treated in the small cost of admission; the fine entertainment, the elaborate and modern structure of today's theatre and the pride with which these theatres are operated by hardworking showmen."

On behalf of the industry, he presented a special "Vogel" corncob pipe to Frank L. Rogers, general manager of the *Leader-Republican*, in appreciation of the cooperation of the press.

SMPE Nominations Weighed

The committee charged with nominating Society of Motion Picture Engineers officers and governors for 1942 will make a report on this matter to the Board of Governors at the latter's meeting on July 24th in order that the Society's membership may consider the proposals. Personnel of the committee comprises Herbert Griffin, chairman; E. A. Williford, H. G. Tasker, K. F. Morgan, Barton Kreuzer, James Frank, Jr., A. C. Downes, E. K. Carver, and M. C. Batsel.

Exhibitors Acquire Theatre

A group of independent Wisconsin exhibitors have annexed the Colonial theatre in Milwaukee, a local neighborhood theatre, and have retained Ernst Langemack, operator of the house, as manager. The new operating company is headed by William L. Ainsworth, Fond du Lac, while A. C. Guttenberg, Milwaukee, is vice-president and Harry Perlewitz also of Milwaukee, is secretary-treasurer.

RKO Advances Writers

Following President George Schaefer's announced policy of "promotion within the ranks," Collier Young, head of RKO Radio's story department, has advanced two of the studio's readers to writing posts. John Humphrey and Ardel Wray, who have been assistants to Mr. Young, have been advanced to the new positions. Both have been with the department for several years. William Nutt and Paul Perex, readers, will fill the two vacancies on the staff.

European Exiles See "Underground"

An imposing roster of famous European statesmen and writers in exile, were invited to a special showing in New York of warner Brothers' new picture, "Underground," last Saturday. The film, starring Jeffrey Lynn, is the story of the anti-Hitler radio within Germany, and is scheduled to open at New York's Globe Theatre June 21st.

Among those present at the screening were Stefan Zweig, Jules Romains, Dr. Raoul Auernheimer, president of the Austrian P.E.N. Club and well known dramatist; Ferdinand Bruckner, leading German and Austrian dramatist; Emery Gonder, Hungarian painter and cartoonist; Victor Trivas, Russian director and scenario writer; Robert Goffin, Free Belgian representative and author of "Has King Leopold Betrayed the Allies"; Klaus Mann, son of Thomas Mann; Annette Kolb, German novelist; Count Ferdinand Czernin, son of the former Foreign Minister of Austria and president of Free Austria in America; Minister Rott, Catholic leader and Minister of Social Welfare in the Schusschnigg Cabinet in Austria; Alvarez del Vayo, former Foreign and War Minister of Loyalist Spain; and Dr. G. P. Bronisch, president of the Loyal Americans of German Descent.

Williams Joins Loew

Rex Williams, an Elkhart, Ind., showman, has joined the Loew advertising department to handle special promotion work. His first assignment will be in Evansville, Ind., where Loew operates two theatres.



"I'VE GOT SOMETHING THERE!"

"With all the newspaper stories about shortages in materials, I realize more and more how much my Altec agreements are going to mean to me—in fact, more than ever before. Altec knows how to keep the equipment I've got in my theatre functioning well. They'll know how to conserve what I've got, how to keep me supplied. I've got something there!" Change to Altec today.

ALTEC SERVICE CORPORATION

250 West 57th Street, New York City

CHANGE TO ALTEC SERVICE · A CHANGE FOR THE BETTER

IGNORE PICKETS OF UNWARRANTED STRIKES, PETRILLO BIDS UNIONISTS

Musicians' Leader Cites Teamster Strike as Typical; Arnold Attacked for Union Stand; Browne, Bioff Trial August 18

Union musicians were advised to use their own judgment—"to inquire into the causes, the demands, the underlying motives of strikes and picket lines" — and to walk through those picket lines when they are "not legitimate," at the 46th annual convention of the American Federation of Musicians, in Seattle, Monday through Saturday of last week.

The adviser was the Federation's president, James Caesar Petrillo, head of the Chicago local and elected last year to carry on the office held for so many years by Joseph N. Weber. Mr. Petrillo was unanimously reelected at the convention, along with C. L. Bagley, vice-president, Fred Birnbach, national secretary, and Harry Brenton, financial secretary-treasurer. Salaries of Mr. Birnbach and Mr. Brenton were increased from $10,000 to $15,000 per year.

Teamsters' Strike Cited

The advice on picket passing was given during one of the closing sessions, and was motivated by the strike of the New York teamsters' local against theatres, radio stations, and the headquarters of the New York musicians' Local 802, for the alleged refusal of members of the latter to employ the teamsters for the transportation of musical instruments from place to place, and from vehicle to stage door.

Mr. Petrillo said: "If you've got an idea that because some unions are affiliated with the American Federation of Labor, you've got to stand by, you got the wrong idea. . . . Where the picket lines are not legitimate, in your belief, you can walk through them, and continue your employment."

The convention considered many matters pertinent to union music, chiefly employment conditions, and re-employment of members made unemployed by mechanical devices.

So-called "juke-boxes"—coin music machines —were discussed as well as recording and transcription employment. The executive board was to consider a resolution to stop these recordings and transcriptions by union musicians, if they continue to be used in competition with "live music." Other resolutions to be mulled by the executives were one to license the operators of coin music machines, another to force the giving of a vested interest in such music to the artists employed.

The resolutions were opposed by Mr. Weber, now honorary president, who said: "If you are of the opinion that 140,000 musicians can control an industry in which 150,000,000 Americans are interested, you are wrong. The Government would stop us so quickly, it would make our heads swim. Nothing can be done, except to make the recording companies pay a decent price for our services."

Voted down was a resolution requiring hotel and ballroom operators to give one-third employment to local resident musicians for every two-thirds given traveling "name bands."

Thurman Wesley Arnold, Assistant United States Attorney General in charge of the anti-trust division of the Department of Justice, received a tongue-lashing from Mr. Petrillo, who called him a "menace" to organized labor for his charges that some unions constituted a monopoly. He referred to Mr. Arnold as a "man who holds a high position in Washington, D. C., who has not only tried to blacken one of our eyes, but both of them."

At the convention's closing business session, delegates refused to reconsider a previously adopted resolution requiring national officers to publish a list of Federation employes and salaries. The officers, opposing the idea, said it would mean needless work and expense.

The approximately 600 delegates were paid $22.50 daily during their stay. On the closing day, the national treasurer distributed more than $94,500.

Dallas will house the 1942 convention, it was decided.

STUDIO FIVE DAY WEEK INDICATED

Predictions that the Hollywood studios might soon have an eight-hour, five-day week were heard on Tuesday, in Hollywood, after preliminary negotiations between business agents of the International Alliance of Theatrical Stage Employees studio unions, and producers' labor representatives, Fred Pelton and Pat Casey. The negotiations were over the 16-point program for changed working conditions and higher wages, advanced by the Alliance unions some months ago; and the proposals for the new work week came from Mr. Pelton and Mr. Casey. The conferees were to meet again Thursday.

Disney Strikers Insist On Full Union Shop

Replying to counter demands by Walt Disney last week, the members of Screen Cartoonists Guild, Local 852, said this week they still wanted a full union studio, and full reinstatement of employees, as of May 16th. However, they also voted willingness for a National Labor Relations Board election, if such could be legally attained. Previously, the board had called the Disney studio unfair and its present union a "company union." The strike began two weeks ago, with the studio attempting to maintain a normal work schedule, the union attempting to enlist all labor organizations as well as theatres and other studios, and Mr. Disney asking several times for an election.

The Los Angeles Central Labor Council said last week it would ask AFL members, nationally, to stay away from theatres showing Disney cartoons.

Directors of Wall Disney Productions, Inc., on Friday night, June 13th, deferred the quarterly preferred stock dividend due July 1st, because of "reduced income as a result of the spread of the European war, and its repercussions, and the company's working capital requirements for producing and carrying feature pictures for release in the most advantageous manner in the market now available."

Meanwhile, the New York unit of the Screen Publicists Guild was informed Monday by the NLRB that it would soon be appraised as the bargaining agent for home office publicity and advertising workers.

George Browne, president of the International Alliance of Theatrical Stage Employees, and Willie Bioff, a vice-president, and Browne's personal representative in the leadership of the Hollywood studio unions, will stand trial August 18th in New York Federal Court on charges of extorting $550,000 from Warner Brothers, Paramount, Loew's, and Twentieth Century-Fox.

The date was set by Federal Judge John G. Knox, who at the same time warned against intimidation of witnesses by the pair, who are charged with extorting the mentioned sum from the film companies under the threat of causing labor tieups. He was to hear motions against the indictment of the two next Monday.

The indictment was returned several weeks ago by a Federal grand jury in New York, and the two labor leaders were immediately arrested, Browne in Chicago and Bioff in Los Angeles, both cities being their operating headquarters.

Both men maintained their innocence, and at the hearing in New York Thursday, June 12th, Bioff, addressing the press in the courtroom, charged that all the unions on the Coast were "infested with Communists," and that 18 known Communists were expelled from these unions during the past year.

He also said that, in the national defense interest, the Coast unions would now have a policy of mediation rather than striking.

Approximately 40 witnesses are expected to be haled to court by the defense. Also, it is anticipated there may be new charges, inasmuch as parts of the indictment were left open by the use of "and others."

During the hearing last week, United States District Attorney Mathias F. Correa charged the pair with threatening bodily harm to the executives of the film companies from whom they extorted the $550,000. There then followed the warning by Judge Knox against molestation of witnesses, with his threat that the two would be jailed if such occurred.

Equity Elects Eight Council Members

Eight new council members to replace those who quit last week charging that, as a result of elections two weeks ago, the group would be dominated by Communists, were elected by the Actors Equity council Monday. They are Donald Randolph, Robert Ross, Alexander Clark, Jose Ferrer, Ben Smith, Evelyn Varden, Roy Roberts, and Walter Gilbert. No replacements were made for two other resigned council members, Florence Reed and Peggy Wood, vice-presidents.

The organization's executive secretary, Paul Dulzell, characterized these charges of Communism "ridiculous." William David, one of the resigned councilors, said an official of the organization, not a paid employee, should have issued the disclaimer.

On Tuesday, Bert Lytell, president asked the Dies Committee to investigate charges of Red activity in the organization. Such action had been asked before as a "cleaner," and to refute the charges by William Lambertson, Republican Representative from Kansas, who was instrumental in killing the Federal Theatre Project some years ago, who has, from time to time, attacked several members of Equity's council of 50, by name, as Marxists. It was Congressman Lambertson who injected the radicalism issue into the election of two weeks ago by saying that Alan Hewitt, subsequently elected, was a Communist, and who asked that he be denied nomination. Mr. Hewitt ran on an independent ticket.

WHAT THE PICTURE DID FOR ME

Columbia

FACE BEHIND THE MASK: Peter Lorre, Evelyn Keyser—Fair picture. Running time, 69 minutes. Played June 6-7.—Harry Tishkoff, Empress Theatre, Rochester, N. Y. Neighborhood patronage.

OUT WEST WITH THE PEPPERS: Edith Fellows, Tommy Bond—This was an extra well liked comedy. My customers were enthusiastic about this one. Running time, 70 minutes. Played June 5-6.—H. E. Fulgham, Ideal Theatre, Fort Worth, Texas. General patronage.

First National

HIGH SIERRA: Humphrey Bogart, Ida Lupino—Exceptionally good. Did nice business on Foto Nite to a nice build-up for the second night. Play it; a natural for a small town.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

SANTA FE TRAIL: Errol Flynn, Olivia de Havilland, Raymon Massey, Ronald Reagan, Alan Hale—Wonderful show. We had large crowds every time we showed this one. Raymond Massey's acting is superb. Played April 24-25.—Car Presley, New Madison Theatre, Huntsville, Ark. General patronage.

Metro-Goldwyn-Mayer

COME LIVE WITH ME: James Stewart, Hedy Lamarr—Excellent. James Stewart gives his usual highly superior performance, and Hedy Lamarr is very good. Ian Hunter and Verree Teasdale are excellent, while Adeline de Walt Reynolds really goes to town. Hope to see her on the screen again very soon. Stormy weather again but the picture is mighty good. Running time, 85 minutes. Played May 9-11.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

COME LIVE WITH ME: Hedy Lamarr, James Stewart—Good picture that pleased. James Stewart is OK any time; Lamarr is OK also. Played May 17-19. —Melville Danner, Kozy Theatre, Granite, Okla. General patronage.

COME LIVE WITH ME: Hedy Lamarr, James Stewart—Very good feature and coupled with "Son of Monte Cristo," U-A, certainly clicked. Stewart and Lamarr make a good team in my estimation. Should do business wherever shown. If you haven't booked it, do it now and co-feature something for support and then watch B.O. Running time, 85 minutes. Played June 1-2.—George O. Wiggin, Maplewood Theatre, Malden, Mass. Neighborhood and transient patronage.

COMRADE X: Clark Gable, Hedy Lamarr—Good picture that pleased most of the fans. Palyed May 10-12.—Melville Danner, Kozy Theatre, Granite, Okla. General patronage.

DR. KILDARE'S CRISIS: Lew Ayres, Lionel Barrymore, Laraine Day, Robert Young—Just another Kildare picture. They are very good, but too much alike to stand an extended run. Ran this after it had been shown everywhere else, so did not do much at the box office. Pleased those who came. Running time, 75 minutes. Played May 15-18.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

FLIGHT COMMAND: Robert Taylor, Ruth Hussey, Walter Pidgeon—A good picture and enjoyed by all. Walter Pidgeon and Robert Taylor were both good. Business was a little above average, but we had opposition all week, a revival. Played May 28-29.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

KEEPING COMPANY: John Shelton, Ann Rutherford—Fills the need on the lower half of a double bill; not much to it as the initial offering of a new family series. Running time, 87 minutes. Played May 27.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

LAND OF LIBERTY: Historical—Just what I thought, good picture, no business. But had to book it. You can't pay bills with this type of picture. Played May 27-29.—Melville Danner, Kozy Theatre, Granite, Okla. General patronage.

MAISIE WAS A LADY: Ann Sothern, Lew Ayres —Played with Joe E. Brown co-feature, "So You Won't Talk" and added attraction—"Louis-Baer Fight Pictures." Story rather light and of the usual "Maisie" type, but Lew Ayres made a good leading man for Ann Sothern. Business OK but could have been better; think "Fight" special helped gross to quite an extent. Running time, 79 minutes. Played June 5-6.—George O. Wiggin, Maplewood Theatre, Malden, Mass. Neighborhood patronage.

MAISIE WAS A LADY: Ann Sothern, Lew Ayres—Double billed for one day with "Next Time We Love," a reissue, and had no complaints from those that saw it; however, the attendance was too light to show a profit; the picture was fair but not outstanding. Running time, 79 minutes. Played May 20.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

MEN OF BOYS TOWN: Spencer Tracy, Mickey Rooney—This picture was excellent. It is one of the best I have played this year and also did all right at the box office. It was quite sad in parts and had most of the women in tears at the end. Running time, 100 minutes. Played June 1-2.—Walter Eldred, Colfax Theatre, Colfax, Calif. Small town patronage.

PHILADELPHIA STORY: Katherine Hepburn, James Stewart, Cary Grant—Excellent picture and well supported by three stars, all of whom did their parts well. Business held up good both days of run and patrons' comment was fine. This should do well wherever played especially if it is not percentage. Running time, 112 minutes. Played May 25-26.—George O. Wiggin, Maplewood Theatre, Malden, Mass. Neighborhood and transient patronage.

WASHINGTON MELODRAMA: Frank Morgan, Kent Taylor, Ann Rutherford—Just a program picture which didn't draw and didn't please. Running time, 80 minutes. Played June 3.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ZIEGFELD GIRL, THE: James Stewart, Judy Garland, Hedy Lamarr, Lana Turner—Good picture and good business. It is really three plots in one and some complained that it was too long. Running time, 131 minutes. Played June 4-5.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Monogram

TAKE ME BACK TO OKLAHOMA: Tex Ritter, Bob Wills—Bob Wills is liked very much in this community. If your patrons like westerns with plenty of music, this will please. Business above average. Running time, 50 minutes. Played May 18-19.—H. E. Fulgham, Ideal Theatre, Fort Worth, Texas. General patronage.

Paramount

COMIN' ROUND THE MOUNTAIN: Bob Burns, Una Merkel, Jerry Colonna—An excellent piece of entertainment which was well liked by everyone. Running time, 78 minutes. Played April 20-21.—H. E. Fulgham, Ideal Theatre, Fort Worth, Texas. General patronage.

LADY EVE: Barbara Stanwyck, Henry Fonda—Good feature picture. Business held up well, better second day of run. Had just enough comedy to make it interesting to all patrons. Stanwyck and Fonda make a good team in my estimation. Exhibitors should book this one. Running time, 95 minutes. Played June 3-4.—George O. Wiggin, Maplewood Theatre, Malden, Mass. Neighborhood patronage.

MOON OVER BURMA: Dorothy Lamour, Robert Preston—Nothing to rave about. Not as good as her previous pictures. Running time, 75 minutes. Played June 8-9-10.—Harry Tishkoff, Empress Theatre, Rochester, N. Y. Neighborhood patronage.

NORTH WEST MOUNTED POLICE: Gary Cooper, Madeleine Carroll—Magnificent production, many good comments. Business not up to average on account bad, rainy weather. It would take more room than allowed here to say the good things about this picture. Played May 31, June 1.—Melville Danner, Kozy Theatre, Granite, Okla. General patronage.

NORTH WEST MOUNTED POLICE: Gary Cooper, Madeleine Carroll, Paulette Goddard, Preston Foster, Robert Preston—One of the outstanding pictures of the year. We are sorry to have played it so late.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. Generl patronage.

RHYTHM ON THE RIVER: Bing Crosby, Mary Martin—Lots of walkouts on first double reel. The worst Paramount picture every played; the singing is terrible, the comedy is silly and music is no good. Except the announcement about "Kelso Cucumber Cream" which lasted two minutes is the best part in the picture. Running time, 90 minutes. Played June 8-9-10.—Harry Tishkoff, Empress Theatre, Rochester, N. Y. Neighborhood patronage.

ROUND-UP, THE: Richard Dix, Patricia Morison, Preston Foster—Good show. Richard Dix not as good in this one as in "Cherokee Strip." We had fair crowds both nights. Played May 28-29.—Carl Presley, New Madison Theatre, Huntsville, Ark. General patronage.

TEXAS RANGERS RIDE AGAIN: John Howard, Ellen Drew, Akim Tamiroff, May Robson—This was one of the westerns that seemed to please everyone. Played to a good house with good box office. Played May 30-31.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronge.

THERE'S MAGIC IN MUSIC: Allan Jones, Susanna Foster—This picture is classed too high. As far as box office is concerned, it is a failure. Very few who liked it. Good for music lovers of high class singing, but we have so few who like it. Played May 26-27.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

Republic

BORDER LEGION: Roy Rogers, Carol Hughes—One of Roy Rogers' best, but I think he needs better musical accompaniment and not so much history. Played April 18-19.—Melville Danner, Kozy Theatre, Granite, Okla. General patronage.

COUNTRY FAIR: Eddy Foy, Jr., June Clyde—Radio stars Lulu Belle & Scotty sure brought them in for us on this one. Exceptional business all four days. The picture is OK but should have had more of Lulu Belle & Scotty as they mean more to small towns than the star names in this feature. Running time, 74 minutes. Played May 25-28.—R. F. Netzel, Palace Theatre, Granden, Wisconsin. Small town and rural patronage.

FRIENDLY NEIGHBORS: Weaver Brothers and Elviry—Very good program. Played as a double feature to a good house for the week-end trade. Played May 30-31.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

IN OLD CHEYENNE: Roy Rogers, "Gabby" Hayes —Rogers and Hayes excellent. Sally Payne grand. Great little western that will more than please. Running time, 59 minutes. Played May 29-31.—R. F. Netzel, Palace Theatre, Granden, Wisconsin. Small town and rural patronage.

MELODY RANCH: Gene Autry, Ann Miller—Worst Gene Autry ever played. Running time, 84 minutes. Played June 6-7.—Harry Tishkoff, Empress Theatre, Rochester, N. Y. Neighborhood patronage.

PHANTOM COWBOY: Don Barry, Virginia Carrol —Good but not Barry's best. Running time, 56 minutes. Played May 22-24.—R. F. Netzel, Palace Theatre, Granden, Wisconsin. Small town and rural patronage.

ROOKIES ON PARADE: Bob Crosby, Ruth Terry —Very good title, but just very ordinary picture;

(*Reports continued on following page*)

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

(Reports continued from preceding page)
however, the patrons liked it and there were a lot of laughs and after all the public is the judge, so I will say it was OK. Played June 3-5.—Melville Danner, Kozy Theatre, Granite, Okla. General patronage.

SING, DANCE, PLENTY HOT: Rutb Terry, Johnny Downs—A musical production which was varied in plot and in scenery. Went over very well here. Satisfied the most critical. Played May 3-4.—W. J. Overstreet, Florida State Prison Theatre, Raiford, Florida. Prison patronage.

SIS HOPKINS: Judy Canova, Bob Crosby—Republic and Judy delivered again, a very swell show witb Judy right up to standard. Keep her going in this type, Republic, and let her sing just as often as you can find a spot for a song. Business above average. Played May 23-24.—Melville Danner, Kozy Theatre, Granite, Okla. General patronage.

RKO Radio

ALONG THE RIO GRANDE: Tim Holt, Ray Whitley—Usual run of cowboy picture with added singing by unknowns except for Whitley. Business good—matinee only as children like this type of feature. Evening business off or light. Suggest this one as a fill-in some time if an exhibitor is stuck for single day billing. Running time, 64 minutes. Played May 31.—George O. Wiggin, Maplewood Theatre, Malden, Mass. Neighborhood patronage.

TOM BROWN'S SCHOOLDAYS: Sir Cedric Hardwicke, Freddie Bartholomew, Jimmy Lydon—Liked extra well. Had several compliments on this one. Running time, 72 minutes. Played May 24.—H. E. Fulgham, Ideal Theatre, Fort Worth, Texas. General patronage.

Twentieth Century-Fox

RIDE ON VAQUERO: Cesar Romero, Mary Beth Hughes—Good picture and good business. Romero is liked here. Running time, 64 minutes. Played June 6-7.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SCOTLAND YARD: Nancy Kelly, Edmund Gwenn—Doubled witb the "Bank Dick" to lengthen out tbe show and find out wbat it would do. I found out. A good concrete example of what is wrong with the sbow business; people come to be entertained, not bored. Running time, 66 minutes. Played May 30-31.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

TALL, DARK AND HANDSOME: Cesar Romero, Virginia Gilmore, Charlotte Greenwood, Milton Berle—This is really a very good picture, but no box office names to bring them in. Charoltte Greenwood is the whole show. That gal is plenty good. Why don't they give her the lead? Romero is not too good, but Milton Berle is excellent. This one will please if you can get them in. Running time, 78 minutes. Played May 23-25.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

TALL, DARK AND HANDSOME: Cesar Romero, Milton Berle, Virginia Gilmore—Good picture and weil done by Romero; even better than his usual "Cisco" roles. Milton Berle did himself proud in my estimation; also Miss Gilmore held up part. Business fair both days. Played with "Turnabout," U-A. I sincerely recommend booking this one—soon. Running time, 78 minutes. Played May 29-30.—George O. Wiggin, Maplewood Theatre, Malden, Mass. Neighborhood patronage.

United Artists

GREAT DICTATOR, THE: Charles Chaplin, Paulette Goddard—Played on Sunday and Monday to fair business; consider the picture not worth the percentage asked. Impossible to operate a theatre successfully under these terms. You will be money ahead if you pass it up. Running time, 129 minutes. Played May 18-19.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

OF MICE AND MEN: Burgess Meredith, Betty Field—Fair picture but did not hold up both days of run. Patrons liked it fairly well because it was a mite different from average run features. Wouldn't recommend using it for feature unless one had a Premium or Bank Nite for support. Running time, 106 minutes. Played May 27-28.—George O. Wiggin, Maplewood Theatre, Malden, Mass. Neighborhood patronage.

SO ENDS OUR NIGHT: Fredric March, Margaret Sullavan, Glenn Ford, Frances Dee—Fair picture to fair business. I don't think the producers should make this type of picture with the present world conditions. People want light comedies and musicals and nothing about the war, as was the case with this one. Running time, 120 minutes. Played May 16-17.—Walter Eldred, Colfax Theatre, Colfax, Calif. Small town patronage.

Universal

BANK DICK, THE: W. C. Fields, Cora Witherspoon—A perfect example of what this company bas been doing all the season, placing an ordinary program picture with running time short for double billing in the top bracket allocation, then if you squawk too hard to make an adjustment, and you still lose the playing time without a profit, it's good business for the company if you are able to take it. I don't want it any longer than this season. Running time, 72 minutes. Played May 30-31.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

BOYS FROM SYRACUSE, THE: Allan Jones, Martha Raye, Rosemary Lane, Joe Penner—I picked up this old one to fill a date because it has star power. Some liked it, some didn't, but I'm not sorry I played it. Running time, 73 minutes. Played June 8-9.—E. M. Freiburger, Paramount Thetare, Dewey, Okla. Small town patronage.

GIVE US WINGS: "Dead End Kids," "Wallace Ford—Not bad, not good, just so-so. No star value; the title is the only thing that attracts; doubled with "Keeping Company," for one day at reduced admissions and managed to get by. Running time, 62 minutes. Played May 27.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

LADY FROM CHEYENNE: Loretta Young, Robert Preston, Gladys George—A very good picture that is well acted by everyone. However, picture failed to draw-mid-week. Pleased everyone that came. Running time. 87 minutes. Played May 21-22.—Ritz Amusements, Inc., Park Theatre, North Vernon Ind. Small town patronage.

Warner Brothers

FOOTSTEPS IN THE DARK: Errol Flynn, Ralph Bellamy, Brenda Marshall—This picture was not so good. Business was slow on this one and those tbat came were disappointed. Errol Flynn was badly miscast, but did the best he could with the story he had to work with. Running time, 95 minutes. Played May 13-14.—Walter Eldred, Colfax Theatre, Colfax, Calif. Small town patronage.

FOUR MOTHERS: Lane Sisters, Gale Page, Jeffrey Lynn, Claude Rains—Very poor entertainment; no story and no action. Pass this one up in a situation such as mine. Many walkouts and did not take in film rental in three nights. Warners are sure slipping with their product. Running time, 90 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

Short Features

Columbia

BOOBS IN ARMS: All Star Comedies (Three Stooges)—Very good slapstick comedy. Running time, 18 minutes.—Harry Tishkoff, Empress Theatre, Rochester, N. Y. Neighborhood patronage.

CALLING ALL CURS: Three Stooges—In spite of this series being silly and featuring the same old slipstick, my audience gets quite a few laughs out of each one. Running time, 17 minutes.—Walter Eldred, Colfax Theatre, Colfax, Calif. Small town patronage.

HAPPY HOLIDAYS: Phantasies Cartoons—Everybody seemed to enjoy this one.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

ODD VOCATIONS: Cinescopes—This was a very interesting reel. It features, as the title indicates, different hobbies of the people. Running time, 9 minutes.—Walter Eldred, Colfax Theatre, Colfax, Calif. Small town patronage.

TIMID PUP, THE: Color Rhapsodies—Very good. Well received.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Metro-Goldwyn-Mayer

THIRD DIMENSIONAL MURDER: Metroscopix—This was an excellent short. Metro should make more of these as they are something different and everyone enjoyed this one.—Walter Eldred, Colfax Theatre, Colfax, Calif. Small town patronage.

WALDO'S LAST STAND: Our Gang Comedies—These Our Gang pictures are slipping, but they bave a lot of entertainment in them yet.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Twentieth Century-Fox

BABY SEAL, THE: Terrytoons—I have advertised colored cartoons so mucb they do not care much for the black and white ones anymore, but this is quite good.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

HORSE FLY OPERA: Terrytoons—Average black and white cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HOW WET WAS MY OCEAN: Terrytoons—Tops in colored cartoons. Color is excellent.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Universal

RHYTHM JAMBOREE: Two-Reel Musicals—This one was fair. Some of these are good, and some are just fair in this series. Running time, 18 minutes.—Walter Eldred, Colfax Theatre, Colfax, Calif. Small town patronage.

Vitaphone

FIGHT, FISH, FIGHT: Sports Parade—Fishing for sharks in the South Seas. Just a filler. Running time, 10 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

FREDDY MARTIN AND ORCHESTRA: Melody Masters Bands—Excellent musical reel.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

HOLLYWOOD STEPS OUT: Merrie Melodies—This is one of the best cartoons I have had for some time. It features quite a number of Hollywood stars. Running time, 7 minutes.—Walter Eldred, Colfax Theatre, Colfax, Calif. Small town patronage.



MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

THE PROOF OF IT

The Managers' Round Table of June 7th reproduced a newspaper layout, part of the original and revolutionary advertising created by United Detroit Theatres executives for "A Woman's Face". The campaign was credited for better business than in similar situations playing the same date. So successful was it, in fact, that M-G-M brought out supplementary ads incorporating the same selling slant, so following dates could have the choice of either approach. Many took advantage of the Detroit plan. In New York, for instance, the Loew's metropolitan theatres followed through fully in newspaper ads, lobbies and other advertising.

In this week's book is reproduced a newspaper layout by Eddie Sniderman for "Devil and Miss Jones" at RKO Proctor's, Newark, N. J. Here, too, the selling plan was different. The success of it is marked by the adoption of it by other of the circuit's houses playing the attraction.

Both of the above instances were made possible by the eagerness of theatremen to explore other avenues of appeal, to test the box-office returns of one advertising approach as against another.

* * *

For some time now, Paramount has been studying the possibilities of advance test campaigns. Now, the company announces such advertising tests for "Kiss the Boys Good-bye" in a half-dozen July runs where various combinations of newspaper and poster advertising will be used. Upon the results of these openings will be based the final campaigns to be used later in the summer when the picture is released nationally. The new distribution set-up has to do with the Paramount plan since, on individual picture buying, exhibitors will be influenced by the business done at these advance showings.

Pre-testing is not new in general business. Few advertised products are launched by national advertisers until exhaustive analyses are made of what form of selling approach in print will return the best results.

The advantages of such presentation have long been recognized by distribution and exhibition advertising heads. Years ago, this observer sat in on home office discussions that sought ways and means to put the idea into work. But, always, national exhibitor demand for immediate release dates prevented any wide solution of this pressing problem. There wasn't enough time to try one approach against another. Circumstances of release schedules forced home-office admen to stick to getting out one campaign in time

The new distribution alignment now promises an adequate breathing spell between picture distribution and exhibition so that a real job of pre-testing can be done. Thus, what Paramount proposes rates serious study by the rest of the industry as an assured means of returning to good attractions the fatter grosses these pictures deserve that are not now being had.

▽ ▽ ▽

POINT OF INFORMATION

Reasons-why for attendance at the New York Strand on the Sunday opening day of "Million Dollar Baby" among 2,300 patrons present some highly interesting percentages, as is to be noted in the news section of last week's issue. Queried by Warner Brothers, most of the customers, 67 per cent of them, admitted that newspaper advertising brought them in; 41 per cent credited the newspaper reviews, 19 per cent the advance trailers and—get this—11 per cent were attracted by the front display.

It is to be expected that the preponderance of patronage for a Broadway first-run is to be drawn through the newspapers. And that almost one-fifth of the admissions were brought in by trailers attests to the drawing power of this medium even upon sophisticated metropolitan audiences. However, the figure of 11 per cent of patrons attracted by the theatre front requires further exploration, since the total is well under the number that Broadway displays should attract.

Before accepting these findings as final, we should like to see further figures based on a poll taken throughout the week.

▽ ▽ ▽

With the "Fortnight" listings in this issue, the Second Quarter of the 1941 Quigley Awards officially concludes. Now begins the second and final half of the year's Competitions to determine exhibition's outstanding showmen.

A-Mike Vogel



Giant display on "Convoy" at Warners Colonial, Philadelphia, was animated by Stan Benford through slot directly behind plane covered with tracing paper. Behind this was rigged endless belt with series of bombs, which when in operation gave effect in silhouette of bombs dropping on ship below. Effect was heightened as bombs touched flashers that gave impression of ship blowing up.



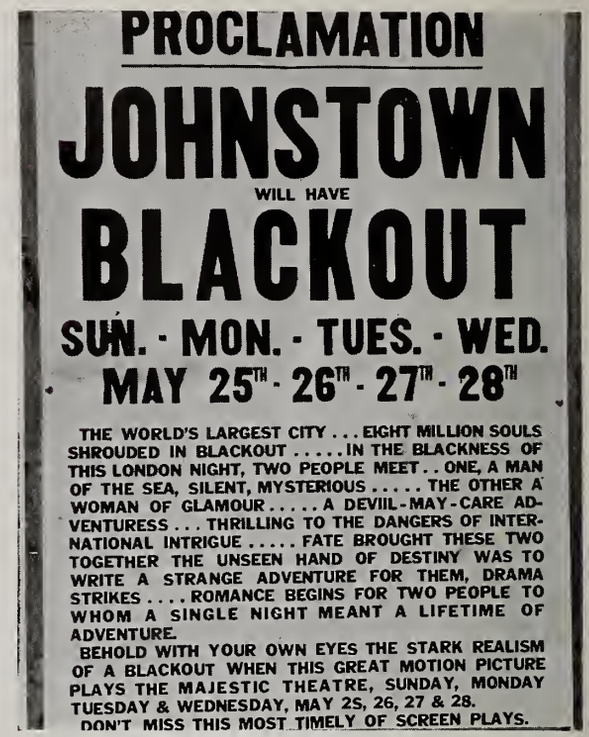
Reported a "first-timer" was tieup effected by T. Teschner with local bank for the travelogue "Yosemite The Magnificent" at Loew's Stillman, Cleveland. Main window was devoted to the picture with cards calling attention to the opening and the bank's travel bureau.



Designed by Al Reb at the Stanley, in Philadelphia, was eye-arresting setpiece for "Love Crazy," featuring star cutouts and scene stills. In addition mechanical man bally toured streets during peak hours dressed as Powell in woman's garb, distributing heralds carrying picture copy, playdates, etc.

Round Table In Pictures

One-sheet "Blackout" proclamations were spotted about town by Walter Hall during that engagement at the Majestic, in Johnstown, Pa. In addition, front of house was blacked out at scheduled times each evening, during which huge searchlights, mounted atop theatre, swept the skies.



Brightly colored and illuminated by Neon tubing was the lobby setpiece constructed for date on "Blood and Sand" at Loew's Poli, in Bridgeport by Matt Saunders. Lower part had cutout figures of the stars on a slow-moving turn table.





Promoted from local Sinclair Oil Company was pilot trainer apparatus, which Frank Bickerstaff of L&J Georgia, in Athens, Ga., planted out front for "Power Dive." Ground pilot trainer was on hand day ahead of opening to answer all questions.

Promoting leading department store in Denver for advance window display on "Sunny," Round Tabler Mickey Gross at the RKO Orpheum Theatre effected a neat tieup. Carrying out the bridal atmosphere and stressing linens for the couple, center of window featured enlarged scene still of wedding procession.





Reported by Great States City Manager Len Worley is attractive front turned out by Artist Dusty Rhodes for "Ziegfeld Girl" at the Madison, Peoria. Above boxoffice are mounted stills, which through use of motor and rheostat, displays a new photo on each turn. Blow-ups on either side of front are brilliantly illuminated at night.



The combined efforts of Howard Waugh's boys, Morrison, Dearth, Barnes and Davenport brought forth above live animated display for "Million Dollar Baby" at Warner's down Memphis way. Attractive miss seated atop boxoffice in deck chair created much comment.



Promoting the "Victor Dog" from local merchant, Round Tabler Bob Berezin at the Elgin in Ottawa, Canada, planted him in his lobby with setpiece carrying records from "Penny Serenade." Radio concealed behind the dog played hit tunes from the picture.

Institutional Trailer Copy Campaign Effective for L&J

Immediate favorable audience reaction to the statewide institutional trailer campaign recently instituted for the Lucas & Jenkins Theatres of Georgia is now reported by Earle Holden of the Capitol, in Atlanta, who prepared the copy, working with "Whit" Whitaker, district manager, who designated the style. Holden proceeded on the idea that in such parlous times motion picture entertainment is more important than ever, the copy also urging attendance more than once a week.

Of the entire first series of trailers, run at end of the feature and changed weekly, the following two are representative:

YOUR BOY IN
THE SERVICE IS
A MOVIE FAN!

Motion pictures are considered to be the best forms of entertainment, supplying mental relaxation in the army camps or aboard ship!

▽

And he's surely enjoying them to the utmost!

▽

In civilian life, movies are not only a most reasonable priced entertainment, but you, too, will enjoy the mental relaxation from worry and care that follows a visit to the theatre!

▽

SEE NOT ONE,
BUT SEVERAL MOVIES
EVERY WEEK

▽

At A Theatre Under the Direction of
LUCAS & JENKINS
"Where Happiness Costs So Little"

IF THIS IS THE ONLY THEATRE YOU HAVE ATTENDED THIS WEEK . . . .

▽

PLAN NOW TO VISIT AT LEAST ONE OR TWO MORE!

▽

You need the mental relaxation you secure at the movies, especially in these times when so many things are happening so fast!

▽

You cannot end the war by worry. But you can ruin health and happiness in fretting about things over which you have no control.

▽

Every member of every family should visit one or more theatres every week. There is no substitute for good screen entertainment!

▽

SEE NOT ONE, BUT SEVERAL MOVIES EVERY WEEK . . . .

After a week's run at the Fox, in Atlanta, each trailer is routed to another circuit house and a new one of the series shown at the Fox. This is to be continued until the entire seven are in circulation when another series, now in preparation by Holden and Whitaker, will be instituted.

Local Boy Angle Sold By Charninsky for "Adam"

Focusing his selling point on "Adam Had Four Sons" around the fact that a local boy had an important part in the film, Louie Charninsky and publicist M. O. Rike, Jr., for that date at the Rialto planted stories in dailies, columnists also coming through with breaks. For their front, large cutout heads of the stars and featured players were displayed atop boxoffice.

In connection with "Life with Henry," Charninsky staged a "Fathers and Sons" Night at which both were admitted for the price of the father's admission. Here, too, papers were generous coming through with stories and art. Ahead of "Honeymoon for Three," Louie advertised for a newly married couple and a friend to be guests of the management opening night of film. Promoted by the theatremen were dinner, dancing and accommodations for the night at the hotel for the couple.

House Remodelling Job Good for Newspapers

With the Strand, in Muncie, Ind., closing for the summer months for redecoration, Melvin B. Grundy in an effort to keep his theatre's name in the public's mind, is planting a barrage of publicity which includes art work. First ad, headed "It's only the beginning, folks," listed some of the new equipment. Paper carried photo of new projection lamps to be installed together with brief description.

In connection with his run on "Lady Eve," Grundy distributed cards attached to which were promoted large red apples, these were given to leading merchants and were good for admissions if presented at boxoffice. Created by house artist Max Coulson was an effective lobby display consisting of cutout figures of Stanwyck and Fonda seated on giant compo apple, title letters were pasted to smaller apples and hung above.

Flex Sells "Sunny" With Ace Contests

Playing up the clothes angle in "Sunny," Jack Flex tied in a dress designing contest on the date at Keith's, Syracuse with readers invited to design and color costumes they thought appropriate for Anna Neagle. Flex hooked another sheet to a hat designing contest, paper running star head layout to guide those interested. Third newspaper contest was a quiz idea wherein the title of the picture was used as the cue word, readers invited to make up a list of as many words as possible based on the weather.

The Schiner made use of various radio possibilities, tying the attraction over six popular broadcasts on three leading stations, WFBL, WOLF and WSYR the broadcasts running from Jerome Kern recordings from the picture to synopsis of the story, biographies of the stars, etc. Windows were tied in on style displays and for top lobby attraction, giant setpiece, 30 by 17 feet plugged the title in cutout block letters with transparencies used to emphasize the leads.

Ties Benchley to Father's Day

Billed on the same program was Paramount's Benchley short "The Forgotten Man" which was given buildup by Flex for Father's Day campaign in cooperation with leading department store using cuts of Benchley in advertising, plus theatre credits. Store used full front window of different fathers gifts, elaborated by Benchley stills and copy. Postal was promoted for jumbo telegrams in windows and branch offices with snipes calling attention to the date and cast.

"LET'S HEAR FROM YOU"

Rosenthal Offers Tickets On "Pot o' Gold" Wheel

Special story was landed in all dailies in Bridgeport, through efforts of Morris Rosenthal at Loew's Majestic, concerning the new Loew Merit system for outstanding pictures. The first picture to receive this award being Morris' then current "Cheers for Miss Bishop." Comment cards asking patrons if they agreed with the Loew selection were available and used for 40 by 60 out front. Newspaper essay contest was arranged, guest tickets going to those submitting best 100-word letters on whether they agreed with Martha Scott's decision in the film.

On "Pot o' Gold," Rosey arranged with local store for main window in which he planted a wheel with numbers corresponding to pages in phone book. Telephone was hooked up in window and girl spun the wheel. First spin indicated page number, second spin the number on the page to indicate the winner. Girl then dialed the party and if they answered the phone they were advised they would receive two tickets in the mail to see the picture. Newspaper coverage included photo of Rosenthal taken with Horace Heidt and his arranger and a three-column cut was run on the radio page showing the selection of winner as done in the picture.

Greenway Reports "Kid" Campaign

Batting for the vacationing Lou Cohen at Loew's Poli, in Hartford, Fred Greenway reports his "Billy the Kid" campaign, stressed being costumed horseback rider covering schools, playgrounds, etc., with theatre credits lettered on saddlebags. Ushers in western costume paging "Billy the Kid" in the audience was another thought and the costume idea was carried further by dressing the personnel accordingly. For newspaper attentions, a sombrero promotion was worked by sending the hats to the motion picture critics in fancy boxes with tiein card copy.

Featured in the publicity was classified tiein announcing a search for old newspapers or clippings containing references to the famous outlaw. It was planned to tie this idea to the paper's own promotion by running similar clippings from issues of that period. At the theatre, a coloring contest was planned to interest youngsters and for street stunt, Greenway togged out some of the local kids in cowhand costume leading bannered baby goat around town.

Newspaper advertising was built along co-op ads featuring Mary Howard and a used car promotion was another thought, with dealer tying in with bannered copy such as "Why Ride a Horse," "No Hold-ups Here," etc. For feature stuff, local Chief of Police, said to be an authority on this type of picture, was invited to opening to be interviewed about it. In addition to the usual radio announcements, costumed ballyman was set to be interviewed by popular man-on-street program.

The above are highlights of the campaign planned at a publicity meeting of the Hartford Loewmen, in addition to Greenway those suggesting ideas being Sidney Kleper, Wallace Cooper and Russell Grant.

"LET'S HEAR FROM YOU"

Walsh Ties "Wings" Date To Memorial Day Parade

Bill Walsh and assistant manager Paul Tighe of the Comerford Theatre, in Wilkes-Barre, Pa., let no grass grow under their feet to capitalize on the fact that "I Wanted Wings" opened at the house on Memorial Day and tied it in with the annual parade and the Army Recruiting Program. Crowning achievement was tie-up with Army Recruiting station whereby 1,000 miniature parachutes bearing guest tickets and special bulletins were released from Army training plane at climax of parade. In addition a regular Army truck, bearing play date banners, rode in the parade.

Officials of local Army induction station, legion officers and city officials were guests at a special showing with shot of group appearing in local papers. A miniature plane with propeller whirling plugging pilot instruction at airport was in center of lobby. Art Shop director Art Bullock designed some outstanding displays, one including miniature plane and colored cutouts of plane. In addition they distributed 200 two-sheets, 50 bumper sheets, 50 bus cards and used teaser ads in addition to regular ads prior to opening.

LAST OF THE "SECOND"

With the listings set down in these columns, the Second Quarter of the 1941 Quigley Awards officially closes. The entries of all winners in this Fortnight, including previous promtoions which won other awards for them during the entire Quarter, are now to be judged for the Quarter-Master Plaques, Medals, and Citations. These findings will be announced in next week's issue.

GEORGE AVIS
Loew's, Baltimore, Md.

RICHARD BARRY
Capitol, Chicago, Ill.

STANLEY BENFORD
Colonial, Philadelphia, Pa.

BOB BEREZIN
Elgin, Ottawa, Ont., Canada

JOE BERGIN
Stanley, Chester, Pa.

FRANK BICKERSTAFF
Palace, Athens, Ga.

CLIFF BOYD
Paramount, Brattleboro, Vt.

JOHN J. BRESLIN
Utica, Utica, N. Y.

LIGE BRIEN
Belmar, Pittsburgh, Pa.

ROBERT BUSCH
Warners' Jeffery, Chicago, Ill.

WARREN D. BUTLER
Princess, Sioux City, Iowa

LESLIE V. CAMPBELL
Strand, Trail, B. C., Canada

LOUIS CHARNINSKY
Capitol, Dallas, Tex.

CLAYTON CORNELL
Schine's State, Tupper Lake, N. Y.

E. V. DINERMAN
RKO, Cincinnati, Ohio

JOE DI PESA
Loew's, Boston, Mass.

MAURICE DRUKER
Loew's State, Cleveland, Ohio

ALLAN EASSON
Oakwood, Toronto, Ont., Canada

PETE EGAN
Palace, Calgary, Alta., Canada

ED FITZPATRICK
Loew's Poli, Waterbury, Conn.

JACK FLEX
Keith, Syracuse, N. Y.

ARNOLD GATES
Loew's Park, Cleveland, Ohio

FRANCIS GILLON
Le Claire, Moline, Ill.

JACK GOLDMAN
Keith, Philadelphia, Pa.

FRED GREENWAY
Loew-Poli, Hartford, Conn.

GUY D. HAMMITT
Strand, Crawfordsville, Ind.

J. P. HASSETT
Paramount, Barre, Vt.

CARROLL HANNAH
Indiana, Bedford, Ind.

JOHN HEFLINGER
Lafayette, St. Louis, Mo.

EARLE HOLDEN
Capitol, Atlanta, Ga.

VERN HUDSON
Royal, Guelph, Ont., Canada

BILL JOHNSON
Smalley, Dolgeville, N. Y.

A. J. KALBERER
Switow's Indiana, Washington, Ind.

GEORGE LABY
Victory, Holyoke, Mass.

STANLEY LAMBERT
Venetian, Racine, Wis.

JULIUS LAMM
Uptown, Cleveland, Ohio

DALE LOOMIS
Roxy, Peru, Ind.

J. H. LUTER
Grand, Fitzgerald, Ga.

DAVE MARTIN
Fox Granada, Inglewood, Calif.

HADDEN MATTHEWS
69th Street, Upper Darby, Pa.

ED MAY
Russell, Maysville, Ky.

A. B. MORRISON
Warner, Memphis, Tenn.

OLIVER NICKLAS
Regent, Springfield, Ohio

PAT NOTARO
Columbia, Sharon, Pa.

KEN PRICKETT
Long-Griffith's El Rancho
Victoria, Tex.

H. T. RASTETTER
Warner, Erie, Pa.

JIMMIE REDMOND
Bonham, Fairbury, Neb.

JOE RUDDICK
Gillioz, Springfield, Mo.

J. A. SANDERS
Junction, Junction City, Kans.

MATT SAUNDERS
Loew-Poli, Bridgeport, Conn.

JOE SCANLAN, JR.
Hippodrome, Marietta, Ohio

CHUCK SHANNON
Whitehall, Pittsburgh, Pa.

SONNY SHEPHERD
Lincoln, Miami Beach, Fla.

ROY T. SHIELD
Royal, Enid, Okla.

W-CLYDE SMITH
Paramount, Hot Springs, Ark.

THOMAS D. SORIERO
United Artists, Los Angeles, Calif.

ARNOLD STOLTZ
Avon, Utica, N. Y.

DAN S. TERRELL
Loew's, Washington, D. C.

D. TESCHNER
Loew's Stillman, Cleveland, Ohio

Now current is the first two-week preliminary Fortnight period of the Third Quarter. ending in September. The Third Quarter will take in seven Fortnights and is considered highly important, since careful consideration will be given to the work of entrants during the summer months.

PHILADELPHIANS HIT HARD ON CAMPAIGNS

Stan Benford Reports on Barutio Warner District Promotions; Other Circuitmen Active

Continuing admirably in his capacity of Committee Head to report Round Table activities from the Philadelphia Warnermen in Steve Barutio's district, Stan Benford forwards joint campaign put on recently by M. Rosenbluth and I. Wernicke of the Colney and Strand Theatres respectively, having to do with a "Shock Show" made up of "Mad Doctor" and "Monster and the Girl."

Both theatremen started with an appropriate trailer run in conjunction with special sound effects recorded over the non-sync, the effects consisting of hair-raising yells, moans and other chilling noises. Teaser cards with scare copy were contributed two weeks ahead, followed at the theatres by the regular exchange trailers with such copy as "Do you like thrills and chills? See the greatest double feature shock show on earth. It's creepier and chillier than a cemetery on a foggy night. Don't Miss It."

Theatremen Feature Shock Shows

Rosenbluth and Wernicke blanketed the section with multicolored heralds and both managers made much of lobby displays in keeping. Gorilla ballyhoos were used on the streets and "Shock Show" posters planted in drug stores, restaurants and other popular gathering spots. The excellent two-theatre campaign was topped with comprehensive publicity in the local papers and advertising in the downtown dailies.

For "Men of Boys Town" at the Colonial, Stan Benford tied his neighborhood paper to a "Boy and His Dog" contest, in which pictures of boys and their pet canines were invited for prizes. All pictures of this nature were eligible. Readers instructed to take shots of boy and dog combinations on the street or to dig through the old family albums for any previous prints. Stan promoted a camera for the first prize, among others, and received more than 250 entries, with publicity on this running almost three weeks ahead.

Questionnaires Issued on "Forum"

Activities among other Warnermen featured a campaign put on for the first of the "International Forum" short subjects at the 69th Street Theatre, in Upper Darby, Pa., with Manager Hadden Matthews tying in with local druggist, brother of William Rowland, producer, of the series. Giant poster at the store plugging the short brought lots of attention and Matthews was also able to obtain out-of-the-ordinary publicity in the local dailies. Druggist also supplied questionnaires having to do with the four experts, who make up the Forum, those answering questions correctly, rewarded with special confections.

Matthews was another of the ever-observing theatremen to tie in his date on "Nice Girl?" with Deanna Durbin's wedding, the Warnerman setting up a giant easel carrying congratulations copy and inviting patrons to sign their names to be forwarded to Deanna on her marriage. Set of wedding silver, promoted by Hadden as a gift for the star from local jeweler was also on display.

Reaching out for summer business, David Seaman, manager of the Forum and his assistant Jackie Fields, organized a Star Baseball League among the neighborhood youngsters. Theatremen are tying this into the theatre operation, putting on a series of events to insure attendance of the juvenile ballhawks during the hot months.

At the Bromley, Joe Nevison and his assistant Jerry Wexler, keeping a weather eye on the kid trade, recently promoted an ice-cream eating contest. Youngsters holding lucky numbers formed two competing teams according to size and went to work on the ice cream with their hands behind their backs. All the cream was promoted, the theatremen giving some boxes of candy and guest tickets to the winners.

McLaglen Personal Tied to Date

Much was made over the personal appearance of Victor McLaglen in connection with opening of "Broadway Limited," with Manager Hal Seidenberg arranging with the Pennsylvania Railroad officials for the star to drive the train in the cab of the locomotive that brought him into Philadelphia. President of City Council and newspapermen greeted McLaglen on arrival, which was good for newspaper stories and art.

Round Tabler Marty Aninsman at Warners' Leader, received the cooperation of his neighborhood merchants by promoting a letter contest in local newspaper for "Come Live With Me." The idea was based on "Would you have the courage to marry a man making a salary of seventeen fifty a week and why?" Promoted gifts and ducats went to winners.

For "Man Made Monster," Elmer Hollander at the Stanton had a street bally based on the screen story, which is that of a man filled with electricity. The ballyhoo man was dressed in a rubber suit and wired with electricity so that sparks jumped each time he touched his hands together.

DEFENSE STAMP PRIZES OFFERED BY NAT WOLF

The growing tendency to offer Defense Savings Stamps instead of the usual cash prizes at kiddie shows received an added impetus when Nat Wolf, Warner Cleveland zone manager, decided upon this form of award to stimulate kiddie matinee business. Representative circuit houses in Cleveland, Mansfield and Lorain, Ohio, have been selected for a trial, with each juvenile patron given a Defense Savings Book and two ten-cent savings stamps. It is intended that the stamps will be used as prizes for the usual contests.

Advertisement



(Above) To sell the romance of "Blood and Sand" at the RKO Proctor's, Newark, without going overboard, Eddie Sniderman incorporated the Damon Runyon kidding column on the picture. Size: 195 lines on 2 col.

Of Current Attractions From Various Sectors



(Above) Poster presentation for opening day, 100 lines on 2 col., white-space, was decided upon for the "In the Navy" date at Loew's New York Criterion, with star heads and cartoons used for quick eye-catching.



(Left) Lending his advertising talents to the opening of the Newsreel Theatre, in Sacramento, Cal., Charlie Schlaifer, San Francisco United Artists theatre ad head, puts over one of his typical sock campaigns, as represented by this 140 lines on 3 col.



(Above) Complete switch to the girl theme was decided upon by Eddie Sniderman to sell "Devil and Miss Jones" at the RKO Proctor's, Newark, N. J., the manager labelling Jean Arthur the "Kitty Foyle" of the shop girls and addressing personal letter at top accordingly. Size: 155 lines on 2 col. The same slant was adopted by other RKO theatres on subsequent dates.

(Below) Aimed for simplicity in design and easy legibility, was this 170 lines on 2 col. for "Great American Broadcast" at Warners' Hipp, Cleveland, as organized by Manny Pearlstein, Warner zone ad head, designed and executed by artist, Jack Southe, of the ad department. Star names and heads were pointed up, first, to build appeal and, second, to anchor the layout as is to be noted by the balancing half-tone cuts at top, right, and bottom, left.



IN COURTS

Paramount Stock Suit Dismissed

Judge John C. Knox of the Federal court in New York dismissed the stockholders damage suit of Frank Jablow and Sam Acker against Paramount Pictures, Paramount officials, Erpi, Western Electric, A. T & T., and Paramount Theatres Service Corp. The dismissal was for failure to prosecute the suit.

Admits Ticket Plot

Charged with conspiring to defraud the Stanley Theatre Company and its parent, Warner Brothers, of an amount estimated to be $500,000, Harry A. Kridel of South Orange, N. J., pleaded guilty in Newark, N. J., before Justice of the Peace Samuel Verniero and was committeed to the Essex County jail in default of $25,000 bail.

It was alleged that for the past several years Mr. Kridel, operating the Mayfair motion picture theatre in Newark, padded his payroll and sold thousands of bogus unregistered tickets. Also arrested were Richard Carton, manager; his wife, Frances, an employe, and Mr. Kridel's daughter; another daughter, Madeline, bookkeeper; Mrs. Meta M. Lott, cashier, and Mrs. Pearl Signorello, an usher.

Davis Trial Listed

The trial of Retired Federal Judge J. Warren Davis and Morgan S. Kaufman in Philadelphia in the William Fox conspiracy case will be listed for the middle of July, it has been announced. Judge Hugh Dean McLellan of the United States district court in Boston has been designated as the trial judge. The first trial last month ended with the jury deadlocked and unable to render a verdict.

Order "Dictator" Delivery

Judge Edward J. Moinet of the Federal court in Detroit has issued orders for delivery of a print of "The Great Dictator" to the new Mercury theatre which opened last week.

Chaplin Series Halted

Judge Ralph Jenney of the Federal court in Los Angeles has granted a temporary injunction restraining Edward Cohen, operator of the Movie Parade, a silent film revival house, from exhibiting six Charles Chaplin films made in 1918. The court ordered the prints deposited with the court clerk pending trial of the action brought by Festival Films Corp. to prevent the showing.

Givot Loses Suit

George Givot has been ordered to pay $20,000 in the breach of contract suit brought against him by his former agent, Herman Bernie. Justice Morris Eder of the New York supreme court ruled that Mr. Givot had breached a five-year contract executive in May, 1937.

THAT EXTRA SPEED

The RAILWAY EXPRESS specialty that delivers your films and equipment when they're expected, or sooner: A quality service for quality programs at low, economical cost. Just a phone call brings it.

For super-speed use AIR EXPRESS
3 miles a minute

RAILWAY EXPRESS AGENCY INC.

NATION-WIDE RAIL-AIR SERVICE

Industry Workers On Active Duty

Film workers in every field of the motion picture industry continue to march into the Army and other defense services. The following are now on active duty, or will join shortly, the various branches of the Government's armed forces.

Ralph Schaefer, manager of the Park theatre, Mansfield, Ohio; Lou Egart, treasurer of the Singer Circuit in Omaha; Gordon Moll, Rochester, N. Y., theatreman; Harry Nordin, Neighborhood Theatres employe, Richmond, Va.; Algier Grace, Westhampton, Richmond, Va.; LeRoy Branch, Boyd theatre, Richmond, Va.; Lawrence Wayne, Comerford Circuit, Scranton, Pa.; John Perakos, manager in Thompsonville, Conn.; Edward Canelli of the Warner exchange in New Haven; Sidney Lax of the Columbia exchange, New Haven; Charles Safer of the art department of Wometco Theatres, Inc.; Arthur M. Truc, National Theatre salesman in Indianapolis; George Eckert, Jr., operator of the Perry theatre in New Bloomfield, Pa.; Buell Deane, Republic shipper in Cleveland; Harold Lebowitz, manager of the Embassy in Rochester, N. Y.; Edward Fitzgerald, Paramount exchange, New Haven; John Dwyer, Beach theatre, Miami, Fla.; Harry Caplan and Frank Toth, projectionists, Capitol theatre, Bridgeport, Conn.; Charles Hoffner, Landis theatre, Vineland, N. J.

Also, Thomas Brinzo, Shawnee theatre, Plymouth, Pa.; Dick Brown, Fox shipper, Cincinnati; Dave M. Cooper, Warner's Philadelphia salesman; Philip Shea, Pathe film cutter, New York; Danny Drozan, Roxy manager in Detroit; William Maloney, Warner Theatre staff, Pittsburgh; Richard Cappe, Loew's Penn theatre, Pittsburgh; Morton Goldstein, Columbia Philadelphia salesman; Stanley Arnold, Warner Philadelphia booker; Charles Schroeder, Warners ad department in Cincinnati; Harold Banks, Rowland theatre, Pittsburgh; Les Smith, MGM booker, San Francisco; Marty Shore, Mayfair, Detroit; Harold Block, Cinema theatre, Detroit; Pierce Bradley, Krim theatre, Detroit; David Westheimer, film critic, Houston *Post;* Frank Housely, Lincoln theatre, Miami Beach; Henry Hamilton, Mayfair theatre, Miami; Robert Kinsley, Times theatre, Cincinnati.

Also, Thomas Orchard, associate producer of March of Time; Dan Sanfillipo, RKO art department, New York; Morton Pfeffer, National Screen Service, New York; Edward DeLue, State Lake theatre, Chicago; Eldon Williams, Elko theatre, Elkhart, Ind.; James Dugan, Capitol theatre, Whiting, Ill.; Don Draig, drama critic of the Washington *Daily News;* Abe Baker, Columbia booker, Indianapolis; Benjamin Franklin, Fox exchange, Indianapolis; Joseph Keller, MGM booker, Indianapolis; Joe Fields, Byrd service staff, Richmond; Alfred Corwin, Fox foreign department, New York; Hilary Howes, Capitol, St. John, N. B.; Lloyd Bourn, Clark theatre, Chicago; Robert S. Ramsay, State Lake theatre, Chicago;

Also, Arthur H. Goldstein, Avon theatre, Providence, R. I.; J. B. Callopy, Capitol theatre, Chicago; Leo Vames, Lincoln theatre, Chicago; Fred Hebditch, Buzzard's Bay theatre, Boston; William W. Sullivan, Panama manager for Fox; John Inskeep, National Screen Accessories, Chicago; Harry Jordon, Trans-Lux theatre, Philadelphia.

Posen Loses Application

Samuel I. Posen, Universal director, on Friday, June 13th, lost his application to examine the books of Cellofilm Corp., Universal subsidiary, when the appellate division affirmed a denial. Mr. Posen is suing Universal, its officers and directors, and a number of other companies, claiming misuse of corporate funds.

OBITUARIES

T. J. Reilly, Pennsylvania Theatre Manager, Dies

Ted J. Reilly, 65, manager of the Palace theatre in Avoca, Pa., died June 9th, at his home after several months illness. Mr. Reilly was an uncle of Michael Whalen, film star, and close friend of the late M. E. Comerford, circuit operator, and Postmaster General Frank C. Walker. Burial was held June 12th with the following Comerford theatre officials attending: John C. Galvin, John T. Comerford, Thomas Killeen, Marcus Levan, Edward Lawler, Fred Hermann. Thomas Collins, Morris Thomas and Earl Cunningham.

Mr. Reilly was affiliated with the Comerford Amusement Company for more than three decades, first as a doorman at the old Bijou in Wilkes-Barre, Pa., and later as manager of Savoy and Orpheum theatres prior to transferring to the Palace ten years ago. Surviving are his widow, a daughter and a brother.

Joseph Coughlin, of Motion Picture Herald Staff, Dies

Joseph F. Coughlin, 30, film reviewer and a member of the editorial staff of MOTION PICTURE HERALD, died Friday, June 13th, at St. Luke's Hospital in New York after an illness of two weeks. Funeral services were held Monday morning from his home at 247 Wadsworth Avenue, followed by a solemn requiem Mass at St. Elizabeth's Church, 181st St. and Wadsworth Ave. Interment was at Gate of Heaven Cemetery, Kensico, N. Y.

Mr. Coughlin was born in New York City and attended Regis High School and Fordham University where he received the degrees of Bachelor of Arts in 1932 and Master of Arts in 1937. He was an honor graduate of both institutions. At the time of his death he was completing work for his degree of Doctor of Philosophy in the graduate school of Fordham University. Mr. Coughlin had been a member of the editorial staff of MOTION PICTURE HERALD since 1934. He is survived by his mother, Mrs Harriet Coughlin, and a brother, Frank.

Irene Franklin

Irene Franklin, former stage and screen star, died early Monday morning at Englewood Hospital, Englewood, N. J. She was 65 years old. Following a successful career on the stage in vaudeville and musical comedy, Miss Franklin turned to Hollywood and appeared in such pictures as "The Women in His Life," "Lazy River," "A Very Honorable Guy," "Strictly Dynamite," "The President Vanishes" and "Saratoga," which was Jean Harlow's last picture. Two daughters survive.

Mrs. Alice Kent

Mrs. Alice Kent, mother of Sidney Kent, president of Twentieth Century-Fox, died Monday, June 16th, at her home in Burbank, California, after an illness of several weeks. Funeral services were held Wednesday at Tremont Baptist Church in Pasadena. Mrs. Kent is survived, in addition to S. R. Kent, by a daughter and two other sons, Larry and Arthur.

Robert Horsley

Robert Horsley, 94, father of the late David Horsley, who built Hollywood's first film studio in 1911, and of William Horsley, who built the Universal studio, died in that city Sunday, June 15th. Mr. Horsley is survived by his son, William, owner of the Hollywood Film Enterprises, two other sons and two daughters.

Hershel Mayall

Hershel Mayall, 78, film actor in the early silent days, died Wednesday, June 11th, in St. Mary's Hospital in Detroit.

THE RELEASE CHART

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The production number, cast, audience classification, running time, release date and date reviewed are listed in THE CHART alphabetically under company names. Coming Attractions are printed in Italics.

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Flight Command....MGM
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Flying Wild....Mono
Fools of Desire....Foreign
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Footsteps in the Dark....WB
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Gone With the Wind....MGM
Great Dictator, The....UA
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Great Commandment, The....20th-Fox
Great Lie, The....WB
Great Man's Lady, The....*Para*
Great Mr. Nobody, The....WB
Great Train Robbery, The....Rep
Great Swindle, The....Col

HANDS Across the Rockies....Col
Half Way To Shanghai....*Univ*
Hatred....Foreign
Heaven Can Wait....*Col*
Hello, Sucker....*Univ*
Henry Aldrich for President....*Para*
Here Comes Happiness....WB
Her First Beau....Col.
High Sierra....WB-FN
Highway West....*WB*
Hit the Road....*Univ*
Hold Back the Dawn....*Para*
Hold That Ghost....*Univ*
Honeymoon for Three....WB
Honky Tonk....*MGM*
Hoosier Schoolboy....Mono
Horror Island....Univ
House of Mystery....*Mono*
Hudson's Bay....20th-Fox
Hurricane Smith....*Rep*
Hurry, Charlie, Hurry....*RKO*

ICE Capades of 1941....*Rep*
I'll Wait for You....MGM
In Old Cheyenne....Rep
In Old Colorado....Para
In the Navy....Univ
International Lady....*UA*
Invisible Ghost....Mono
It Happened to One Man....*RKO*
I Wanted Wings....Para
I Was a Prisoner on Devil's Island..*Col*

KANSAS Cyclone....*Rep*
Kid's Last Ride, The....Mono
King of Dodge City....*Col*
King of the Zombies....Mono
King of the White Elephant....St. Rts.
Kipps....*20th-Fox*
Kiss the Boys Gaodbye....*Para*
Kisses for Breakfast....*WB*
Knockout....WB-FN

LADIES in Retirement....*Col*
Lady Be Good....*MGM*
Lady Eve, The....Para
Lady from Cheyenne....Univ
Lady from Louisiana....Rep
Lady Scarface....*RKO*
Land of Liberty....MGM
Las Vegas Night....Para
Law of the Range....Univ
Law of the Tropics....*WB*
Law of the Wolf....St. Rts.
Let's Make Music....RKO
Life Begins for Andy Hardy....*MGM*
Life With Henry....Para
Little Foxes, The....*RKO*
Little Men....RKO
Lone Rider Crosses the Rio....Prod
Lone Rider in Ghost Town....Prod
Lone Rider Rides On....Prod
Lone Wolf Takes a Chance....Col
Look Who's Talking....*RKO*
Love Crazy....MGM
Love on the Dole....*Foreign*
Lucky Devils....Univ
Lydia....*UA*

MAD Doctor, The....Para
Mad Emperor, The....Foreign
Mail Train....20th-Fox
Maisie Was a Lady....MGM
Major Barbara....*UA*
Man from Montana....*Univ*
Man Betrayed, A....Rep
Man from the City....*MGM*
Man Hunt....20th-Fox
Man Made Monster....Univ
Manpower....*WB*
Man Who Lost Himself, The....Univ
Marry the Boss' Daughter....*20th-Fox*
Mary Names the Day....*MGM*
Mata Hari....MGM
Medico of Painted Springs....*Col*
Medico Rides, The....*Col*
Meet Boston Blackie....Col
Meet John Doe....WB
Meet the Chump....Univ
Melody for Three....RKO
Men of the Timberland....Univ
Men of Boys Town....MGM
Mexican Spitfire's Baby....*RKO*
Michael Shayne, Private Detective....20th-Fox
Million Dollar Baby....WB
Missing Ten Days....Col
Mr. and Mrs. Smith....RKO
Mob Town....*Univ*
Model Wife....Univ
Monster and the Girl, The....Para
Moonlight in Hawaii....*Univ*
Moon Over Miami....*20th-Fox*
Mr. Bug Goes to Town....*Para*
Mr. District Attorney....Rep
Mr. Dynamite....Univ
Mr. Jordan Comes toTown....*Col*
Mountain Moonlight....*Rep*
Murder Among Friends....20th-Fox
Murder at the Baskervilles....Foreign
Murder by Appointment....*Mono*
Mutiny in the Arctic....*Univ*
My Life with Caroline....*RKO*
Mystery Ship....*Col*

NAVAL Academy....Col
Navy Blues....*WB*
Neutral Port....*Foreign*
Nevada City....Rep
New York Town....*Para*
New Wine....*UA*
Niagara Falls....*UA*
Nice Girl....Univ
Night of Horror....*Mono*
Night of January 16th....*Para*
Nine Lives Are Not Enough....*WB*
No Greater Sin....*St. Rts*
North from the Lone Star....Col
Nothing but the Truth....*Para*
Nurse's Secret....WB

OFFICER and the Lady....Col
One Night in Lisbon....Para
Our Wife....*Col*
Outlaw, The....*20th-Fox*
Outlaws of the Panhandle....Col
Outlaws of the Rio Grande....Prod
Out of the Fog....WB-FN
Outlaw Trail....*RKO*

PALS of the Pecos....Rep
Paper Bullets....Prod
Parachute Battalion....*RKO*
Parson of Panamint, The....*Para*
Passage from Hongkong....*WB*
Penalty, The....MGM
Penny Serenade....Col
People vs. Dr. Kildare....MGM
Pepe Le Moko....Foreign
Personal Column....Foreign
Petticoat Politics....Rep
Phantom Cowboy, The....Rep
Philadelphia Story....MGM
Pinto Kid, The....Col
Pioneers, The....Mono
Pirates on Horseback....Para
Playgirl....RKO
Pot O' Gold....UA
Power Dive....Para
Prairie Pioneers....Rep
Prisoner of Zenda....UA
Private Nurse....*20th-Fox*
Proud Valley, The....St. Rts
Puddin' Head....*Rep*

QUIET Wedding....*Foreign*

RADIO Revels of 1942....*Univ*
Rage in Heaven....MGM
Raiders of the Desert....*Univ*
Reaching for the Sun....Para
Reap the Wild Wind....*Para*
Redhead....Mono
Reluctant Dragon....*RKO*
Repent at Leisure....RKO
Return of Daniel Boone....Col
Richest Man in Town....Col
Ride Kelly Ride....20th-Fox
Ride On Vaquero....20th-Fox
Ridin' on a Rainbow....Rep
Ridin' The Cherokee Trail....Mono
Ringside Maisie....*MGM*
Road Show....UA
Road to Zanzibar....Para
Roar of the Press....Mono
Robbers of the Range....RKO
Robin Hood of the Pecos....Rep
Romance of the Rio Grande....20th-Fox
Rookies on Parade....Rep
Rough Rider....*Mono*
Round Up, The....Para

SADDLEMATES....Rep
Saint in Palm Springs....RKO
Saint's Vacation....RKO
San Antonio Rose....Univ
San Francisco Docks....Univ
Scattergood Baines....RKO
Scattergood Pull the Strings....RKO
Scotland Yard....20th-Fox
Sea Wolf, The....WB
Second Chorus....Para
Secret Evidence....Producers
Sergeant York....*WB*
Shadows on the Stairs....WB-FN
Sheik of Buffalo Butte....*Para*
She Knew All the Answers....*Col*
Shepherd of the Hills....*Para*
Sheriff of Tombstone....*Rep*
Shining Victory....WB
Shot In the Dark....WB
Sign of the Wolf....Mone
Silver Stallion....Mono
Sing Another Chorus....*Univ*
Singapore Woman....WB
Singing Hill, The....Rep
sis Hopkins....Rep
Six Lessons from Madame Lazonga....Univ
Skylark....*Para*
Sleepers West....20th-Fox
Smiling Ghost, The....*WB*

Smilin' Through ..... *MGM*
So Ends Our Night..... UA
Son of Davy Crockett..... *Col*
Son of Monte Cristo..... UA
South of Panama..... Prod
Spare a Copper..... Foreign
Spellbound ..... *Foreign*
Strange Alibi..... WB-FN
Sullivan's Travels ..... *Para*
Strawberry Blonde ..... WB-FN
Sunny ..... RKO
Sunset in Wyoming ..... *Rep*
Sun Valley Serenade *20th-Fox*
Sweetheart of the Campus..... *Col.*

TALL, Dark and Handsome.....20th-Fox
Texas ..... *Col*
Texas Marshal, The..... Prod
That Hamilton Woman..... UA
That Night in Rio.....20th-Fox
That Uncertain Feeling..... UA
There's Magic in Music..... Para
They Dare Not Love..... Col
They Meet Again..... RKO
They Met in Argentina ..... RKO
They Met in Bombay..... *MGM*
Thieves Fall Out..... WB
This England ..... *Foreign*
This Woman Is Mine..... *Univ*
This Thing Called Love..... Col
Three Sons O'Guns..... *WB*
Tight Shoes ..... *Univ*
Tillie the Toiler..... *Col*
Timber Wolves ..... *Para*
Time Out for Rhythm..... Col
Tobacco Road 20th-Fox
Tom, Dick and Harry..... *RKO*
Tonight Belongs to Us..... *Col*
Too Many Blondes..... Univ
Topper Returns ..... UA
Trail of the Silver Spurs..... Mono
Trial of Mary Dugan..... MGM
Tumbledown Ranch in Arizona..... Mono
Two-Gun Sheriff..... Rep
Two in a Taxi..... *Col*
Two Latins from Manhattan..... *Col*

UNDER Age ..... Col
Underground ..... *WB*
Unfinished Business ..... *Univ*

VERY Young Lady, A.....*20th-Fox*
Victory ..... Para
Virginia ..... Para
Vivacious Lady ..... RKO
Voice in the Night, The..... Col

WAGONS Roll at Night..... *WB-FN*
Wanderer of the West..... *Mono*
Washington Melodrama..... MGM
Western Union 20th-Fox
West Point Widow..... Para
Where Did You Get That Girl?..... Univ
Wide Open Town..... *Para*
Wild Geese Calling.....*20th-Fox*
Wild Man of Borneo..... MGM
Woman's Face, A..... MGM
Wrangler's Roost ..... Mono
Wyoming Wildcat ..... Rep

YANK in the R.A.F......*20th-Fox*
Yearling, The ..... *MGM*
You'll Never Get Rich..... *Col*
Young Americans ..... *MGM*
You're the One..... Para
You're Out of Luck..... Mono
You Will Remember ..... *Foreign*
ZIEGFELD Girl ..... MGM

THE CHART

Productions are listed alphabetically under distributors. Parenthesis after title denotes audience classification: (A) Adult, (G) General.

Numbers following titles are production numbers.

Release dates are furnished as soon as available (advance dates are tentative and subject to change).

Running time is subject to change.

Dagger (†) after release date indicates 1941-42 Product.

Managers' Round Table exploitation references may be found in the Product Digest Section, which is published every other week alternately with the release chart.

For complete listing of 1940-41 Short Subjects see Product Digest, pages 164, 165 and 166.

COMING ATTRACTIONS

are listed in alphabetical order with the other productions of each distributor, and may be identified at a glance by reason of being in italic type.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Across the Sierras 2212..... (See Product Digest, page 25)	Bill Elliott-Luana Walters	Feb. 13,'41	58	
Adam Had Four Sons (A) 2006.	Warner Baxter-Ingrid Bergman...	Feb. 18,'41	80.	Feb. 22,'41
Adventure in Washington (G)..	H. Marshall-Virginia Bruce.....	May 30,'41	85.	May 31,'41
And Now Good-Bye	*Joan Fontaine-Brian Aherne*	*Not Set*		
Big Boss, The (G) 2037.....	Otto Kruger-Gloria Dickson....	Apr. 28,'41	70.	May 31,'41
Blondie Goes Latin (G) 2015..	P. Singleton-A. Lake-L. Simms..	Feb. 27,'41	69.	Mar. 1,'41
Blondie in Society.....	*P. Singleton - A. Lake - L. Simms*	*July* 18,'41		
Devil Commands, The (A) 2028.	Boris Karloff-Amanda Duff.....	Feb. 3,'41	65.	Feb. 22,'41
Ellery Queen and Perfect Crime	*R. Bellamy-Charley Grapewin-Margaret Lindsay*.....	*Not Set*		
Ellery Queen's Penthouse Mystery (G) 2025.....	Ralph Bellamy - M. Lindsay - Chas. Grapewin	Mar. 24,'41	65.	Mar. 1,'41
Face Behind the Mask, The (A) 2029	Peter Lorre-Evelyn Keyser.....	Jan. 16,'41	69.	Feb. 15,'41
Great Swindle, The (G) 2034..	Jack Holt-Marjorie Reynolds....	Apr. 10,'41	54.	May 24,'41
Hands Across the Rockies (G) 2215	Bill Elliott	June 19,'41	58.	June 7,'41
Heaven Can Wait.....	*R. Montgomery-Rita Johnson*	*Not Set*		
Her First Beau (G) 2013.....	Jane Withers-Jackie Cooper.....	May 8,'41	77.	May 10,'41
I Was a Prisoner on Devil's Island (G) 2008..	*Sally Eilers-Donald Woods...*	*June* 30,'41		
King of Dodge City.....	*B. Elliott-T. Ritter*	*Not Set*†		
Ladies in Retirement.....	*Ida Lupino-Louis Hayward...*	*Not Set*†		
Lone Wolf Takes a Chance (G) 2022	Warren William - Henry Wilcoxon-June Storey	Mar. 8,'41	76.	Apr. 12,'41
Medico of Painted Springs 2206	*Charles Starrett*	*June* 26,'41		
Medico Rides, The.....	*Charles Starrett*	*July* 15,'41		
Meet Boston Blackie (G) 2027.	Chester Morris-Rochelle Hudson..	Feb. 20,'41	58.	Mar. 8,'41
Missing Ten Days (A) 2044... (Reviewed under title, "Ten Days in Paris.")	Rex Harrison-Karen Verne.....	Feb. 28,'41	82.	Oct. 28,'39
Mr. Jordan Comes to Town	*Robert Montgomery - Rita Johnson-Claude Rains*	*Not Set*		
Mystery Ship	*Paul Kelly-Lola Lane*.....	*Not Set*		
Naval Academy (G) 2020.....	Jimmy Lydon-F. Bartholomew....	May 22,'41	67.	May 31,'41
North from the Lone Star 2213.. (See Product Digest, page 87)	Bill Elliott	Mar. 31,'41	58	
Officer and the Lady..... (See Product Digest, page 158)	*Rochelle Hudson-R. Pryor*....	*July* 24,'41		
Our Wife..... (See Product Digest, page 157)	*Melvyn Douglas-R. Hussey*..	*Not Set*		
Outlaws of the Panhandle (G) 2205	Chas. Starrett-Francis Robinsen..	Feb. 27,'41	59.	Mar. 29,'41
Penny Serenade (G) 2002.....	Irene Dunne-Cary Grant.....	Apr. 24,'41	120.	Apr. 19,'41
Pinto Kid, The 2204..... (See Product Digest, page 31)	Chas. Starrett-Louis Currie.....	Jan. 9,'41	61	
Return of Daniel Boone 2214... (See Product Digest, page 147)	Bill Elliott	May 7,'41	61	
Richest Man in Town (G).....	Frank Craven-Eileen O'Hearn-Roger Pryor	June 12,'41	69.	June 14,'41
She Knew All the Answers (G) 2008	Joan Bennett-Franchot Tone.....	May 15,'41	85.	May 24,'41
Son of Davy Crockett.....	*Bill Elliott-Iris Meredith*....	*July* 30,'41		
Sweetheart of the Campus.. (See Product Digest, page 147)	*Ruby Keeler - Harriet Hilliard-Ozzie Nelson*	*June* 26,'41		
Texas	*Wm. Holden-Glenn Ford*....	*Not Set*		
They Dare Not Love (G) 2011..	George Brent-Martha Scott.....	Apr. 30,'41	75.	May 3,'41
This Thing Called Love (A) 2005	Rosalind Russell-Melvyn Douglas..	Jan. 2,'41	98.	Dec. 28,'40
Tillie the Toiler.....	*Kay Harris-Wm. Tracy*.....	*Not Set*		
Time Out for Rhythm (G)....	Rudy Vallee-Rosemary Lane.....	June 20,'41	75.	May 31,'41
Tonight Belongs to Us.....	*Loretta Young-Dean Jagger*..	*Not Set*†		
Two in a Taxi.....	*Anita Louise-Russell Hayden*..	*July* 10,'41		
Two Latins from Manhattan	*Jinx Falkenberg-Joan Davis*..	*Not Set*		
Under Age (A) 2036.....	Nan Grey-Alan Baxter.....	Apr. 24,'41	60.	Apr. 26,'41
Voice in the Night, The (G)...	Clive Brook-Diana Wynyard.....	May 20,'41	79.	May 31,'41
You Belong to Me.....	*Henry Fonda-B. Stanwyck*....	*Not Set*		
You'll Never Get Rich.....	*Fred Astaire-Rita Hayworth*..	*Not Set*		

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Andy Hardy's Private Secretary (G) 126	M. Rooney-L. Stone-I. Hunter...	Feb. 21,'41	101.	Feb. 22,'41
Bad Man, The (G) 124.....	Wallace Beery - Lionel Barrymore-Laraine Day	Mar. 28,'41	70.	Mar. 29,'41
Barnacle Bill ..... (See Product Digest, page 160)	*Wallace Beery - Virginia Weidler*	*July* 4,'41		
Big Store, The (G) 139.....	Marx Bros. - Tony Martin - Virginia Grey	June 20,'41	82.	June 21,'41
Billy the Kid (G) 137..... (Color)	Robert Taylor-Brian Donlevy-Ian Hunter	May 30,'41	95.	May 24,'41
Blonde Inspiration (A) 123....	John Shelton-Virginia Grey.....	Feb. 7,'41	72.	Feb. 22,'41
Blossoms In the Dust..... (Color) (See Product Digest, page 133)	*Greer Garson-W. Pidgeon-Marsha Hunt*	*June* 27,'41		
Come Live With Me (A) 122..	James Stewart-Hedy Lamarr.....	Jan. 13,'41	85.	Jan. 25,'41
Dr. Jekyll and Mr. Hyde.. (See Product Digest, page 134)	*Spencer Tracy-Ingrid Bergman-Lana Turner*.....	*Not Set*		
Flight Command (G) 117.....	Robert Taylor-Ruth Hussey.....	Jan. 3,'41	113.	Dec. 21,'40
Free and Easy (G) 127.....	Ruth Hussey-Robert Cummings...	Feb. 28,'41	55.	Mar. 22,'41
Get-Away The (G) 138.....	R. Sterling-C. Winninger	June 13,'41	89.	June 14,'41
Gone With the Wind (A)..... (Color)	Vivien Leigh-Clark Gable-Leslie Howard-Olivia de Havilland....	Jan. 17,'41	228.	Dec. 16,'39
Honky Tonk	*Clark Gable-Lana Turner-Claire Trevor*	*Not Set*		
I'll Wait for You (G) 135....	Virginia Weidler-R. Sterling-Marsha Hunt	May 16,'41	75.	May 10,'41
Lady Be Good ..... (See Product Digest, page 146)	*Ann Sothern-Eleanor Powell-Robert Young*	*Not Set*		
Land of Liberty (G) 120.....	Historical	Jan. 24,'41	98.	Feb. 8,'41
Life Begins for Andy Hardy.	*Lewis Stone-Mickey Rooney-Judy Garland*	*Not Set*		
Love Crazy (A) 134.....	William Powell-Myrna Loy.....	May 23,'41	99.	May 17,'41
Maisie Was a Lady (G) 118...	Ann Sothern-Lew Ayres.....	Jan. 10,'41	79.	Jan. 11,'41
Man from the City.....	*Virginia Weidler-R. Sterling-Marsha Hunt*	*Not Set*		
Mary Names the Day.....	*Lew Ayres-Laraine Day*.....	*Not Set*		
Mata Hari ..... (Re-issue) (See Product Digest, page 159)	Greta Garbo-Ramon Novarro.....	June 6,'41	89.	Jan. 9,'32
Men of Boys Town (G) 132....	S. Tracy-M. Rooney-B. Watsen...	Apr. 11,'41	106.	Mar. 15,'41
Penalty, The (G) 129.....	L. Barrymore-Edw. Arnold.....	Mar. 14,'41	80.	Mar. 15,'41

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
People vs. Dr. Kildare, The (G) 133	Lionel Barrymore-Lew Ayres-Laraine Day	May 2,'41	78.	May 3,'41
Philadelphia Story (A) 119	K. Hepburn-C. Grant-J. Stewart	Jan. 17,'41	112.	Nov. 30,'40
Rage in Heaven (A) 128	Robt. Montgomery-Ingrid Bergman-George Sanders	Mar. 7,'41	85.	Mar. 8,'41
Ringside Maisie	*Ann Sothern-Geo. Murphy*	*July* 11,'41		
Smilin' Through (Color)	*Jeanette MacDonald - Brian Aherne-Gene Raymond*	*Not Set*		
Trial of Mary Dugan (A) 125	Laraine Day-Robert Young	Feb. 14,'41	90.	Feb. 15,'41
They Met in Bombay 140 (See "Unholy Partners," Product Digest, page 145)	*Clark Gable-Rosalind Russell*	*June* 27,'41		
Washington Melodrama 131	Frank Morgan-Kent Taylor-Ann Rutherford	Apr. 4,'41	80.	Apr. 28,'41
Wild Man of Borneo (G) 121	F. Morgan-B. Burke-J. Preisser	Jan. 24,'41	78.	May 17,'41
Woman's Face, A (A) 136	Joan Crawford-Melvyn Douglas	May 9,'41	105.	May 10,'41
Yearling, The (Color)	*Spencer Tracy - Gene Eckman - Ann Revere*	*Not Set*		
Young Americans	*Dan Dailey, Jr.-Leo Gorcey-Bonita Granville*	*Not Set*		
Ziegfeld Girl, The 130 (A)	James Stewart-Judy Garland-Hedy Lamarr - Lana Turner	Apr. 25,'41	131.	Apr. 19,'41

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Break the News (G)	M. Chevalier-J. Buchanan	Apr. 10,'41	78.	May 14,'38
Bowery Blitzkreig	*Leo Gorcey-Bobby Jordan*	*Aug.* 1,'41		
City Limits	*Frank Albertson-Jed Prouty-Lorna Gray*	*July* 12,'41		
Deadly Game, The	*Charles Farrell-June Lang*	*July* 26,'41		
Dead Man's Shoes (A)	Leslie Banks-Wilfrid Lawson	Jan. 15,'41	70.	May 17,'41
Dynamite Canyon	*Tom Keene-Evelyn Finley*	*Aug.* 8,'41		
Flying Wild	Leo Gorcey-Bobby Jordan	Mar. 10,'41	63.	Mar. 1,'41
Fugitive Valley	*Range Busters*	*July* 30,'41		
Gang's All Here (See Product Digest, page 146)	F. Darro-Mae Jones	June 11,'41		
Hoosier Schoolboy (G) (Re-issue) (See Product Digest, page 135)	Mickey Rooney-Anne Nagel	Apr. 17,'41	62.	July 3,'37
House of Mystery (G)	Kenneth Kent-Judy Kelly	May 7,'41	62.	June 7,'41
Invisible Ghost, The (A)	Bela Lugosi-John McGuire	Apr. 25,'41	65.	Apr. 19,'41
Kid's Last Ride, The (G)	Ray Corrigan-John King	Feb. 10,'41	55.	Apr. 19,'41
King of the Zombies (G)	John Archer-Mantan Moreland	May 14,'41	67.	May 10,'41
Murder by Appointment (See Product Digest, page 158)	*Wallace Ford-Marian Marsh*	*June* 30,'41		
Night of Horror	*Bela Lugosi*	*Aug.* 15,'41†		
Pioneers, The (G)	Tex Ritter	May 10,'41	61.	May 3,'41
Ridin' the Cherokee Trail (G)	Tex Ritter	Feb. 25,'41	62.	Feb. 22,'41
Redhead (G) (See Product Digest, page 160)	June Lang-Johnny Downs	May 21,'41	64.	May 17,'41
Rear of the Press (G)	Jean Parker-Wallace Ford	Apr. 30,'41	72.	Apr. 26,'41
Rough Riders	*Buck Jones-Tim McCoy*	*July* 19,'41†		
Sign of the Wolf (G)	Grace Bradley-M. Whalen	Mar. 25,'41	69.	Mar. 29,'41
Silver Stallion (See Product Digest, page 148)	David Sharpe-Janet Waldo	May 28,'41		
Trail of the Silver Spurs (G)	John King-Ray Corrigan	Jan. 4,'41	58.	Jan. 25,'41
Tumbledown Ranch in Arizona (G)	Ray Corrigan-John King	Apr. 20,'41	60.	May 3,'41
Wanderers of the West	*Tom Keene*	*June* 30,'41		
Wrangler's Roost	Ray Corrigan-John King	June 4,'41		
You're Out of Luck (G)	Frankie Darro	Jan. 20,'41	62.	Jan. 11,'41

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Among the Living	*Albert Dekker-Susan Hayward*	*Not Set*		
Aloma of the South Seas (Color)	*Dorothy Lamour-Jon Hall*	*Aug.* 15,'41		
Bahama Passage (Color)	*Madeleine Carroll - Stirling Hayden*	*Not Set*		
Birth of the Blues	*Bing Crosby-Mary Martin*	*Not Set*		
Border Vigilantes (G) 4053	Wm. Boyd-Russell Hayden	Apr. 18,'41	62.	Mar. 29,'41
Buy Me That Town	*L. Nolan-Constance Moore*	*Not Set*		
Caught in the Draft (G)	*Bob Hope-Dorothy Lamour*	*July* 4,'41	80.	*May* 31,'41
Doomed Caravan (G) 4051	W. Boyd-R. Hayden-A. Clyde	Jan. 10,'41	61.	Jan. 11,'41
Forced Landing	*Richard Arlen-Eva Gabor-J. Carrol Naish*	*July* 18,'41		
Great Man's Lady, The	*Barbara Stanwyck-Joel McCrea-Brian Donlevy*	*Not Set*		
Henry Aldrich for President	*Jimmy Lydon-Charlie Smith*	*Not Set*		
Hold Back the Dawn	*Charles Boyer - Olivia de Havilland-P. Goddard*	*Not Set*		
In Old Colorado (G) 4052	W. Boyd-R. Hayden-A. Clyde	Mar. 14,'41	67.	Feb. 22,'41
I Wanted Wings (A) 4028	Brian Donlevy - R. Milland - W. Holden	May 30,'41	132.	Mar. 29,'41
Kiss the Boys Goodbye (See Product Digest, page 145)	*Mary Martin-Don Ameche*	*Aug.* 1,'41		
Lady Eve, The (A) 4022	Barbara Stanwyck-H. Fonda	Mar. 21,'41	95.	Mar. 1,'41
Las Vegas Nights (A) 4023	Phil Regan - Bert Wheeler - Tommy Dorsey	Mar. 28,'41	89	Mar. 29,'41
Life with Henry (G) 4018	Jackie Cooper-Leila Ernest	Jan. 24,'41	81.	Jan. 18,'41
Mad Doctor, The (A) 4018	B. Rathbone-E. Drew-J. Howard	Feb. 14,'41	90.	Feb. 8,'41
Monster and the Girl, The (G) 4020	Ellen Drew-Red Cameron	Feb. 28,'41	63.	Feb. 15,'41
Mr. Bug Goes to Town	*Fleischer Cartoon Feature*	*Not Set†*		
New York Town	*F. MacMurray-Mary Martin-Robert Preston*	*Not Set*		
Night of January 16th	*Robert Preston-Ellen Drew*	*Not Set*		
Nothing But the Truth	*Bob Hope - P. Goddard-Edward Arnold*	*Not Set*		
One Night in Lisbon (A) 4029	Madeleine Carroll - Fred MacMurray-Dame May Whitty	June 13,'41	97.	May 17,'41
Parson of Panamint, The (G)	*Ellen Drew-Charles Ruggles-Phil Terry*	*June* 27,'41	84.	*June* 21,'41
Pirates on Horseback (G) 4054	Wm. Boyd-Russell Hayden	May 23,'41	69.	May 24,'41
Power Dive (G) 4026	Richard Arlen-Jean Parker	Apr. 25,'41	65.	Apr. 12,'41
Reaching for the Sun (A) 4027	Joel McCrea-Ellen Drew	May 2,'41	89.	Apr. 12,'41
Reap the Wild Wind	*Ray Milland-John Wayne-P. Goddard-R. Massey*	*Not Set*		
Road to Zanzibar, The (G) 4025	Bing Crosby-Bop Hope-Dorothy Lamour	Apr. 11,'41	90.	Mar. 15,'41
Round Up, The (G) 4024	R. Dix-P. Morrison-P. Foster	Apr. 4,'41	90.	Mar. 15,'41
Second Chorus (G) 4014	Fred Astaire-Paulette Goddard-	Jan. 3,'41	88.	Dec. 7,'40
Sheik of Buffalo Butte	*Wm. Boyd-Brad King*	*Not Set*		
Shepherd of the Hills (G) (Color)	*John Wayne - Betty Field - Harry Carey-Beulah Bondi*	*July* 25,'41	95.	*June* 21,'41
Skylark	*Claudette Colbert-Ray Milland-Brian Aherne*	*Not Set*		
Sullivans Travels	*Joel McCrea-Veronica Lake*	*Not Set*		
There's Magic in Music (G) 4021	Allan Jones-Susanna Foster	May 16,'41	80.	Mar. 1,'41
Timber Wolves	*Wm. Boyd-Brad King*	*Not Set*		
Victory (A) 4015	Fredric March-Betty Field	Jan. 17,'41	80.	Dec. 21,'40
Virginia (A) 4019 (Color)	Madeleine Carroll-Fred MacMurray	Feb. 21,'41	110.	Jan. 18,'41
West Point Widow (A) 4030	Anne Shirley-Richard Carlson	June 20,'41	63.	June 14,'41
Wide Open Town	*Wm. Boyd-Russell Hayden*	*Aug.* 8,'41		
You're the One (G) 4017	Bennie Baker-O. Tucker's Orch.	Feb. 7,'41	81.	Feb. 8,'41

PRODUCERS RELEASING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Billy the Kid in Santa Fe 162	*Bob Steele*	*July* 11,'41		
Billy the Kid's Range War 160	Bob Steele	Jan. 24,'41	60.	
Billy the Kid's Fighting Pals (G) 161	Bob Steele	Apr. 18,'41	62.	Apr. 12,'41
Caught in the Act 107	Henry Armetta	Feb. 7,'41	62.	Apr. 26,'41
Criminals Within 111 (See Product Digest, page 158)	*Eric Linden-Ann Doran*	*June* 27,'41		
Desperate Cargo 113	*Ralph Byrd-Carol Hughes*	*July* 4,'41		
Double Cross 112 (See Product Digest, page 160)	*Kane Richmond - Pauline Moore*	*June* 27,'41		
Emergency Landing 109 (See Product Digest, page 110)	Carol Hughes-Forrest Tucker	May 23,'41	79.	
Federal Fugitives (G) 108	Neil Hamilton-Doris Day	Mar. 29,'41	66.	May 10,'41
Gambling Daughters 114	*Cecilia Parker-Roger Pryor*	*July* 18,'41		
Lone Rider Crosses the Rio 164.	George Houston	Feb. 28,'41	64.	
Lone Rider in Ghost Town (G) 165	George Houston-Alaine Brandes	May 16,'41	64.	May 17,'41
Lone Rider Rides On, The 163.	George Houston	Jan. 10,'41	64.	
Outlaws of the Rio Grande (G) 155	Tim McCoy	Mar. 7,'41	55.	Mar. 1,'41
Paper Bullets (G) 123	Joan Woodbury-Jack LaRue	June 13,'41	72.	June 7,'41
Secret Evidence (G) 106	M. Reynolds-C. Quigley	Jan. 31,'41	65.	Feb. 8,'41
South of Panama 110 (G)	Roger Pryor-Virginia Vale	May 2,'41	68.	May 3,'41
Texas Marshal, The 156	Tim McCoy-Kay Leslie	June 13,'41	62.	

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels with Broken Wings (G) 016	Binnie Barnes-Edw. Norris	May 27,'41	72.	June 7,'41
Arkansas Judge (G) 010	Weaver Brothers and Elviry	Jan. 28,'41	72.	Jan. 25,'41
Back in the Saddle (G) 045	Gene Autry-Smiley Burnette	Mar. 14,'41	73.	Mar. 15,'41
Country Fair (G) 015	Eddie Foy, Jr.-June Clyde	May 5,'41	74.	May 17,'41
Desert Bandit (G) 077	Don "Red" Barry-Lynn Merrick	May 24,'41	56.	May 31,'41
Gangs of Sonora 068	*Three Mesquiteers*	*July* 4,'41		
Gay Vagabond, The (G) 022	Roscoe Karns-Ruth Donnelly-Ernest Truex	May 12,'41	66.	May 24,'41
Great Train Robbery, The (G) 021	Bob Steele-Claire Carleton	Feb. 28,'41	61.	Mar. 8,'41
Hurricane Smith	*Ray Middleton-Jane Wyatt-J. Edward Bromberg*	*Not Set*		
Ice Capades of 1941	*Dorothy Lewis-J. Colonna*	*Not Set*		
In Old Cheyenne (G) 055	Roy Rogers-"Gabby" Hayes	Mar. 28,'41	58.	Apr. 12,'41
Kansas Cyclone 078	*Don Barry-Lynn Merrick*	*June* 24,'41	56	
Lady from Louisiana (G) 014	John Wayne-Ona Munson	Apr. 22,'41	82.	May 3,'41
Man Betrayed, A (G) 011	John Wayne-Frances Dee-Edw. Ellis	Feb. 27,'41	83.	Mar. 15,'41
Mountain Moonlight (See Product Digest, page 149)	*Weaver Brothers & Elviry*	*Not Set†*		
Mr. District Attorney (G) 012.	Dennis O'Keefe - Peter Lorre - Florence Rice	Mar. 26,'41	69.	Apr. 5,'41
Nevada City (G) 057	Roy Rogers - "Gabby" Hayes - Sally Payne	June 20,'41	58.	June 21,'41
Pals of the Pecos (G) 088	Three Mesquiteers	Apr. 8,'41	58.	Apr. 28,'41
Petticoat Politics (G) 020	Roscoe Karns-Ruth Donnelly	Jan. 31,'41	67.	Feb. 15,'41
Phantom Cowboy, The 075	Don Barry-Virginia Carrol	Feb. 14,'41	58.	Feb. 15,'41
Prairie Pioneers (G) 065	Bob Livingston-Bob Steele	Feb. 16,'41	58.	Mar. 1,'41
Puddin' Head 003	*Judy Canova-Francis Lederer*	*June* 25,'41		
Ridin' on a Rainbow (G) 044	Gene Autry-Smiley Burnette	Jan. 24,'41	79.	Feb. 1,'41

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Robin Hood of the Pecos (G) 054	Roy Rogers-Geo. "Gabby" Hayes -Sally Payne	Jan. 14,'41	59. Jan.	18,'41
Rookies on Parade (G) 013	Boby Crosby-Ruth Terry	Apr. 17,'41	69. May	8,'41
Saddlemates (G) 067	Three Mesquiteers	May 26,'41	56. June	14,'41
Sheriff of Tombstone (G) 056	Roy Rogers-"Gabby" Hayes	May 7,'41	56. May	10,'41
Singing Hill, The (G) 046	Gene Autry-Smiley Burnette-Mary Lee	Apr. 26,'41	75. May	3,'41
Sis Hopkins (G) 002	*Judy Canova-Bob Crosby-Chas. Butterworth*	Apr. 12,'41	98. Apr.	12,'41
Sunset in Wyoming	*Autry-Burnette*	*Not Set*		
Two-Gun Sheriff 076	Don Barry	Apr. 10,'41	56. Apr.	26,'41
Wyoming Wildcat (G) 074	Roy Rogers-Geo. "Gabby" Hayes	Jan. 6,'41	56. Jan.	11,'41

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Along the Rio Grande (G) 183	Tim Holt-Ray Whitley	Feb. 7,'41	64. Jan.	25,'41
Before the Fact	*Cary Grant-Joan Fontaine Sir Cedric Hardwicke*	*Nat Set*		
(See Product Digest, page 158)				
Bring 'Em Back Alive 166	Frank Buck	June 13,'41	70. June	4,'32
(Re-issue) (See Product Digest, page 123)				
Bringing Up Baby (G) 163	Kath. Hepburn-Cary Grant	May 2,'41	102. Feb.	19,'38
(Re-issue) (See Product Digest, page 123)				
Citizen Kane (G) 118	*Orson Welles*	*Nat Set*	120. *Apr.*	12,'41
Convoy (A) 161	Clive Brook-John Clements	Jan. 3,'41	78. June	29,'40
Cyclone on Horseback 185	Tim Holt-Marjorie Reynolds	June 6,'41		
Devil and Daniel Webster, The	*Thomas Mitchell-W. Hustan-Anne Shirley*	*Not Set*		
Devil and Miss Jones, The (G) 122	Jean Arthur-Charles Coburn	Apr. 11,'41	90. Apr.	12,'41
Fontasia (G) (Calar)	*Disney-Stokowski*	*Nat Set*	135. *Nov.*	16,'40
Father Takes a Wife	*Adolphe Menjou - Gloria Swanson*	*Nat Set*		
Footlight Fever (G) 119	Alan Mowbray-Donald McBride	Mar. 21,'41	69. Mar.	29,'41
Gay Falcan, The	*Gea. Sanders-Wendy Barrie*	*Not Set*		
Girl, a Guy and a Gob, A (G) 120	George Murphy-Lucille Ball	Mar. 14,'41	91. Mar.	8,'41
Hurry, Charlie, Hurry 129	*Leon Errol-Mildred Cales-Russell Gleason*	*July* 11,'41		
(See Product Digest, page 135)				
It Happened to One Man (A)	*Wilfrid Lawson-Nora Swinburne*	*Nat Set*	80. *Mar.*	1,'41
Lady Scarface	*Dennis O'Keefe-J. Anderson*	*Nat Set*		
(See Product Digest, page 160)				
Let's Make Music (G) 115	Bob Crosby-Jean Rogers	Jan. 17,'41	85. Dec.	14,'40
Little Faxes, The	*Bette Davis-H. Marshall-Richard Carlson*	*Nat Set*		
Little Men (G) 110	Kay Francis-George Bancroft	Jan. 10,'41	84. Dec.	7,'40
Look Who's Talking	*Edgar Bergen & Charle McCarthy-Fibber McGee & Molly-Lucille Ball*	*Not Set*		
Melody for Three (G) 124	Jean Hersholt-Fay Wray	Mar. 28,'41	67. Mar.	8,'41
Mexican Spitfire's Baby	*Leon Erral-Lupe Velez*	*Not Set*		
Mr. and Mrs. Smith (A) 117	Carole Lombard-Robt. Montgomery-Gene Raymond	Jan. 31,'41	95. Jan.	25,'41
My Life with Caroline	*Ronald Colmon-Anna Lee-Katharine Leslie*	*Nat Set*		
Outlaw Trail	*Tim Holt-Janet Waldo*	*Not Set*		
Parachute Bottalian	*Robert Preston-Nancy Kelly-Horry Carey*	*Not Set*		
Playgirl (G) 121	Kay Francis-James Ellison	Feb. 14,'41	75. Dec.	14,'40
Reluctant Dragon (G) 191 (*Color*)	*Disney Cartaon Feoture*	*June* 27,'41	73. *June*	7,'41
Repent at Leisure (G) 125	Kent Taylor-Wendy Barrie	Apr. 4,'41	66. May	31,'41
Robbers of the Range (G) 184	Tim Holt-Virginia Vale	Apr. 18,'41	61. Apr.	5,'41
Saint In Palm Springs, The (G) 116	George Sanders-Wendy Barrie	Jan. 24,'41	66. Jan.	4,'41
Saint's Vacation (A) 131	Hugh Sinclair-Sally Gray	May 30,'41	78. Mar.	22,'41
Scattergood Baines (G) 123	Guy Kibbee-Dink Trout	Feb. 21,'41	69. Feb.	15,'41
Scattergood Pulls the Strings (G) 132	Guy Kibbee-Dink Trout	May 23,'41	69. May	17,'41
Sunny (G) 133	Anna Neagle-John Carroll-Ray Bolger	May 30,'41	98. May	24,'41
They Meet Again 134	J. Hersholt-Dorothy Lovett	June 20,'41		
They Met in Argentina (G) 128	James Ellison-Maureen O'Hara	Apr. 25,'41	77. May	17,'41
Tom, Dick and Harry 126	*Ginger Rogers-G. Murphy-B. Meredith-A. Marshal*	*July* 4,'41		
(See Product Digest, page 121)				
Vivacious Lady 162 (re-issue)	Ginger Rogers-James Stewart	Mar. 28,'41	90. May	7,'38

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accent on Love (148)	*Gearge Montgomery - Osa Massen*	*July* 11,'41		
(See Product Digest, page 137)				
Belle Starr (Color) (See Product Digest, page 161)	*Randolph Scott-Gene Tierney*	*Nat Set*†		
Blood and Sand (A) 143 (Color)	Tyrone Power-Linda Darnell-Rita Hayworth-Nazimova	May 30,'41	125. May	24,'41
Bride Wore Crutches, The (G) 112	Lynne Roberts-Ted North	June 13,'41	55. May	31,'41
Charley's Aunt	*Jack Benny-Kay Francis*	*Not Set*†		
Charley Chan in Ria	*S. Toler-M. B. Hughes*	*Not Set*†		
Cowboy and the Blonde (A) 141	George Montgomery-Mary Beth Hughes	May 16,'41	68. Apr.	26,'41
Dance Hall 149	*Cesor Ramero-Carole Landis*	*July* 18,'41		
Dead Men Tell (G) 138	S. Toler-Katharine Aldridge	Mar. 28,'41	60. Mar.	29,'41
Dressed to Kill	*Lloyd Nolan - Mary Beth Hughes*	*Nat Set*†		
(See Product Digest, page 149)				
For Beauty's Sake 144	Ted North-Marjorie Weaver	June 6,'41	62	
(See Product Digest, page 147)				
Girl in the News (A) 127	Marg't Lockwood-Barry Barnes	Jan. 31,'41	78. Oct.	12,'40
Girl Must Live, A (A)	Lilli Palmer-Marg't Lockwood	Apr. 25,'41	92. May	13,'39
Golden Hoofs (G) 130	Jane Withers-Charles Rogers	Feb. 14,'41	67. Feb.	22,'41
Great American Broadcast (G) 140	Alice Faye-Jack Oakie	May 9,'41	91. Apr.	26,'41
Great Commandment, The 142	John Beal-Maurice Moscovitch-Albert Dekker	May 23,'41	80	
Hudson's Bay (G) 115	Paul Muni-Gene Tierney	Jan. 3,'41	94. Dec.	28,'40
Kipps (British)	*Diona Wynyord - Michoel Redgrave*	*Not Set*†	112. *Apr.*	12,'41
Mail Train (G) 139 (Reviewed under title "Inspector Hornleigh Goes To It.")	Gordon Harker-P. Calvert	Apr. 25,'41	87. Mar.	22,'41
Man Hunt (G) 146	Walter Pidgeon-Joan Bennett	June 20,'41	102. June	14,'41
Marry the Boss' Daughter	*B. Joyce-Bruce Edwards*	*Not Set*†		
Michael Shayne, Private Detective (G) 124	Lloyd Nolan-Marjorie Weaver	Jan. 10,'41	77 Dec.	28,'40
Moon Over Miami (G) 147 (Color)	*Don Ameche-Betty Grable-Rabert Cummings*	*July* 4,'41	91. *June*	21,'41
Murder Among Friends (G) 132	John Hubbard-Marjorie Weaver	Feb. 28,'41	67. Mar.	15,'41
Outlaw, The 135	*Wolter Huston-T. Mitchell-Jane Russell-Jack Buetel*	*Not Set*†		
(See Product Digest, page 85)				
Private Nurse	*Brenda Joyce-Jane Dorwell-Rabert Lowery*	*Not Set*†		
Ride Kelly Ride (G) 129	Marvin Stephens-Rita Quigley	Feb. 7,'41	59. Feb.	15,'41
Ride On Vaquero (G) 138	Cesar Romero-Mary B. Hughes	Apr. 18,'41	64. Apr.	5,'41
Romance of the Rio Grande (G) 125	C. Romero-R. Cortez-P. Morison	Jan. 17,'41	73. Jan.	4,'41
Scotland Yard (G) 131	Nancy Kelly-John Loder	Apr. 4,'41	68. Apr.	12,'41
Sleepers West (G) 134	Lloyd Nolan-Lynn Bari	Mar. 14,'41	74. Mar.	22,'41
Sun Valley Serenade	*Sanja Henie-Jahn Payne-Glenn Miller*	*Not Set*†		
(See Product Digest, page 137)				
Tall, Dark and Handsome (G) 128	Cesar Romero-Milton Berle-Virginia Gilmore	Jan. 24,'41	78. Jan.	25,'41
That Night In Rio (A) 137 (Color)	Alice Faye-Don Ameche-Carmen Miranda	Apr. 11,'41	90. Mar.	8,'41
Tobacco Road (A) 133	Gene Tierney-Charley Grapewin-Marjorie Rambeau	Mar. 7,'41	84. Mar.	1,'41
Very Yaung Lady, A (G) 145	*Jane Withers-Nancy Kelly*	*June* 27,'41	79. *Apr.*	26,'41
Western Union (G) 126 (Color)	Robt. Young-Randolph Scott-Dean Jagger-Virginia Gilmore	Feb. 21,'41	95. Feb.	8,'41
Wild Geese Calling	*Henry Fonda-Joan Bennett*	*Not Set*†		
Yank in the R.A.F.	*Tyrone Power-Betty Groble*	*Not Set*†		
(See Product Digest, page 149)				

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Tom Sawyer (Re-issue) (Color) (See Product Digest, page 123)	Walter Brennan-May Robson	May 16,'41	Feb.	17,'38
Broadway Limited (G)	Victor McLaglen-Marjorie Reynolds-Dennis O'Keefe	June 13,'41	73. June	21,'41
Cheers for Miss Bishop (G)	Martha Scott-Wm. Gargan	Feb. 21,'41	95. Jan.	18,'41
Great Dictator, The (G)	Charles Chaplin-Paulette Goddard-Jack Oakie	Mar. 7,'41	126. Oct.	19,'40
Internationl Lady	*Ilona Massey-George Brent-Basil Rothbone*	*Not Set*		
Lydia	*Merle Oberan-Alan Marshal*	*Nat Set*		
Majar Barbara (G)	*Wendy Hiller-Robt. Marley*	*Not Set*	115. *Moy*	10,'41
New Wine	*Ilana Massey-Binnie Barnes-Alan Curtis*	*Nat Set*		
(See Product Digest, page 157)				
Niogara Falls	*Marjorie Woodworth - Tam Brown - Zasu Pitts*	*Not Set*		
Pot O'Gold (G)	Jas. Stewart-Paulette Goddard-Horace Heidt	Apr. 11,'41	87. Apr.	5,'41
Prisoner of Zenda (Re-issue) (See Product Digest, page 123)	Ronald Colman-Madeleine Carroll	May 16,'41	Sept.	4,'37
Roadshow (G)	Adolphe Menjou-John Hubbard-Carole Landis	Jan. 24,'41	85. Feb.	15,'41
So Ends Our Night (G)	Fredric March-Marg't Sullivan-Glenn Ford-Frances Dee	Feb. 14,'41	120. Jan.	25,'41
Son of Monte Cristo (G)	Louis Hayward-Joan Bennett	Jan. 10,'41	102. Dec.	7,'40
That Hamilton Womanl (A)	Vivien Leigh-L. Olivier	Apr. 18,'41	128. Mar.	22,'41
That Uncertain Feeling (A) (Color)	Merle Oberon-Melvyn Douglas	Apr. 25,'41	85. Mar.	22,'41
Topper Returns (G)	Joan Blondell-Roland Young-Carole Landis-'Rochester'	Mar. 21,'41	90. Mar.	15,'41

THE RELEASE CHART

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Almost an Angel	*Deanna Durbin-C. Laughton-R. Cummings*	*Not Set*†		
Back Street (A) 5002	M. Sullavan-C. Boyer-R. Carlson	Feb. 7,'41	89.	Feb. 8,'41
Bachelor Daddy	*Baby Sandy-Kothryn Adams-Raymond Walburn*	*July* 4,'41		
(See "Sandy Steps Out," Product Digest, page 159)				
Black Cat, The 5028 (G)	Basil Rathbone-Hugh Herbert-Gale Sondergaard	May 2,'41	71.	May 3,'41
Boss of Bullion City 5064	Johnny Mack Brown	Jan. 10,'41		
Buck Privates (G) 5011	Abbott & Costello	Jan. 31,'41	84.	Feb. 1,'41
Bury Me Not on the Lone Prairie 5065	Johnny Mack Brown	Mar. 21,'41		
(See Product Digest, page 47)				
Cracked Nuts	*Mischa Auer-Una Merkel-Stuart Erwin*	*Aug.* 1,'41		
(See Product Digest, page 136)				
Dangerous Game, A 5057	*Richard Arlen-Andy Devine*	*Aug.* 22,'41		
(See Product Digest, page 39)				
Dark Streets of Cairo (G) 5040	Sigrid Gurie-Ralph Byrd	Feb. 28,'41	59.	Dec. 7,'40
Double Date (G) 5037	Edmund Lowe-Una Merkel	Mar. 14,'41	60.	Mar. 15,'41
Flame of New Orleans, The (A) 5011	Marlene Dietrich-Roland Young-Bruce Cabot	Apr. 25,'41	78.	Apr. 26,'41
Flying Cadets	*Wm. Gargan-Edmund Lowe*	*Not Set*†		
(See Product Digest, page 161)				
Half Way to Shanghai	*C. Bickford-Evelyn Ankers*	*Not Set*†		
(See Product Digest, page 137)				
Hello, Sucker	*Hugh Herbert-Peggy Moran*	*July* 11,'41†	61.	
(See Product Digest, page 137)				
Hit the Road (G)	*Gladys George-Barton MacLane*	*June* 27,'41	61.	*June* 21,'41
Horror Island (G) 5033	Dick Foran-Peggy Moran	Mar. 28,'41	60.	Apr. 5,'41
Hold That Ghost	*Abbott & Costello*	*Aug.* 8,'41		
In the Navy (G) 5000	Abbott & Costello	May 30,'41	86.	May 31,'41
Lady from Cheyenne (A) 5043	Loretta Young-Robt. Preston-Gladys George	Apr. 11,'41	88.	Apr. 5,'41
Law of the Range	Johnny Mack Brown	June 20,'41	59.	
Lucky Devils 5053	Richard Arlen-Andy Devine	Jan. 3,'41		
(See Product Digest, page 30)				
Maid in Manhattan	*Johnny Downs-Jone Frazee*	*Not Set*†		
Man Made Monster (G) 5012	Lionel Atwill-Lon Chaney, Jr. (G) 5016	Mar. 28,'41	59.	Mar. 29,'41
Man Who Lost Himself, The ((G) 5016	Brian Aherne - Kay Francis - Henry Stephenson	Mar. 21,'41	70.	Mar. 29,'41
Meet the Chump (G) 5032	Hugh Herbert-Anna Nagel	Feb. 14,'41	60.	Feb. 15,'41
Men of the Timberland (G)	Richard Arlen-Andy Devine	June 6,'41	60.	May 31,'41
Mob Town	*Anne Gwynne-Dick Foran*	*Not Set*		
Model Wife (A) 5014	Joan Blondell-Dick Powell	Apr. 18,'41	78.	Apr. 19,'41
Moonlight in Hawaii	*Johnny Downs-Jane Frazee*	*Not Set*†		
(See Product Digest, page 149)				
Mr. Dynamite (G) 5041	Lloyd Nolan - Irene Hervey	Mar. 7,'41	63.	Mar. 15,'41
Mutiny in the Arctic 5054 (G)	Richard Arlen-Andy Devine	Apr. 18,'41	61.	May 3,'41
Nice Girl? (G) 5003	Deanna Durbin-Franchot Tone	Feb. 21,'41	95.	Mar. 1,'41
Radio Revels of 1942	*Frances Langford-Ken Murray-Don Wilson*	*Not Set*†		
Raiders of the Desert 5056	*Arlen-Devine*	*July* 16,'41		
San Antonio Rose (G)	Robert Paige-Jane Frazee	June 20,'41	63.	June 14,'41
San Francisco Docks (G) 5027	Burgess Meredith-Irene Hervey	Jan. 10,'41	66.	Dec. 7,'40
Sing Another Chorus	*Johnny Mock Brown*	*Not Set*†		
(See Product Digest, page 137)				
Six Lessons from Madame Lazonga (G) 5022	Lupe Velez-Leon Errol	Jan. 17,'41	62.	Jan. 18,'41
This Woman Is Mine	*Franchot Tone-Walter Brennan-Carol Bruce*	*July* 25,'41		
Tight Shoes (G)	B. Crawford-Anne Gwynne	June 13,'41	67.	June 14,'41
Too Many Blondes (G) 5034	Rudy Vallee-Helen Parrish	May 23,'41	60.	May 17,'41
Unfinished Business	*Irene Dunne-Robert Montgomery-Preston Foster*	*Not Set*†		
Where Did You Get That Girl? (G) 5030	H. Parrish-C. Lang-L. Errol	Jan. 3,'41	67.	Dec. 21,'40

WARNER BROTHERS-FIRST NATIONAL

WB—After Title, Warner Brothers
FN—After Title, First National

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affectionately Yours [FN] (G) 566	Merle Oberon-Dennis Morgan-Rita Hayworth	May 10,'41	90.	May 10,'41
Bad Men of Missouri [FN]	*Dennis Morgan-Wayne Morris-Jane Wyman*	*July* 26,'41		
(See Product Digest, page 159)				
Bride Came C.O.D.	*Bette Davis-James Cogney*	*Not Set*		
(See Product Digest, page 61)				
Bullets for O'Hara [WB] 518	*Joan Perry-Roger Pryor*	*July* 19,'41		
Case of the Black Parrot [FN] (G) 572	Wm. Lundigan-Marls Wrixon	Jan. 11,'41	59.	Jan. 18,'41
Devil Dogs of the Air [WB] (Re-issue) (See Product Digest, page 135)	James Cagney-Pat O'Brien	June 7,'41	86.	Feb. 9,'35
Dive Bomber (Color)	*Errol Flynn-F. MacMurroy-Ralph Bellamy*	*Not Set*		
(See Product Digest, page 145)				
Father's Son [WB] (G) 520	John Litel-Frieda Inescort	Feb. 1,'41	57.	Mar. 1,'41
Flight from Destiny [WB] (A) 511	Thomas Mitchell - Jeffrey Lynn-Geraldine Fitzgerald	Feb. 8,'41	74.	Dec. 28,'40
Flight Patrol	*Jomes Stephenson - Ronold Reagan-Olympe Brodna*	*Not Set*		
Footsteps in the Dark [WB] (G) 509	Errol Flynn - Ralph Bellamy - Brenda Marshall	Mar. 8,'41	93.	Mar. 8,'41
Four Mothers [WB] (G) 503	Lane Sisters-Gale Page-Jeffery Lynn-Claude Rains	Jan. 4,'41	86.	Dec. 21,'40
Great Lie, The [WB] (A) 504	Bette Davis - George Brent - Hattie McDaniels-Mary Astor	Apr. 12,'41	110.	Apr. 12,'41
Great Mr. Nobody, The [WB] 515	Eddie Albert-Joan Leslie-Alan Hale-John Litel	Feb. 15,'41		
(See "Stuff of Heroes," Product Digest, page 39)				
Here Comes Happiness [WB] (G) 521	Mildred Coles-Edw. Norris	Mar. 15,'41	58.	Mar. 8,'41
High Sierra [FN] (G) 556	Humphrey Bogart-Ida Lupino	Jan. 25,'41	100.	Jan. 25,'41
Highway West	*Brenda Marshall - Olympe Bradna*	*Not Set*		
Honeymoon for Three [WB] (A) 510	G. Brent-A. Sheridan-J. Wyman	Jan. 18,'41	75.	Jan. 25,'41
Kisses for Breakfast [WB] (See Product Digest, page 148)	*Dennis Morgan-Jane Wyott*	*July* 5,'41		
Knockout [FN] (G) 568	Arthur Kennedy-Olympe Bradna	Mar. 29,'41	73.	June 14,'41
Law of the Tropics	*Jeffrey Lynn-C. Burnett*	*Not Set*		
Manpower [WB]	*Geo. Raft-Marlene Dietrich-Ed. G. Robinson*	*July* 12,'41		
(See Product Digest, page 158)				
Meet John Doe (G) 500	Jeffrey Lynn - Priscilla Lane - Ronald Reagan	May 4,'41	135.	Feb. 15,'41
Million Dollar Baby [WB] (G) 508	Jeffrey Lynn-Priscilla Lane	May 31,'41	102.	May 31,'41
Navy Blues	*Jack Oakie-Jack Haley-Ann Sheridan*	*Not Set*		
Nine Lives Are Not Enough	*Ronald Reagan-Joan Perry*	*Not Set*		
Nurse's Secret, The [WB] (G) 523	Lee Patrick-Regis Toomey	May 24,'41	65.	June 14,'41
Out of the Fog [FN] (A)	Ida Lupino - Thomas Mitchell - John Garfield	June 14,'41	85.	June 14,'41
Passage from Hongkong [WB] 524	*Keye Luke-Lucille Foirbanks-Keith Douglas*	*June* 21,'41		
(See Product Digest, page 159)				
Sea Wolf, The (WB) (G) 501	Edw. G. Robinson-John Garfield-Ida Lupino	Mar. 22,'41	100.	Mar. 29,'41
Sergeant York	*Gary Cooper - Joan Leslie - Walter Brennan*	*Not Set*		
(See Product Digest, page 111)				
Shadows on the Stairs [FN] (G) 573	Frieda Inescort-Paul Cavanagh	Mar. 1,'41	63.	May 10,'41
Shining Victory [FN] (A) 564	Geraldine Fitzgerald - James Stephenson-Donald Crisp	June 7,'41	80.	May 24,'41
Shot in the Dark [WB] (A) 522	Ricardo Cortez-Wm. Lundigan-Nan Wynn	Apr. 5,'41	57.	May 24,'41
Singapore Woman [FN] (A) 563	Brenda Marshall-David Bruce-Virginia Field	May 17,'41	64.	May 17,'41
Smiling Ghost, The	*Woyne Morris-Brenda Marshall-David Bruce*	*Not Set*		
Strange Alibi [FN] (G) 567	Arthur Kennedy-Joan Perry	Apr. 19,'41	63.	May 3,'41
Strawberry Blonde (G) [FN] 559	James Cagney-O. de Havilland-Rita Hayworth	Feb. 22,'41	97.	Feb. 15,'41
Thieves Fall Out [WB] (G) 516	Eddie Albert-Joan Leslie	May 3,'41	72.	June 7,'41
Three Sons O'Guns	*Woyne Morris-Tom Brown*	*Not Set*		
Underground [WB] (A)	*Jeffrey Lynn-Karen Verne*	*June* 28,'41	95.	*June* 21,'41
Wagons Roll at Night, The [FN] (G) 560	H. Bogert-S. Sidney-E. Albert	Apr. 26,'41	82.	Apr. 26,'41

FOREIGN AND STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Buzzy and the Phantom Pinto (G)	Buzzy Henry	Arthur Ziehm	May 1,'41	55.	May 3,'41
Chinese Den (A)	Paul Lukas	Film Alliance	Mar. 25,'41	73.	Apr. 12,'41
City of Missing Girls (G)	H. B. Warner	Select	Mar. 1,'41	72.	Apr. 5,'41
Dream of the Butterfly, The (A)	Marie Cebotari	Esperia	Feb. 12,'41	96.	Mar. 1,'41
Fools of Desire (A)	Byron Foulger	Syndicate	Apr. 1,'41	60.	Mar. 20,'41
Ghost Train, The (A)	*Arthur Askey*	*Generol Film*	*Not Set*	83.	*Mar.* 22,'41
Hatred (A)	Harry Baur	World	Jan. 25,'41	70.	Feb. 8,'41
King of the White Elephant (G)	Native Cast	Allyn Butterfield	Apr. 5,'41	66.	Apr. 12,'41
Law of the Wolf (G)	Rin Tin Tin, Jr.	Arthur Ziehm	May	55.	May 10,'41
Love on the Dole	*Clifford Evons*	*Anglo-Ameri.*	*Not Set*	100.	*Apr.* 19,'41
Mad Emperor, The (A)	Harry Baur	World	Mar. 8,'41	89.	Mar. 22,'41
Murder at the Baskervilles (G) (Reviewed under title, "Silver Blaze.")	Arthur Wontner	Astor	Jan. 15,'41	68.	July 17,'37
Neutral Port (G)	*Will Fyffe*	*Gainsborough*	*Not Set*	92	*Jan.* 25,'41
No Greater Sin (A)	*Leon Ames*	*University Film*	*Not Set*	63.	June 21,'41
Pepe Le Moko (A)	Jean Gabin	Mayer-Bursytn	Mar. 3,'41	100.	Mar. 20,'37
Personal Column (A)	Maurice Chevalier	Pax	Feb. 1,'41	89.	Feb. 15,'41
Proud Valley, The (A)	Paul Robeson	Supreme	May 16,'41	77.	Jan. 27,'40
Quiet Wedding (A)	*Marg't Lockwood*	*Soskin-Poro.*	*Not Set*	80.	*Feb.* 15,'41
Spare a Copper (G)	*George Formby*	*ABFD*	*Not Set*	77.	*Apr.* 5,'41
Spellbound (A)	*Laurie Baxter*	*Pyramid-UA*	*Not Set*	82.	*Feb.* 1,'41
This England	*Documentary*	*Anglo-Amer.*	*Not Set*	85.	*Mar.* 8,'41
You Will Remember	*Robert Morley*	*British Lion*	*Not Set*		*Feb.* 1,'41

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BUSINESS BOOSTERS

BRAND NEW THEATRE PREMIUM IDEA SOON available to theatres. Men in key film centers wanted to act as local distributors on commission basis. Only those qualified with theatre and film experience and financially able need apply. Give complete background and reference in first leter to arrange interview. Box 1416-A, MOTION PICTURE HERALD.

HAVE EXCELLENT MOVIE-DIARY, ONLY ONE of its kind containing photos and biographies of stars, can be used in conjunction with birthdays of stars. Will consider reliable agents. BOX 1417-A, MOTION PICTURE HERALD.

EXHIBITORS — WESTERN PENNSYLVANIA—candy machine locations wanted—percentage. Vending machine manufacturers send immediately catalogs with prices. BOX 8224, Pittsburgh, Pa.

BUSINESS OPPORTUNITY

WANTED: PARTNER WITH FEW THOUSAND dollars to buy half interest in well established all year 'round little theatre in Long Island where new Christopher Morley and William Saroyan plays were tested to good results. BOX A-1406, MOTION PICTURE HERALD.

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MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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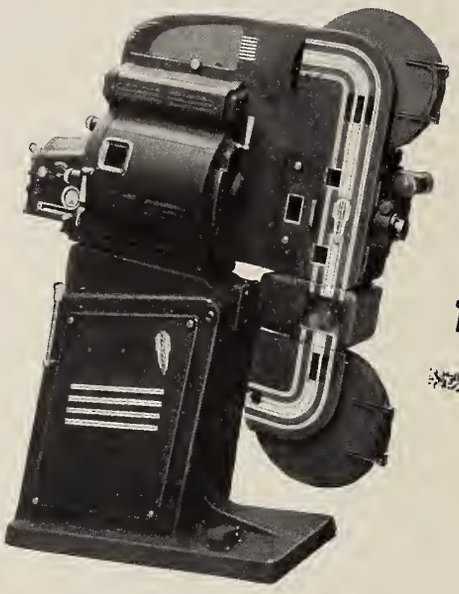
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DESIGNS FOR TICKET BOOTHS

JUNE 28, 1941

SECTION TWO

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Shown is the installation of 1498 IDEAL ARISTOCRAT CHAIRS in the new CIVIC THEATRE, DETROIT, MICHIGAN.

MARKET NOTES

¶ News reports concerning equipment and materials, and those who make them

Blower Equipment Described

THE BLOWER equipment of the Reynolds Manufacturing Company of Grand Rapids, is described in a new bulletin. This line of blowers, all models of which are equipped with ball bearings set in rubber pillow blocks to ensure quietness, embraces capacities from 2,500 to 30,000 c.f.m.

Noise Effects Demonstrated

THE EFFECT of noise on the human nervous system is being demonstrated at 1941 conventions by the Celotex Corporation of Chicago, using special equipment developed for the purpose. Two panels are animated with colored light; one shows how sound waves are reflected by walls and ceilings, the other indicates how this can be controlled by sound-absorbing materials. By an ingenious hook-up of light and bell circuits, the path of the noise is shown, and human masks placed against a dark background express, by their expressions, the comfort or annoyance that a person experiences under the conditions represented.

Brochure on Sound Systems

AN ELABORATE new brochure, with ornamental cover and illustrating photographically all models and parts of Photophone sound equipment, has been issued by RCA. The characteristics of each type of system are given in considerable detail, and in language sufficiently non-technical for general understanding.

Smaller Heavy-Duty Cleaner

A SMALLER vacuum cleaner, but essentially designed for the same heavy-duty applications of the larger models, has been added to the line of "Master-Vac" equipment manufactured by



the General Electric Company of Bridgeport, Conn. Called the "Lightweight Master-Vac, Model 203," the new model has the same suction power and quiet operating characteristics of the largest type in this family; the smaller size, however, makes it more convenient for use between seating rows and other restricted areas.

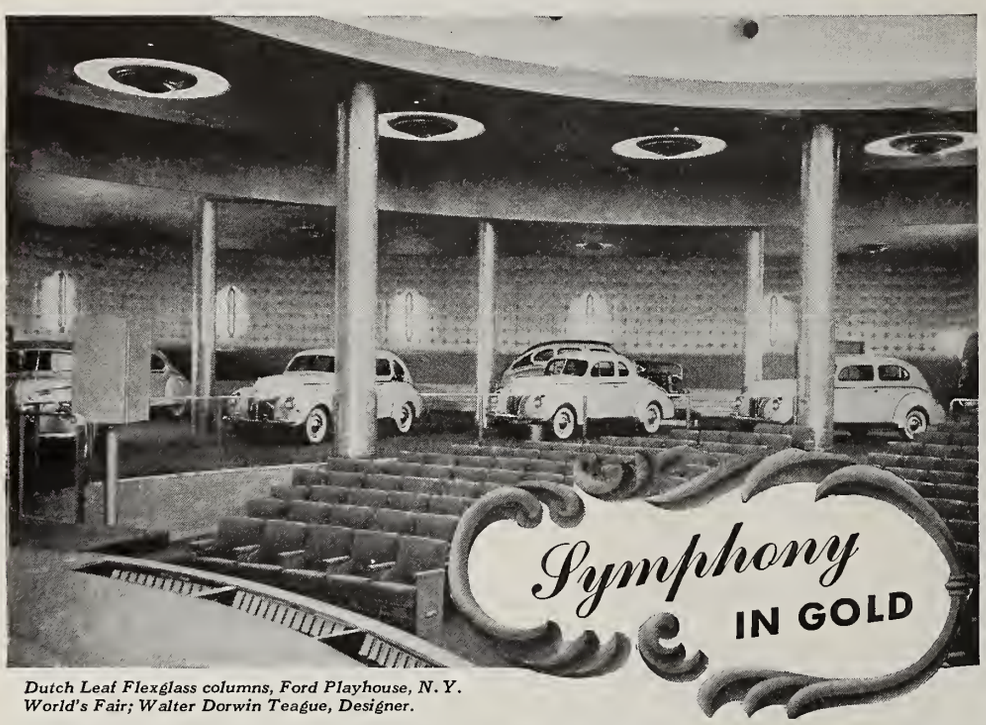
This cleaner is equipped with ball-bearing swivel casters, and a swivel handle for easy carrying. The weight is 30 pounds, and it is 24 inches high and 13 inches in diameter. It has a rubber bumper.

Finish of the housing is royal blue crinkle with chrome trim. Standard accessories consist in 10 feet of hose with a 52-inch extension handle, a carpet and upholstery nozzles, an upholstery brush, and a blowing tool. All special tools available with the larger cleaners are adaptable.

Curtain Equipment Described

A NEW descriptive circular has been issued by the Automatic Devices

There's Real Showmanship in this



Dutch Leaf Flexglass columns, Ford Playhouse, N. Y. World's Fair; Walter Dorwin Teague, Designer.

Two giant entrance pylons and fourteen circular columns treated with Dutch Leaf Flexglass made the Ford Playhouse at the N. Y. World's Fair as outstanding and as unique as the multi-purpose theatre itself. Tufted gold satin was used for walls, and ceiling blocks were gilded to blend with the golden tone of the glass columns. Flexglass can give *your* theatre the splendor and beauty expected of today's showplaces. It has dramatic possibilities for owners who want their theatres to be modern and distinctive. Flexglass is *real* glass in 30 brilliant colors and patterns. It is easily applied to any smooth, hard surface, concave, convex, or flat, and can be used *outdoors* as well as indoors. Patrons are attracted by glamor . . . Flexglass puts glamor in walls, ceilings, panels, fixtures and fronts. Ask your designer or architect about Flexglass, or write today for color card.

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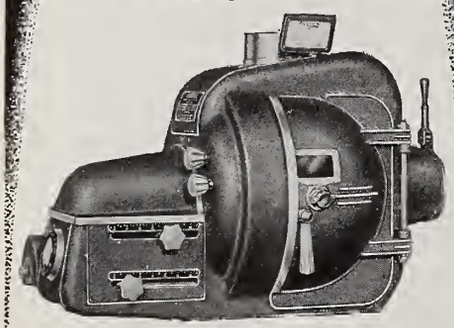
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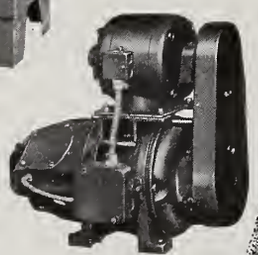
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Company of Allentown, Pa., on its curtain tracks, both stage and window types, and automatic curtain controls. The equipment is illustrated, and installation recommendations are given.

Condenser and Cooler Catalog

A NEW catalog dealing with shell type condensers and coolers has just been published by the Carbondale Division of the Worthing Pump and Machinery Corporation of Harrison, N. J. Containing 12 pages, the catalog illustrates this equipment, by itself and as installed, and the action of each type is explained with respect to various applications.

Takes New Quarters

LARGER SPACE has been taken by John P. Filbert, Los Angeles theatre supply dealers, partly in consequence of additions to his lines of equipment. These now include RCA sound systems, Century projectors, Alexander Smith carpeting, Adler attraction display panels and letters, and Ashcraft projection lamps.

Made Display Installation

NEW DISPLAY cases, with metal frames by the Colonial Sales Corporation, New York, and including inside frames for stills developed by the same company, were described in the May 31st issue as installed at the Liberty theatre, New York. It was stated that the installation was by Colonial Sales; however, the actual installation was made by the Stanley Frame Company, New York, using Colonial materials.

MODERN INSTALLATIONS

SOUND EQUIPMENT AND PROJECTORS

By Droll Theatre Supply Company, Chicago: Ken, Chicago; *by Western Theatre Supply Co., Omaha*: Arbor, Omaha, Neb.; *by Dominion Sound Equipments Limited of Montreal, Canada*: Madison, Toronto, Ont.; Hollywood, Montreal, Que.; Cartier; Shawinigan Falls, Que.; Cartier, St. Johns, Que.; Avalon, Longueuil, Que.; Opera House, Newcastle, N. B.; *by Modern Theatre Equipment Company, Dallas*: Paramount, Marshall, Tex.; Alamo, Bellville, Tex.; Arcade, Floresville, Tex.; Lyric, Terrell, Tex.; *by Wil-Kin Theatre Supply, Inc., Atlanta*: Center, Lenoir, N. C.; Hart, Baton Rouge, La.; State, Kingsport, Tenn.; Dixie, Apalachicola, Fla.; National, Greensboro, N. C.; Temple, Gastonia, N. C.; Paramount, Montgomery, Ala.; *by Seiler Equipment Company, Greensburg, Pa.*: Manos, Indiana, Pa.; Manos, Uniontown, Pa.; Coyle, Charleroi, Pa.; *by Falls City Theatre Equipment Company, Louisville, Ky.*: Park, Louisville, Cozy, Louisville; *by Monarch Theatre Supply Company, Memphis*: Met, Jackson, Tenn.; *by B. F. Shearer Company, Seattle*: Tiger, Tiger, Ariz.; Campus, Los Angeles; Pic Fair, Los Angeles; Star, Sonora, Calif.; Piedmont, Oakland, Calif.; Esquire, San Francisco; Dinuba, Dinuba; Del Mar, San Leandro; Alger, Lakeview, Ore.; Esquire, Portland; Rand, Sutherlin, Ore., Roxy, Bremerton, Wash.; Vale, Cashmere, Wash.; *by Becker Theatre Equipment Company, Buffalo*: Star, Tonawanda, N. Y.; *by McArthur Theatre Equipment Company, Detroit*: Civic, Detroit, Carmen, Dearborn; *by Capitol Theatre Supply Co., Boston*: Palace, Penacook, N. H.; *by J. F. Dusman, Baltimore*: Lincoln, Marion, Va.; Ellicott, Ellicott City, Md. (*Reported by Motiograph, Inc., Chicago.*)

AUDITORIUM SEATING

Krim, Detroit, Mich.; Ebell, Long Beach, Calif.; Admiral, Omaha, Nebr.; Esquire, Plainfield, Ill. (*Reported by Kroehler Mfg. Company, Chicago.*)

OTHER INSTALLATIONS

The following are recent theatre installations made by Wil-Kin Theatre Supply, Inc., Atlanta, Ga., and Charlotte, N. C.:

Carolina, Hendersonville, N. C.—International auditorium chairs.

Center, Lenoir, N. C.—Brenkert projection lamps, Motiograph-Mirrophonic sound system, DeVry lenses, International auditorium chairs.

Village, Hilton Village, Va.—Brenkert projection lamps, DeVry lenses, International auditorium chairs.

American, Starke, Fla.—Brenkert projection lamps, Imperial motor-generators, DeVry lenses, International auditorium chairs, Wil-Kin draperies.

Yadkin, Yadkinville, N. C.—International Seat auditorium chairs.

Brentwood, Jacksonville, Fla.—Brenkert projection lamps, Benwood-Linze rectifiers.

Carolina, Charlotte, N. C.—Brenkert projectors.

Plymouth, Plymouth, N. C.—Brenkert projection lamps, Benwood-Linze rectifiers.

State, Knoxville, Tenn.—DeVry lenses.

Victoria, New Smyrna, Fla.—DeVry lenses.

Fort, Ft. Lauderdale, Fla.—U. S. Air ventilating system.

Edison, Ft. Lauderdale, Fla.—U. S. Air ventilating system.

Fairfax, Jacksonville, Fla.—U. S. Air ventilating system.

Dunn, Dunn, N. C.—U. S. Air ventilating system.

Granada, Bluefield, W. Va.—Alexander Smith carpeting.

Ritz, Columbia, S. C.—Wil-Kin draperies.

Bijou, Knoxville, Tenn.—Wil-Kin draperies.

Carolina, Fayettesville, N. C.—Wil-Kin draperies.

Roswell, Roswell, Ga.—Wil-Kin draperies.

Royal, Blackshear, Ga.—Alexander Smith carpeting.

•

The Memphis branch of the National Theatre Supply Company reports the following installations:

Crescent, Little Rock, Ark.—Simplex projectors, sound equipment, lamps, Walker screen, Strong rectifiers, Bausch & Lomb lenses, Alexander Smith carpeting, Irwin chairs.

Rex, Lilbourn, Mo.—Simplex sound equipment.

Fran, Greenwood, Miss.—Simplex lamps, Strong rectifiers.

New, DeWitt, Ark.—Simplex sound equipment, projectors and lamps, Strong rectifiers, Walker screen.

Park Hill, North Little Rock, Ark.—Simplex projectors and sound equipment, Hertner motor-generators, Walker screen, Bausch & Lomb lenses, Irwin chairs.

State, Corning, Ark.—Simplex projectors, sound equipment and lamps, Bausch & Lomb lenses, Walker screen.

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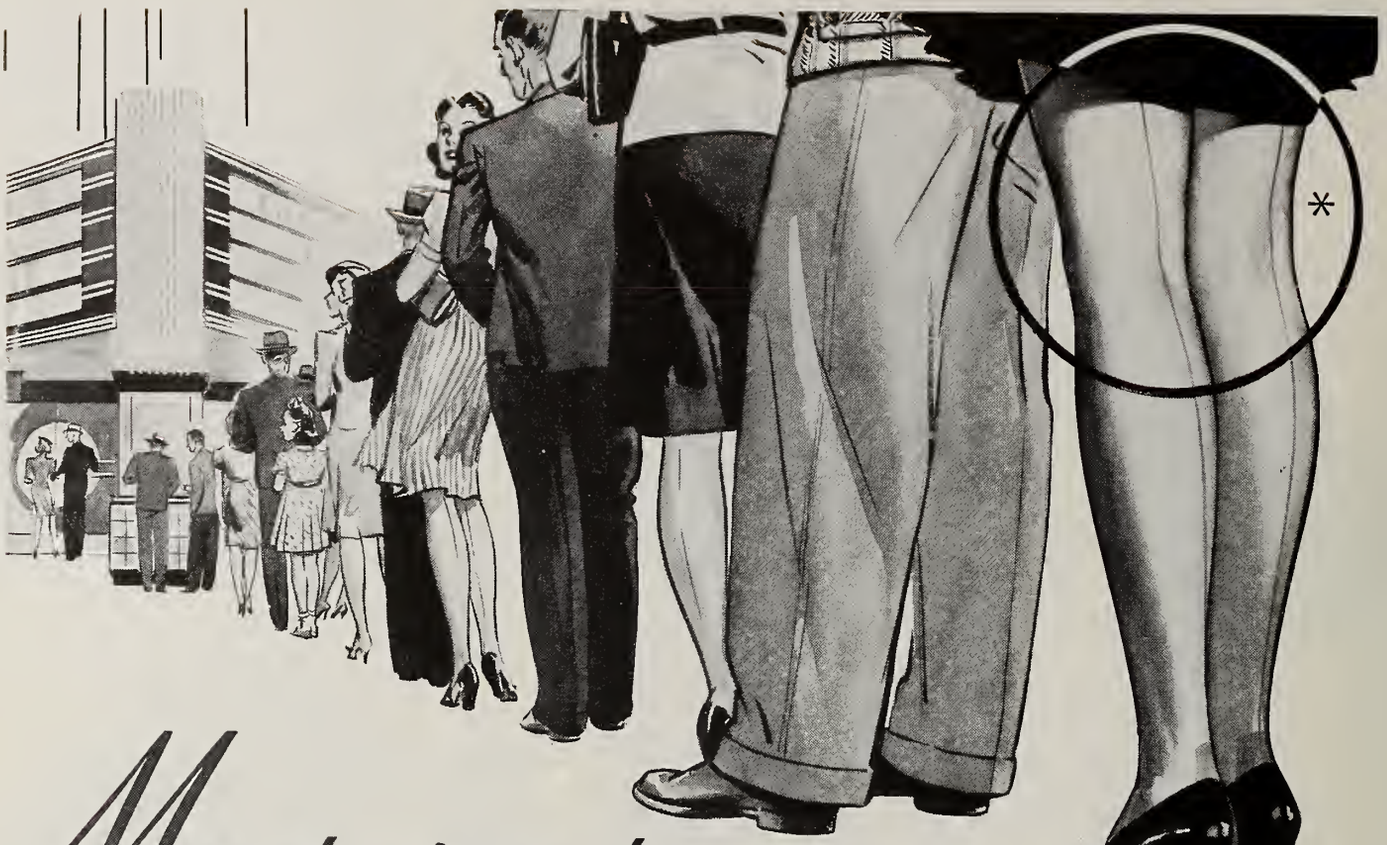
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**Popliteal—the delicate area behind the knee joint sensitive to pressure.*

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It's *Feather Foam Front*, American Seating's sensational new-type seat that is so luxuriously soft it takes the pressure off the Popliteal. Now patrons sit through the longest bill in comfort—with no hard seat edges to cause legs to go to sleep.

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See these great new *Feather Foam Front* chairs now. They cost no more.

As advertised in TIME THE WEEKLY NEWSMAGAZINE

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American Seating Company

GRAND RAPIDS, MICHIGAN

World's leader in public seating. Manufacturers of Theatre, School, Church, Auditorium, Stadium and Transportation Seating

Branch Offices and Distributors in 73 Principal Cities

Better Theatres

ISSUE OF JUNE 28, 1941. VOLUME 143, NUMBER 13

A Short, Short History Of Sitting Down

WE ARE a sitting people—and extremely sensitive about it. With fine industrial brains laboring incessantly during our times to find better springs, smoother padding, and more luxurious covering fabrics, people of the so-called civilized nations are sitting more and prettier than ever humankind sat before, and doing so as though it were their inalienable right, all posteriors having been created equal, politically.

But sitting, particularly as we have come to know it in the American motion picture theatre, is decidedly a modern invention. In fact, as we know it today, it is rather much a development of the last few years. We observe that our cartoonist, having been told that we were going to refer in this space to sitting in ancient Rome, has equipped the famed Colosseum, now among Fascism's ruins, with streamlined, soft-cushioned chairs like those with which our motion picture theatres now coddle their patrons. The



WHAT NERO WON'T THINK OF NEXT!

sketch, we assure you, thus presents a flagrant anchronism. In ancient Rome, all except the very rich and the very fat sat with the end of the spine immediately abutting hard stone.

Indeed, in private or public, through ancient and medieval times (we've been reading up on this stuff) a chair was merely a symbol of authority. Sitting was the function of the god, the king, the bishop. Comfort had no more to do with sitting in those days (unless history book is cock-eyed) than it has today in the death-house at Sing Sing. The Roman dictator had his "curule chair," the bishop the chair called a "cathedra"; and of course kings, up until recently, have had their *thrones*. Sitting once was the business of a few; today it's everybody's pleasure.

In Shakespeare's time most of the theatregoers stood. Addressing the audience, a theatre attendant would say, "Ye nobles who sit at ease, and ye commons who stand right up." But even the nobles sat without benefit of springs, or of any upholstering besides that which some might have brought with them.

The place where the common people stood, corresponding to our main floor, was called the "pit"; later on, with the coming of opera, this became the place where the orchestra sat. Then somebody discovered that the musicians had the best seats in the house, so the orchestra was squeezed into a smaller "pit" under the stage apron and the rest of the main floor was seated for the audience, which explains (taking a great load off our mind, too) why the main floor is called the "orchestra."

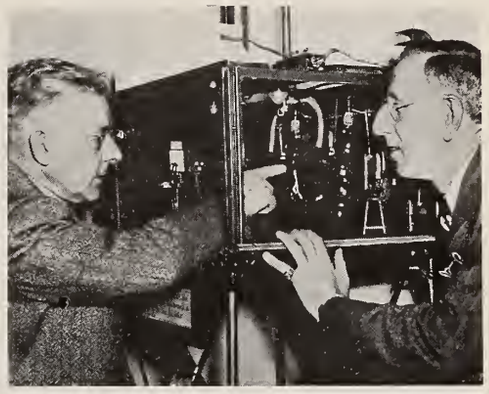
And so we come to the Era of the Movies. Of course we hardly need to go here into what has happened during this period; besides, there are a goodly number of theatre chair advertisements in this issue which tell the story much better than we can. These advertisements clearly reflect the influence of the motion picture, since the chairs whose virtues they celebrate are the ultimate result of that invention. That is, they are the ultimate result to date.

What the future will bring, who can say?—well, at least we can't. For many, many centuries Man was content to sit upon earth or stone. When, two or three hundred years ago or whenever it was, he finally was privileged to sit in a theatre, he sat, unless he was king or nobleman, on a wooden chair on which we wouldn't sit through more than the first reel of "Gone With the Wind." Even when the movies made us seat-conscious, we long confined our anxiety to the *gluteus maximus*. But only recently we have added the *popliteal* (with gorgeous illustrations, too). Therefore, as to the future—well, we hope the Russians have an army.

Air System Safety

Although the necessity of it is something that needs some going over, the device reported by Earl R. Morin, theatre inspector of the Connecticut State Police, at the spring convention of the Society of Motion Picture Engineers, to prevent smoke from being drawn into a ventilating system is an interesting contribution to the control of hazards, a matter which always concerns the theatre vitally. Material on it has just been obtained from Mr. Morin, with the consent of the SMPE.

We have remarked in these columns before on the vigilance of the motion picture division of the Connecticut police department. It appears that the device is the outgrowth of investigations of a number



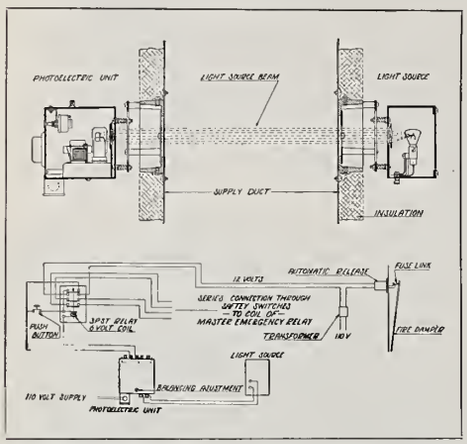
Earl R. Morin, theatre inspector of the Connecticut State Police Department, pointing out to William C. Kunzmann of the National Carbon Company, features of smoke detecting mechanism designed to prevent smoke from entering auditorium by ventilating system or other channels.

of instances in which smoke, from fires in adjoining buildings or nearby yards, was drawn into a theatre auditorium. At least on one occasion there was, says Mr. Morin, "a slight panic," and of course one can readily appreciate the effect that smoke thus drawn into the theatre would have. The department did not want to use any preventive device which would depend on the "human element" or require a time-lapse. A manufacturer of mechanical implements was therefore asked to develop a smoke cut-off which would be automatic in action, and ultimately the department approved a gadget of this kind (it is available, we understand, for use anywhere, the cost running somewhere in the neighborhood of $180, including a damper release, but not including a signal light).

What the device is all about is most clearly indicated by the problems encountered in its development. According to Mr. Morin, the smoke cut-off submitted by the manufacturer had a photoelectric cell with an exciter lamp and two relay switches, which was found to be practical, except that when the smoke cleared the blower started again, automatically, upon

release of the relay. This was objected to on the ground that disappearance of the smoke did not necessarily mean that the cause had been eliminated; so a contact switch was added to the cut-off to require someone to start the ventilating system, and it is intended to have a signal light to give visible evidence that the system has been shut off.

This completed the device originally sought; however, it remained to include a damper. A motor-operated damper was found which would be actuated by the smoke detecting device, but the department desired one equipped with a fuse link so as to assure operation even should electric power be shut off. Moreover, the motor



Schematic diagrams of Connecticut ventilating intake smoke detecting and damper system.

would not close the damper rapidly enough, and it also increased the cost of the installation. Development of desired damper was finally undertaken by the department itself, under Mr. Morin's direction, and they finally came up with a damper which employed the principle of an electric door lock operating on 12 volts, a.c. or d.c., releasing the dampers with a small amount of current. This, however, set up a buzzing noise through the system, and that might alarm theatre patrons (these Nut-Meggers are nothing if not thorough!), so a specially designed switch, using contact springs from a telephone jack switch which opens a circuit as soon as the catch is released, was added to end the buzz.

"Then," adds Mr. Morin, just when you think that they've done all right as it is, "we felt that there was still one more thing that should be done. Some of the large dampers made a considerable noise when released. We found that by using ½-inch asbestos wicking with a piece of asbestos cloth around it clamped into a metal frame, it would act as a cushion and gasket and practically eliminate the noise of the damper closing."

Choose Carpet First

The lengthy series of articles and demonstrations which Ben Schlanger, New York theatre architect, begins in this issue, will really embrace the entire basic planning of the motion picture theatre structure, from plot to roof. This is to say that the entire theatre is properly built around, and determined in its plan and dimensions by, the seating provisions. And that reminds us of a recent conversation with an executive of a large carpet manufacturing concern, who asked, "Why don't theatre men select their carpeting *when planning* the theatre instead of after it has been finished?" Well, first off we thought that sounded kind of silly. Choose floor coverings before you have an interior?

But the idea, it appeared, was to design the interior treatment—decoration, furnishings, color scheme, etc.—around the carpeting. And it turns out to be not such a bad idea.

In the first place, the decorative treatment in general, and the color scheme in particular, puzzle many exhibitors who, for economic reasons, are trying to get


THE SOCIETY OF MOTION PICTURE ENGINEERS

through its

Board of Governors

By unanimous action at an executive meeting held at Rochester, N. Y., on May 4, 1941, took full cognizance of the highly commendable and noteworthy achievements throughout a long period of years in the improvement of motion picture projection and its elevation as a craft, of

Frank H. Richardson

And by such action authorized the presentation of this certificate as an expression of appreciation by the Society of Motion Picture Engineers for his successful efforts and labors for the betterment of projection.

By action of the Society of Motion Picture Engineers at its spring convention in Rochester, F. H. Richardson, writer on projection for Quigley Publications, was given the above recognition of his thirty years of work in behalf of projection and the projectionist. The scroll (greatly reduced in the above reproduction) was presented at Mr. Richardson's home in Scarsdale, N. Y., June 4th, by a committee representing the SMPE, composed of Paul Larsen, vice-president; Herbert Griffin, executive vice-president; Donald Hyndman, engineering vice-president; and Sylvan Harris, editor of the SMPE Journal.

along without the services of competent professional designers in the building of small theatres, or in renovation. Even in simple repainting this problem arises, local decorators being frequently not so hot.

There is also the possibility that the carpeting itself may suggest an interior treatment. "Carpeting is conspicuous," as this publication constantly points out, therefore it has tremendous bearing upon the overall effect of the interior. Wall and ceiling treatment, in both form and coloration, should be directly related to it in order to get the most out of the installation. Colors for the walls and ceiling are suggested by the colors in the carpeting—may, indeed, be taken right from it. —*G. S.*

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Showplace

an eight-page insert devoted to architectural design, and interior decoration & furnishings

THEATRICAL FLOURISH WITH STRICT ECONOMY OF SPACE

VERN THEATRE
Los Angeles

Architect:
S. CHARLES LEE

INTERIOR VIEWS
ON NEXT PAGE





■ The Vern theatre was recently erected by Eastland Theatres to serve the new Wyvernwood section of Los Angeles. The front is of surfaced form concrete, the portion above the marquee line being of concrete cast against iron forms. Centered in a semi-circular vestibule, with a floral-patterned terrazzo floor and ceiling formation of neon tubing, is a ticket booth of aluminum, bronze and etched glass.



Above: FORWARD VIEW OF AUDITORIUM.



■ The night view of the front of the Vern shows the neon marquee trim, the tower-like vertical sign, and the effect of the 23 concentric rings of neon in the integrated marquee soffit-vestibule ceiling. . . . The foyer, intimate and elegantly appointed in a kind of modernized roccoco, has walls tinted a combination of lemon and ochre yellow. Except for an ornamental mirror, walls are plain, floor and ceiling carrying the decorative figures in related patterns. The carpet is an Alexander Smith Crestwood Velvet with dark blue and tan curve figuration on a medium blue ground, while the ceiling has an overall curved-band design in rose and yellow with gold striping, rimmed by a light cove carrying white neon. Uniquely adjoining the foyer is a confectionery alcove (shown below). A plaster hood projects over the display; containing fluorescent lamps, it contains air outlets connected with the air-conditioning system, introducing cooled air on warm days.

Below: THE FOYER



CANDY ALCOVE OFF FOYER



■ The plot on which the Vern is built has been given over largely to the auditorium. The compact plan brings patrons from the vestibule directly into a foyer of relatively small dimensions and slightly oval in shape, which leads at either end into the auditorium. The Vern seats 900. The auditorium (except for the rear wall, which is finished in Acoustipulp in multi-directional panels) has walls of hard plaster ornamented at the rear with arched panels tinted in orchid, and at forward sections with modern allegorical figures in tones of red on a lemon yellow overall ground. The ceiling is a panel and border formation in plaster, tinted pale blue, with stencil ornamentation in yellow. The auditorium is illuminated by two strips of neon in ceiling cornice coves, one blue and one white. The Vern is one of a number of theatres designed by S. Charles Lee having auditorium neon circuits operated through dimmers. The air outlets, spaced along the coves, are painted the same color. The Vern has all-year air-conditioning. In addition to traveller screen curtain, the stage is equipped with an updrawn contour curtain in gold, with blue valance. The Vern is seated with American "Bodiform" chairs with blue mohair backs and wine-color leatherette seats.

Suggestions by Burton

DESIGNS FOR TICKET BOOTHS WITH FLASH AND DISTINCTION



CHARLES C. BURTON
Architect & Engineer, Paramount Theatres Service Corporation

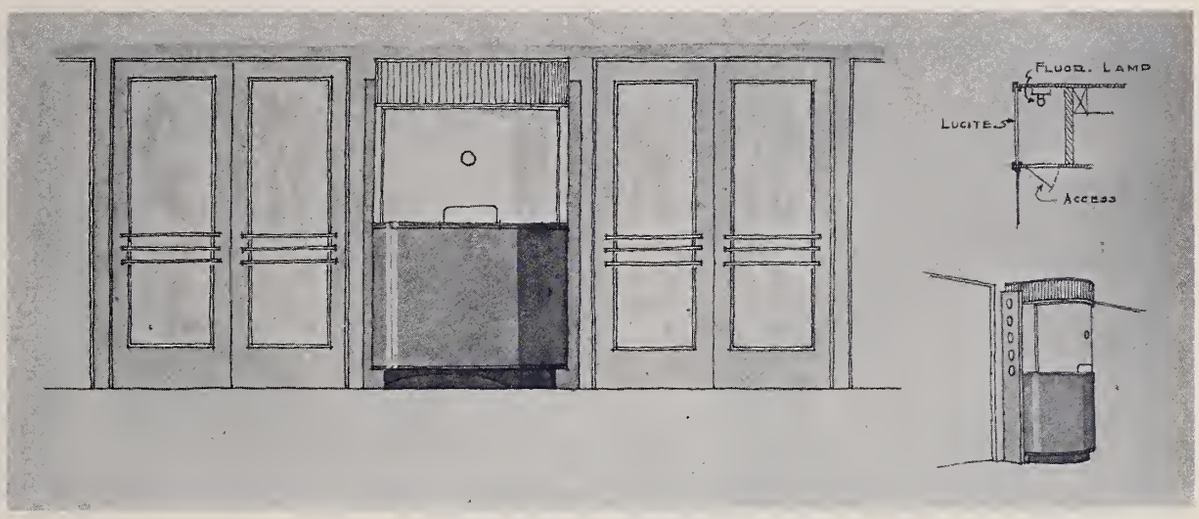


Figure 1 (top right)—Circular glass ticket booth: The top portion is made of tubular Lucite behind which is placed fluorescent lamp. Access door to relamp indicated on accompanying detail. Bottom portion of box office and the sides showing circular lights made of porcelain enamel and colored to match the front of the theatre. The base is made of black cement.

Figure 2 (middle right)—Ticket booth made entirely of glass-brick and fluted glass. Top of box office to be fluted aluminum. Detail indicates position of fluorescent lamps in relation to the glass brick. It is suggested that the fluted glass be lighted with a complementary color to that which is used behind the glass brick.

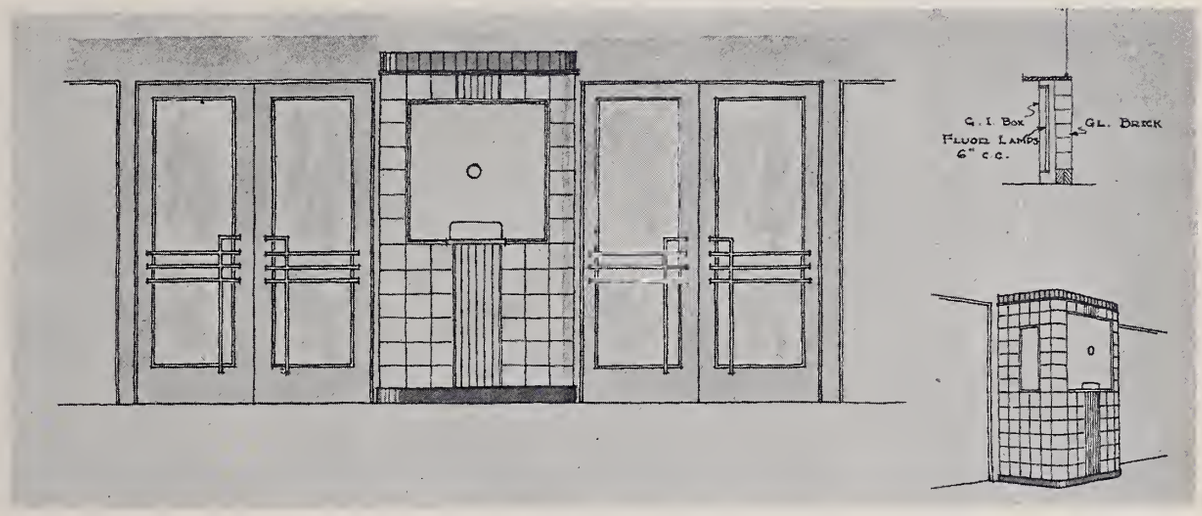


Figure 3 (bottom right)—Ticket booth of green marble with black marble base. The cove lighting may be of porcelain enamel; fluorescent neon tube is specified so that it may not be removed by mischevious persons.

Figure 4 (next page)—A ticket booth with light cove that extends around entire top. The cove is supplied with short Lucite rods placed ½ inch on centers, over which is placed a fluorescent lamp. It is suggested that a colored cement plaster finish off the top, the bottom portion to be made of colored fluted porcelain enamel.



Figure 5 (next page)—Circular ticket booth with cove light treatment. It is recommended that fluorescent neon be placed in these coves, also 6 inch circular openings on each side of the box office behind which one 48 inch colored 40-watt fluorescent tube is placed. The base is made of Flexglass, and the base board under the bottom section of the box office is to be made of colored cement. The flanking areas on the box office are of porcelain enamel.

Figure 6 (next page)—Splayed ticket booth with cove lighting. Entire base to be made of Formica.

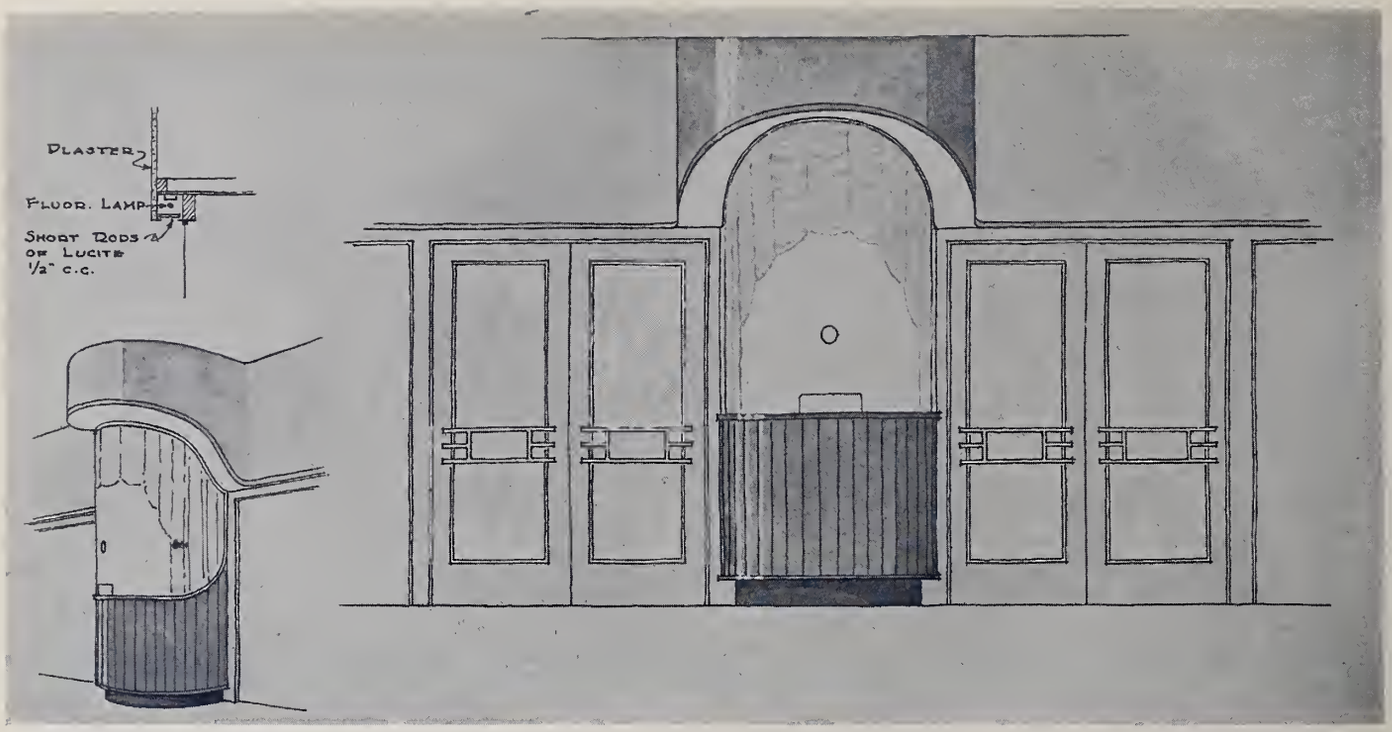


FIGURE 4

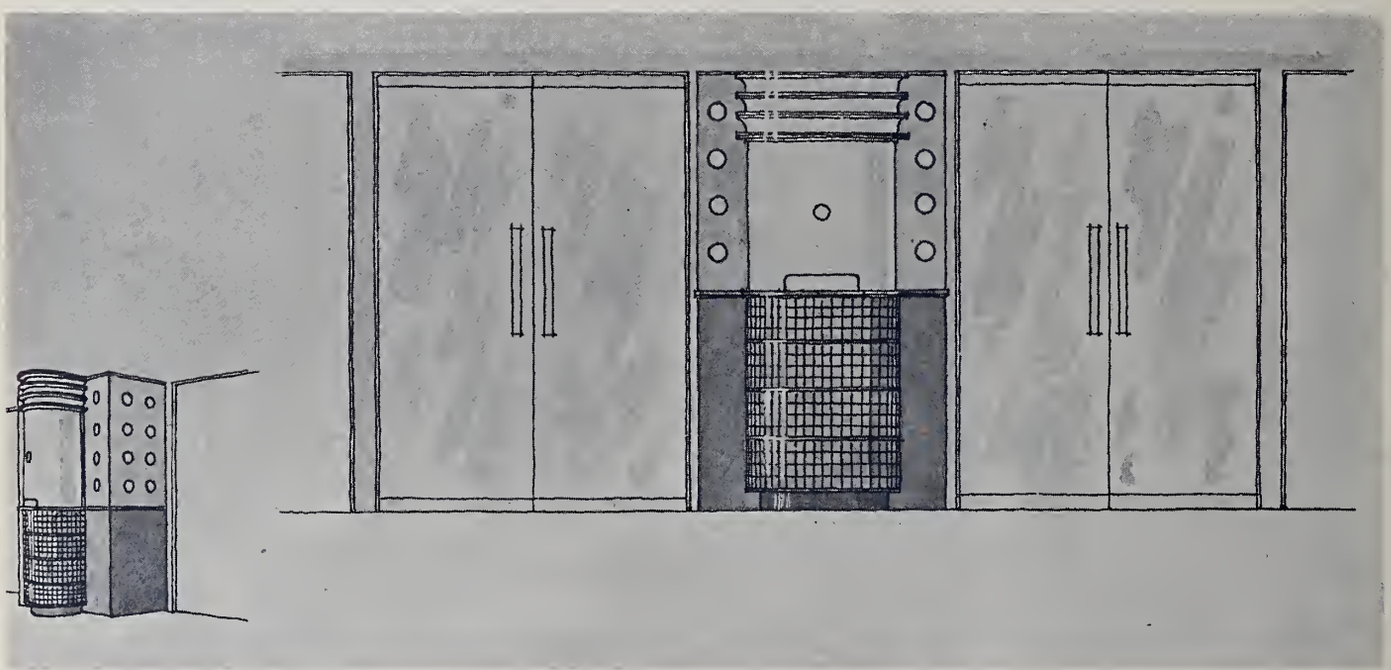
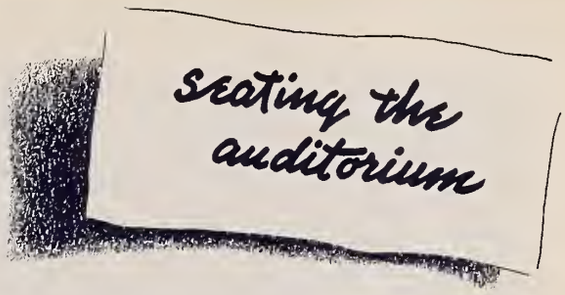


FIGURE 5



FIGURE 6

FROM THESE YOU CHOOSE NEW BEAUTY AND COMFORT





ASSEMBLY
in the Glencoe theatre,
Glencoe, Ill.

The chair shown below, which is the model installed in the Glencoe theatre (though differently covered), is from the Kroehler line of auditorium seating having retracting, or push-back, seats. Of steel construction throughout (cast-iron end standards are available if desired), with joints welded, the Kroehler chair has a flange seat pan riding on rollers which are part of a lever construction that is fully enclosed and permanently lubricated. The seat cushion is a self-contained unit which slips into the pressed steel pan, and is readily removable for reupholstering. The back cushion is similarly constructed to fit into a steel back plate, which is flanged along all edges to protect the fabric and keep out dirt. Arm rests are locked on.

THE CHAIR

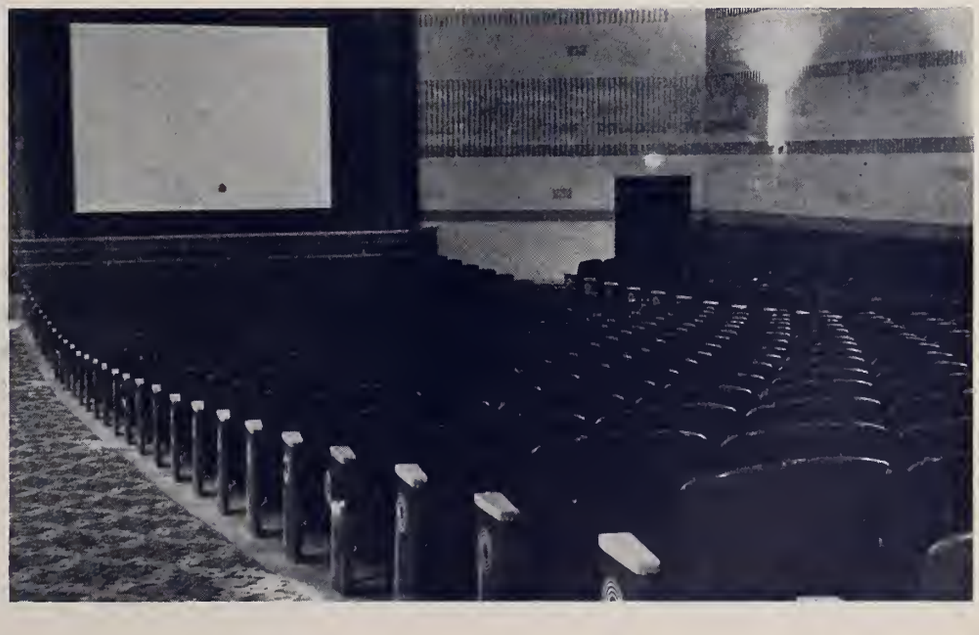


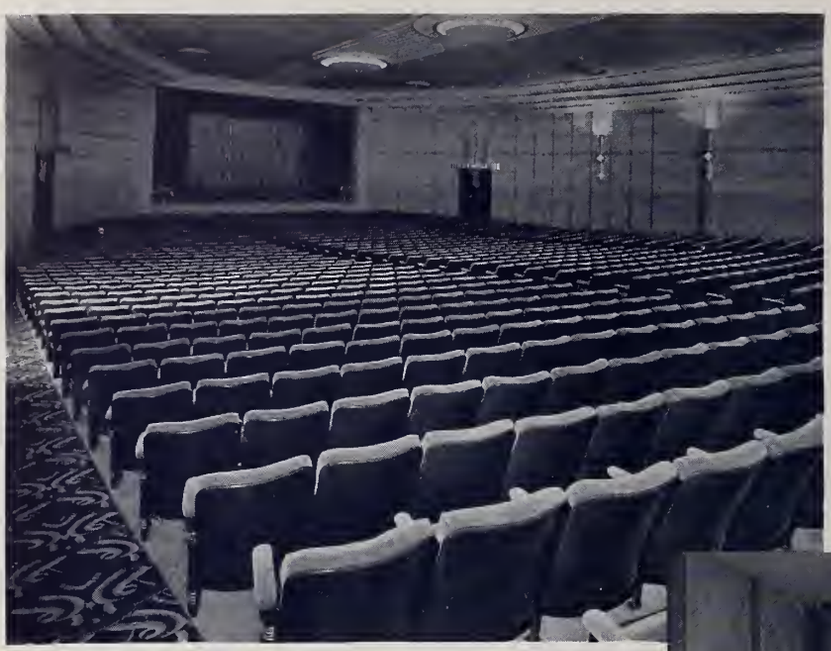


THE CHAIR

The chair shown in the Shores theatre is the new Irwin "Clipper", in the "Standard" model (there is also a "Deluxe" model; both types have similar general construction, but the latter has a full-length embossed back, instead of a rolled top edge, and is available with cast-iron end standards). Back and kick plates are a unit, and upholstering, held by groove construction, in a framework, can be removed as a unit. At each side of the back, vertical metal runners fit into grooves to which the back is bolted so as to hold the back in place by friction as well as bolts. Arm rests are locked on. Fabric is attached by metal clips. Springs are flat steel bands integral with rounded seat bucket.

ASSEMBLY
in the Shores theatre, St. Clair Shores, Mich.





ASSEMBLY: in the Civic theatre, Detroit



THE CHAIR



ASSEMBLY: in the Pix theatre, Lapeer, Mich.



THE CHAIR

In both the Civic and the Pix theatre, the "Aristocrat" model of the Ideal line of auditorium seating is installed, each different, however, in upholstering as well as trim. In the Civic the chairs have spring backs and are covered throughout, including arm rests, in gold mohair, while the metal areas are dark red with gold trim on end standards. The Pix seating has padded backs of rose ribbed mohair and seat cushions covered in tan simulated leather over foamed latex, while chair finish is tan. The Ideal "Aristocrat" has self-raising seats and continuous rolled back plate edges at both sides and top. All Ideal models have die-formed steel back panels and seat pans. Hinges of the "Aristocrat" are of steel ball-bearing type, with bearings fully enclosed and packed in grease at factory.



■ Above and at right on the opposite page are two assemblies
International chairs pictured (above) in the Ridge theatre, new C
cinnati house, and in the Saenger Loop theatre in Mobile, Ala. In b
installations the chairs have backs with fully rolled protective edges a
20-coil spring-edge seats. The Loop, it will be noted, uses double-wi
chairs at alternate row ends to effect a stagger plan in the middle ba





■ Two assemblies of Heywood-Wakefield "Cameo" chairs—above, in Warners' Shadyside theatre, Pittsburgh; and, at right, in Paramount's Beach theatre, Miami Beach, Fla. In the Shadyside installation upholstering is coral, while end standards are turquoise with coral trim. End standards in the Miami Beach are pecan-color, and arm rests are natural plastic.



Heywood-Wakefield "Cameo" chairs, while available in several styles of end standard design, are of the same general streamline pattern. Of steel construction throughout, this model has tubular center standards, beveled seat cushion pan, fully rolled back plate edges, modeled back plate, plastic arm rests, and wire-tied coil spring seats with padding of sisal impregnated with foamed latex, while finish of decorative metal parts is in a composition enamel containing wax and having a plastic base for durability of luster.

Modernization

—A DEMONSTRATION OF TODAY'S CHAIR VALUES



Above: BEFORE MODERNIZATION Below: AFTER





Above: BEFORE MODERNIZATION Below: AFTER

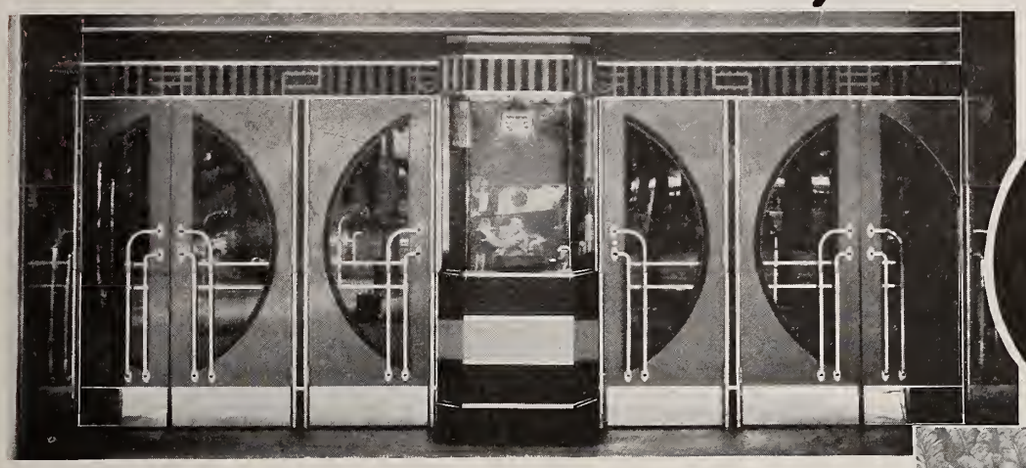




The "Bodiform" chair heads a line of American auditorium seating embracing three other models, each of which has some of the characteristics of the "Bodiform". Accenting the streamline idea of modern industrial design, the "Bodiform" closely relates end standard, back and seat in an integrated pattern, with seat pan and back panel modeled similarly to the end standard. Full fabric protection is afforded by rolled edges of both back plate and seat bucket, seats are self-raising to a three-quarter position, and hinge construction is entirely concealed. Employing arch-spring construction, with foamed latex over the springs, the seat cushion has been redesigned to eliminate all but necessary supporting resistance at the forward edge. Back and seat construction is of steel; end standards are cast-iron.

■ Strikingly convincing of the dominant part seating plays in the overall effect of the architectural-decorative scheme of the auditorium is the recent modernization of the State Roseland theatre on the South Side of Chicago, owned by L. Reinheimer. The reseating was part of a general remodeling project for which the architect was Roy Blass. . . . Although the wall, ceiling and proscenium treatments were modernized, as well as the seating, the new lines created by the modern chair assembly are largely responsible for the transformation, forming by its very mass the predominant element of the auditorium. Chairs are American "Bodiform", with beige standards, turquoise mohair back covering, and tan Cavalon simulated leather on the seats.

IT'S *Smooth, Modern and Theatrically Colorful!*



EASY TO CLEAN



Millions of theater patrons from coast to coast have got a thrill from the doors, lobby paneling and decorative panels of new and modernized theaters that have been brightened up by Formica. It was a thrill that brought them back and caused them to talk to their friends about the attractiveness of the decoration.

Formica designs are infinitely variable and no two theaters ever need be alike. The material is thoroughly practical, too. It does not crack and chip. It is very easily cleaned with soap and water and does not require lengthy and laborious polishing to keep it attractive. The price is moderate—more than moderate for the effects it produces.

That is why so many leading theater architects—such as John and Drew Eberson, some of whose work is illustrated—have made Formica the most prominent feature of their design of the doors and entrances to recent theaters. Let us send you literature showing color cards and explaining how simply and easily the material is installed by carpenters.

THE FORMICA INSULATION COMPANY
4654 Spring Grove Avenue, Cincinnati, Ohio

STRIKING COLORS



FORMICA FOR BUILDING PURPOSES

The Auditorium Seating Plan as The Basis of Theatre Structure

By BEN SCHLANGER

¶ With this article is begun a series dealing with planning of the motion picture theatre as essentially a problem of the seating arrangement. The series will demonstrate, in the clearest manner possible, in non-technical terms and with explanatory drawings, how to lay out a theatre so as to use the site most efficiently, how to calculate the floor pitches, and arrange the seating for good vision as well as economy of space. Much of the material to be presented is the result of special studies made in recent years by the author, who is well known by readers of Better Theatres for his regular contributions and as an architect specializing in the theatre. The articles will appear in successive issues, and ultimately will provide the readers of Better Theatres with methods which they can themselves apply to their planning problems.

THE APPROACH to the design of the functional form of the motion picture theatre must be considered from two aspects. One, that of attempting to determine the ideal form; and the other, the attempt to adapt a given plot of ground or existing building. Even in the first instance a form may be arrived at which is only theoretically ideal and therefore not useable under usual conditions. The theoretically ideal motion picture theatre form would be attainable only if:

A. People could be educated not to become hysterical and panicky with the least cry of smoke or some other danger signal.

B. Films were shown according to a schedule where everyone entered and left the theatre at the same time.

C. Cost of construction were not a prime consideration.

D. Laws and ordinances regarding theatre construction were more uniform and cognizant of the technical requirements of motion picture theatre design.

And so, when the ideal motion picture theatre form is spoken of, it is with the thought of approaching close to it under the conditions which actually exist. And the first requirement of the ideal form is a plot of ground which is either shaped and large enough to permit a suitable plant to be developed within its dimensions.

Seeking a Practical Plan

The problem of obtaining maximum efficiency is the keynote in seeking an ideal motion picture theatre form. The efficiency which is desirable comes under two headings.

1. *To create a design which makes possible a maximum number of desirable seating locations per square foot area and cubic foot volume of structure.*

2. *A maximum number of seating locations per square foot of motion picture screen surface.*

In the first instance, the desire is to keep construction costs, and even maintenance costs, down to a minimum. In the second instance, the attempt to use as small a screen as possible is sought in order to decrease current consumption costs, which total a worthwhile amount in the long run. A needlessly large screen requires more light energy than the smaller screen for equal results in making details sufficiently discernible to the entire audience. It is also desirable to fix as small a screen size as possible because a minimum enlargement from the standard 35-mm. film is desirable to minimize film graininess. When it is realized that the film frame is enlarged approximately 200 times in the average screen picture, it is obvious that the physical structure of the film itself will show up as graininess or a blurred effect with excessive enlargement.

Variation in Viewing

It is both theoretically and actually impossible to design a motion picture theatre form which would render all of the seating locations, or even most of the seating locations, *equally* desirable. In this respect, it is necessary to establish some practical standards by which certain proportions of seating position qualities could be recommended; as for example, you may arbitrarily decide that at least 80% of the total seating capacity should produce seating locations of a desirable quality, and that the tions of a desirable quality, and that the remaining percentage be distributed into one or more additional seating locations of a lesser, but practical and still tolerable quality. Such a compromise is inevitably due to the economic problem which is presented in almost all instances. (*See Figure 1, which shows the basis upon which the desirable seating areas can be determined from data compiled by the Society of Motion Picture Engineers Theatre Design Committee, and research work done by the author. The Desirable Seating Areas are divided into three zones, A, B and C in the order of their desirability.*)

Although all of the aforementioned factors seem to be pulling you away from the ideal form, it may be said that it is quite possible to improve considerably the quality of motion picture theatre design as it is commonly observed.

The Balcony Method

In instances where the available plot of ground, or an existing building, is to be adapted to one's needs, which in both cases are not, in their *horizontal* plan, well enough suited to the proper and most efficient shape of a motion picture theatre structure, it is possible, within certain limits, partially and sometimes wholly, to make adjustments for these handicaps by developing a solution in a vertical treatment, by introducing a properly designed upper seating level. These and related considerations will be developed in more detail as the analysis to be made in this series of articles proceeds.

In most instances where there are laws and ordinances governing the construction of motion picture theatres, those writing the laws were guided chiefly by data received from fires and panics occurring in theatres known to them and close to them. And it may be said that in such territories where there happened to be more damage and lives lost due to these causes, these laws are most stringent. The severity of the laws encountered vary as to the number of exits, number of aisles, number of seats in specified groupings, and the degree of fire-proofing quality. It is interesting to note that the introduction of structures with a high degree of fire-proofing has not lessened the requirements for exits, aisles and seat groupings in most instances; it therefore seems



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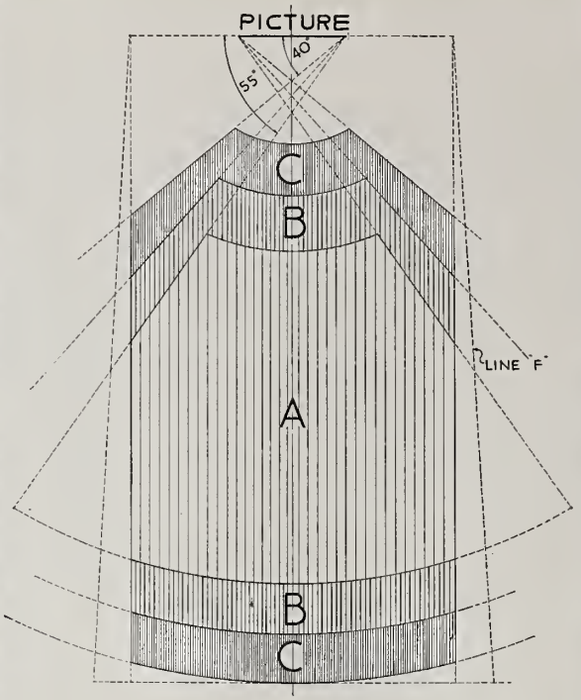


Figure 1—Location of Desirable Seating Positions: The basic proportions of the form from the picture to the last row of seats and from the extreme side seats on one side to the opposite side, is one-to-two. The total seating width is three times the picture width. The seating position area "A" offers the best seating locations. While this "A" area might be further subdivided into different qualities, this area in its entirety has seating positions that are all desirable enough to cause them to be linked into one group. Note that there is a small triangular "A" area outside of the recommended side lines. The use of these triangular areas is not recommended because including them in the basic form would create a physical shape which becomes uneconomical structurally. However, where the additional structural cost can be allotted, the extreme side lines can be flared as shown on line "F". This would result in a worthwhile increase in desirable seating positions and also create non-parallelism of the side walls of the theatre, a feature which is acoustically desirable. Seating area "B" gives seating positions which have proved to be useful, but are not choice locations. Seating area "C" gives seating positions which are not recommended, but are usually resorted to in the average commercial project. Seating area "C" begins at a point away from the picture equal in distance to the width of the picture, and is outlined by a 40° angle subtended to the picture, as shown. Seating area "A" begins at a point distant from the picture equal to a dimension two times the picture width, and is confined to an angle of 55° subtended to the picture, as shown. Seating area "A" terminates at the rear, at a point distant from the picture equal to 5.2 times the width of the picture. The rear line of seating area "C" terminates at a point distant from the picture equal to a distance six times the picture width. Note that the total seating width amounts to three times the total picture width, a figure which agrees with an average found in an extensive survey made by the Society of Motion Picture Engineers for a similar location point.

that it is the element of *panic,* rather than that of actual fires, which has caused our law writers to be as extreme as they are.

Number of Seats Per Row

It so happens that the limitations set up by the various laws, allowing, for example, no more than twelve or fourteen seats between two aisles, are precisely co-ordinate with the policy of the continuous show in the motion picture theatre, which creates a need of some such limitation. With people approaching seats while others are seated and viewing the picture, it is obvious that a *minimum* number of seats in a row from one aisle to another is desirable in order to avoid the annoyance to the seated persons as much as possible.

Now this factor, of the number of seats between aisles, has considerable effect in determining the basic plan of a motion picture theatre. It may very well be responsible for what may be termed the *American plan,* since there have been a great many motion picture theatres built only in Europe in which a larger number of seats appear between aisles—in many cases as many as 25 or 30 seats. Of course, where such an arrangement has been used a greater dimension has been allowed from the back of one seat to the back of the seat behind, to facilitate movement through the longer rows. Such a type of plan has been referred to as a *European plan.* Such plans have been used in Europe in instances where continuous showings as well as interrupted showings were the policy. We shall examine the latter as well as the other in the course of these articles.

Undesirable Seat Locations

Although as it has been stated before that the theoretically ideal motion picture structure is probably unattainable, it is important to refer back to the requirements of the ideal design because this reference acts as a guide for all compromise studies. The proper viewing of a motion picture is determined by optical, photographic and lighting factors. A strict analysis of the problem will prove that from a theoretical standpoint there is actually only *one viewing point* in each theatre auditorium from which the picture may be viewed *perfectly.* That point is at a level with the exact center of the picture, and approximately midway between the picture and the last row of seats. From this ideal viewing point the picture is seen without any distortion of the image, and in the same perspective effect as the scene was viewed from the camera position.

With the exception of the viewing positions in the older, steep balconies, there are no viewing positions in the vertical direction which deviate sufficiently from the ideal point to be considered particularly undesirable. The viewing positions which are at the same time *too close and too far to one side* of the picture, and the viewing positions *too far from* the picture, are those which are undesirable.

These undesirable seating positions occur when the width of the total seating is in excess of a width three times the width of the picture; or *when the total seating depth from the picture to the last row of seats is more than, or less than, two times the total seating width.* These ratios may be used as a general guide; however, further development of these factors will show more definitely the areas where different values of seating quality occur.

It is in motion picture theatre structures housing more than approximately 800 seats that great care must be taken in determining the basic form, because in these instances the ratio between total seating width and the picture width, and the ratio between seating depth and seating width becomes too large.

There are two remedies usually resorted to when these ratios go beyond the advisable limit. Either the picture itself is more greatly enlarged to make the greater seating width and depth more tolerable; or a partially overhanging balcony is introduced. Of the two remedies the latter is preferable, since enlargement of the picture width beyond 20 feet will show film graininess and cause the use of projection lighting equipment of high current consumption.

Modern methods of sightline design make it possible to construct upper levels of seating without adding excessive height to the structure. Some theatre operators

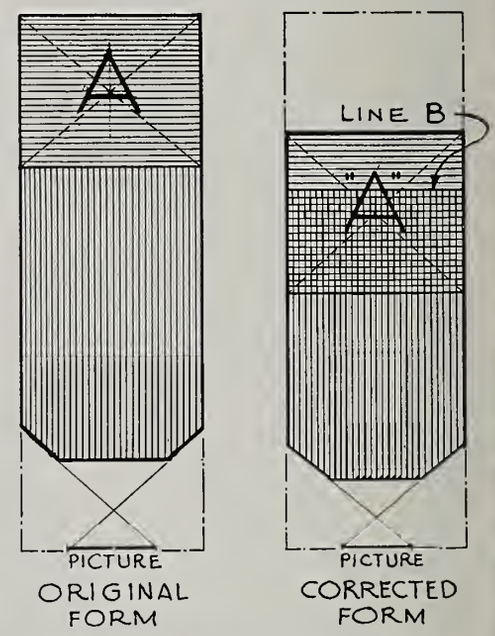


Figure 2—Use of Elongated Rectangle: The area "A" marked at the rear of the oblong, is shown transplanted to area "A'" as an upper level of seating. Line "B" in the corrected form is the last row of seats on the main floor level. Note that the corrected form shows less waste area near the picture than in the original form. The smaller screen possible in the corrected form produces this saving. The corrected form has a proper basic shape. The portion of area shaded darkest is the amount of overhang of the upper level of seats over the lower level of seats.

object to the use of upper level seating because of the need for extra ushers and of stair climbing. But which costs more—ground rent or ushers? Moreover, stair climbing can be reduced to an unobjectionable degree if the upper level seating arrangement is properly designed.

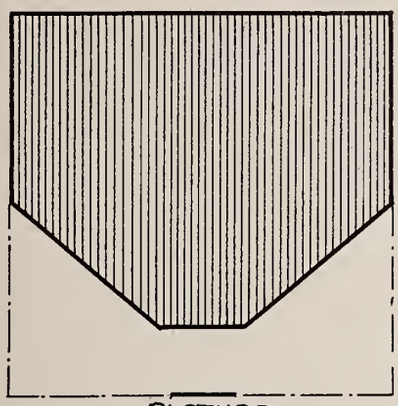
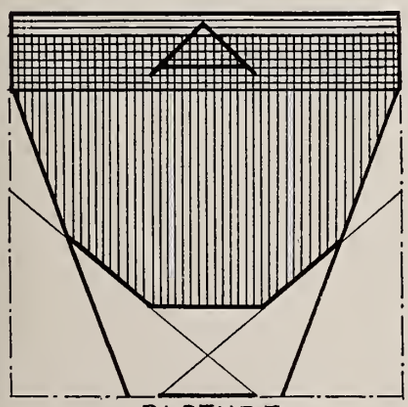


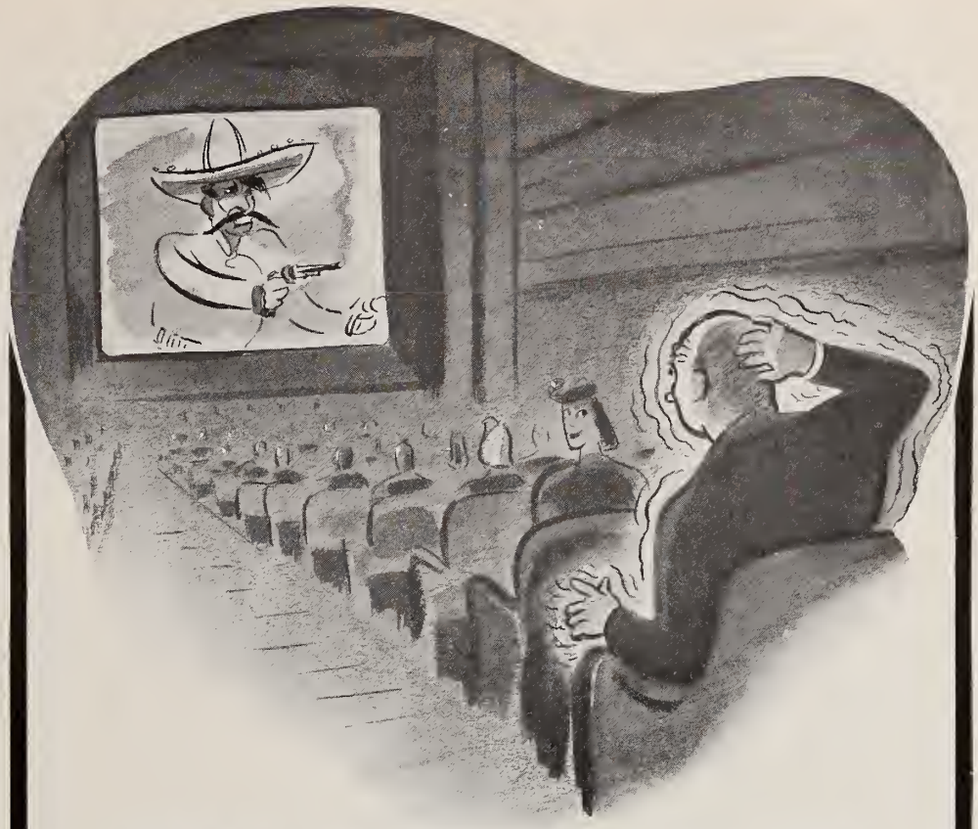
Figure 3—Use of Square Form: This form is the most difficult to adapt. In the corrected form a large triangle is shown cut away on either side of the picture to eliminate poor seating areas. The area "A" indicates the introduction of a small upper level of seating to compensate for the loss on the sides. While this corrected form produces a better proportion of good seating positions, the square shape must still be considered wasteful from a real estate standpoint. The portion of area "A" shaded darkest is the amount of overhang of the upper level of seats over the lower level of seats.



Adaptation of Plot

When it is difficult to obtain a plot of ground or an existing building having a shape similar to the proportions best suited to the requirements of the motion picture theatre, it may well be advisable to force as many seating positions as possible into the desirable seating zones even if the entire shape does not conform to recommended

(*Continued on page* 25)



Fable of the Fidgety Fan

There was once a *Very* VERY fat man who loved to go to Wild and Wooley Westerns. He'd sit quietly through the news and the Mickey Mouse. But the minute the W. & W. Western came on he'd leap and he'd creep and he'd wriggle and he'd squiggle and he'd bounce and he'd jounce. And at the end of a two-hour show the management would invariably present him with a bill for new seat upholstery.

And he found this expensive!

One day he went to a big, beautiful theater where they showed particularly exciting Wild and Wooley Westerns. He leaped and wriggled and bounced and pounced. And at the end of the show he turned around to inspect the damage. But not one little crack did he see.

"It's magic" said he to the manager. "No", said the Manager. "It's CHASE REDO. We defy you to damage it!"

So the fat man sat through the show twice more. No cracks appeared. And this made him so happy that he moved into the theater bag and baggage and ever afterwards lived a bouncy life on a REDO upholstered seat.

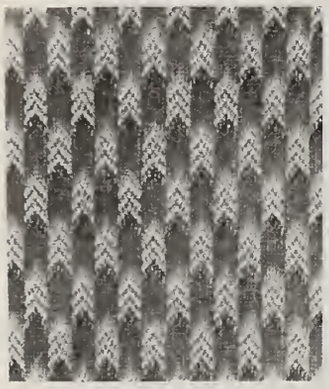
For fat or thin or medium people, REDO is the perfect upholstery for deep-spring construction. And it's surprisingly easy to keep clean if you use only soap and water. Why not write for swatches today?

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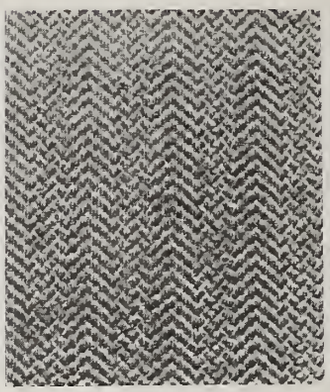
L. C. CHASE & COMPANY *295 FIFTH AVE., NEW YORK CITY*

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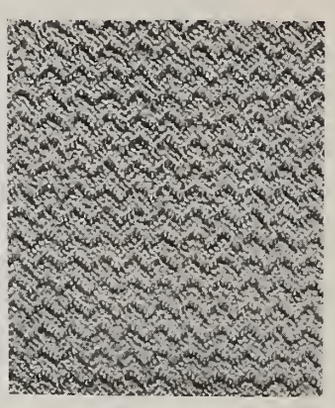
PATTERNS IN MOHAIR FABRICS



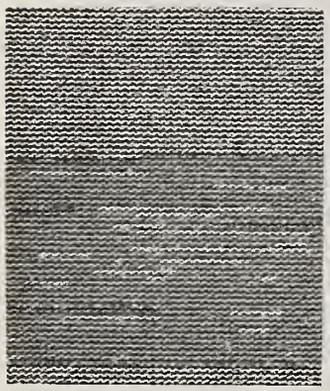
Jacquard loom fabric.



Novelty frieze.



Novelty frieze.



"Needlepoint" frieze.



Sheared stripe.



Printed mohair.

■ The reproductions of mohair fabrics above indicate the interesting range of patterns now available in L. C. Chase "Velmo" mohairs. There are about five different types of "Velmo" mohair. That considered most economical is a low-pile, suede-like fabric not unlike the mohair used in automobile upholstering. Another type for auditorium seating is a kid mohair (Molano or Earl quality) available in plain colors, printed, or with antique patterns cut into the pile surface. Jacquard woven patterns are also well suited to seating. Friezes, ribbed or with an all-over pattern, are other good suggestions.



Major Points in Auditorium Chair Fabric Selection

TODAY THE theatre operator has a wider choice of fine upholstering materials for auditorium seating than ever before. The simulated leathers have been greatly improved in recent years, while the soft fabrics are not only better developed for industrial and commercial aplications, but they offer a wider selection of patterns in those grades.

Altogether, the theatre business has become committed to the use of the better grades of seating coverings, as a result of experience and a more studied method of theatre operation, and also through the influence of the leading auditorium chair manufacturers, who persistently discourage the use of the cheaper grades—partly because they themselves frequently have to take the blame for the wearing out of the fabrics before the exhibitor thinks they ought to.

The practical choice of seating fabrics suited to theatres lie among the simulated leathers and the pile fabrics. So at least it is today. Of the simulated leathers, or leatherettes, we have the rubber-base type, and the pyroxylin coated type, the relative characteristics of which are by now pretty well known. The rubber-base type is commonly recommended by the chair manufacturers; however, pyroxylin leatherettes are adapted to auditorium seating, especially in theatres not operating continuously for long hours—provided, however, that they are of the better grade. A cheaper grade is suited only for wall coverings and similar applications. The rubber-base simulated leathers of reputable manufacture contain leather and rubber, and meet tests making them not less adapted, in practical durability, than genuine leather to the needs of auditorium seating, and they are available in a wide range of colors and finishes.

The pile fabrics are mohair and corduroy. Both, in their good grades, are highly durable, while they impart a sense of luxury to the seating installation that only rich, soft fabrics can give. The combination increasingly used—of a soft pile fabric on the back, and simulated leather on the seat cushion—brings elegance to the seating installation at the same time that it moderates the cost and provides the seat cushion with a surface allowing maximum ease of movement. Corduroy, a ribbed cotton fabric, is a pile fabric that is recommended for the seat cushion, being tough in its texture, and resistant to wear due to the ribs.

For the middle and higher classes of theatres, there appears to be no justification of rejection of the good grades of fabrics and selection of the poorer ones because of the difference in price. The difference in cost is not likely to exceed 5%. A saving of that amount by selecting a mediocre fabric can be quickly wiped out by rapid deterioration, requiring replacement relatively soon after installation.

The Seating Plan As the Basis of The Structure

(*Continued from page* 23)

standards. Figures 2 and 3 show two methods of adapting poor shapes to the seating requirements. The extreme oblong shape is more subject to correction without waste because the area cut off from the main form to decrease the length is highly desirable at the entrance end of the structure, for important auxiliary spaces. In the case of the square shape, large areas on either side of the picture have to be wasted because such areas are in a poor position to be of much value in the planning of the theatre.

Site and Ground Conditions

It is usually advantageous for the long dimension to lay at right angles to street frontage. This disposition avoids the placing of exit doors near street noises, avoids complications as to the relative slopes of the street or road grade and the slope of the auditorium floor, and it also eliminates large expenditures on exterior wall surfaces facing a street. If only the front short end of the plot faces a street, exterior architectural development can be concentrated upon this single elevation.

The local ordinances should be consulted before any land or building is acquired for theatre use, particularly in regard to the requirements for exit door openings and interior aisle arrangements. If possible the land should be fairly level from front to rear. *A difference in level of approximately 2 feet maximum, in any direction, could be used as a guide.* Pitches in the ground greater than this will be more troublesome than helpful in developing the design of the auditorium floor. The reasons for this will be dealt with in a later article on auditorium floor pitches.

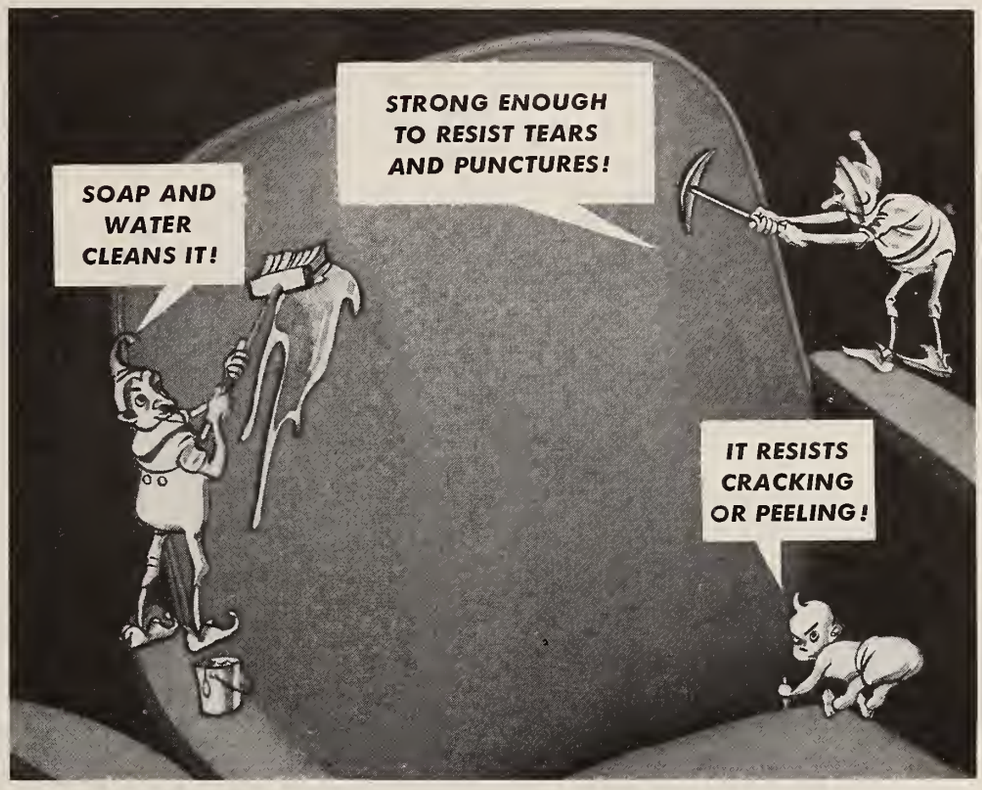
The motion picture theatre in the small town or suburban community can more readily be located in an ideally suited plot because a much greater choice of sites exists. The fact that the greater part of the patronage makes use of the automobile to reach the theatre enables the operator to locate the theatre away from the business center where land costs are high and parking space for automobiles is usually scarce. It is therefore the small town or outlying neighborhood theatre which can be more readily planned according to ideal structural form.

This type of theatre should be located so that it can be *seen* from a main highway rather than being directly *on* a main highway. If it is on a main highway, it is important that the parking space be accessible from a side or other nearby road less traveled than the main highway, to facilitate the convenient and safe entrance and exit of automobiles.

[*In his second article, in the July issue of Better Theatres, Mr. Schlanger will discuss building laws as they affect seating arrangements.*]

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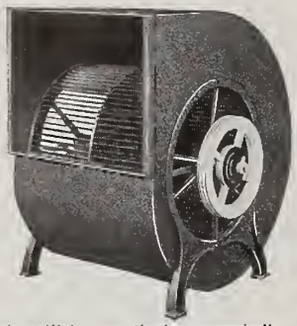
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Planning Early for A Correct Seating Layout

IN MAKING a seating layout, especially for new theatres, there is properly a definite procedure to follow in order to have ultimately a trouble-free chair installation. In designing a theatre, the architect has only a limited amount of space in which to construct the building—space determined by the size of the lot. As a result, in most cases, the architect lays out in his plans the exact size of the theatre—specifying the stage, projection room, exit and aisle passages, etc., and even determining beforehand the correct amount of chairs that will be installed. It is difficult, however, and sometimes complicated, for him to determine exact overall dimensions of each row of chairs, and of each bank of chairs, which is governed by the aisle and exit spaces required by law, and *the size and type of chair that will be finally purchased.*

In most cases the chairs are purchased two or three weeks before the theatre opening, and many things can and *will* happen if the owner, architect, chair manufacturer and installation man do not plan and co-operate for an A-1 chair installation. Every reliable chair manufacturer, distributor and competent installation man is always willing and ready to give the benefit of his experience, and each takes pride in having a chair installation that is trouble-free, efficient and attractive.

Where the trouble usually comes in is where there is no planned co-operation and definite data are not available on the chair installation before the theatre is placed under construction. Let's say, the architect has given his final working drawings and specifications to the contractor on the job, who must complete his end of the contract in a predetermined time; this contractor must follow what is shown on the plans and interpret to the best of his ability certain things that are not shown, or merely told him by the superintendent. Now, the plans may show a standee rail on a definite radius or curve, depressed aisles for the carpet, aisle light conduit locations, hearing-aid conduits and "mushroom" vents under the seats. As can be seen, the exact location of all these items will depend entirely on the number of chairs, on their type and size, and to a certain extent on the pitch of the floor.

To determine the exact overall dimensions and locations of all these things is quite a job and requires a lot of complicated layout work before the floor is poured. However, the superintendent, or architect does not know exactly what type or size of chair will be purchased; nor can a chair man be expected to do his layout work if his particular type of chair is not purchased beforehand. As a result there is a lot of guess work and "crossed-fingers" that everything will be all right when the chairs are finally installed shortly before completion of the theatre.

WHAT CAN HAPPEN

For instance, when the standee rail is constructed, it is laid out on a radius or curve sham on the plans. This rail must have openings for the required aisle widths, and if these aisles are depressed for carpeting, each section between the depressed aisles will have a definitely limited space for the chairs to be installed in. In case this rail is laid out on a radius straighter than the radius required for the row of chairs to properly fit the conditions, the end chair will have to be "toed-in," making a somewhat deeper curve than the curve of the rail, otherwise objectional space will be shown between the backs of the chairs and the standee rail up to the center.

Another thing that can happen is extension of the rear end of the aisle standards slightly beyond the depressed aisle, or so close to the edge that when a hole is drilled for fastening the chair a "chunk" of concrete will break away. This bad condition can result along all the edge of the depressed aisles, because *once the radius and width of the standee rail is laid out wrong, it will continue to be wrong down to the front row of chairs.*

Another objectionable result of laying out a radius of the standee rail without knowing the exact requirements of the chairs, is to be observed where the radius of

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the depressed area at the front row is not right in relation to the chairs. There may be about 6 inches of concrete in front at the one end of chairs, and about 18 inches of concrete at the other end. This means that some people must rest their feet on the carpet, while others scrape their feet on the concrete. The appearance alone of such a job is very unsatisfactory, to say nothing of the annoyance.

AISLE LIGHT CONDUIT

In locating the aisle light conduits extreme care must be taken in the layout work, since each conduit outlet must fit just right when the chair standards are installed. Each conduit outlet should be figured to come up from the floor an inch *inside* of the aisle light chair standard, and 2 inches *in* from the rear end. This will permit the BX attachment to come up straight along the inside of the standard, clearing the rear of the hinge bracket with only a small bend as it enters the aisle light box. When these aisle light conduit outlets are located haphazardly, they may come out directly below the hinge bracket, necessitating a very sharp bend around it with the BX connection and causing interference with the patron where it loops around to the box. In other cases the conduit might come up directly under the center of the seat and near the front, where a patron will tear his clothes every time he stands up to permit passage, or kick into it when he moves in or out of his seat. It's very hard to remedy this condition *once the floor is laid,* even by bending the conduit or going to the trouble of chipping away the concrete.

HEARING AID CONDUIT

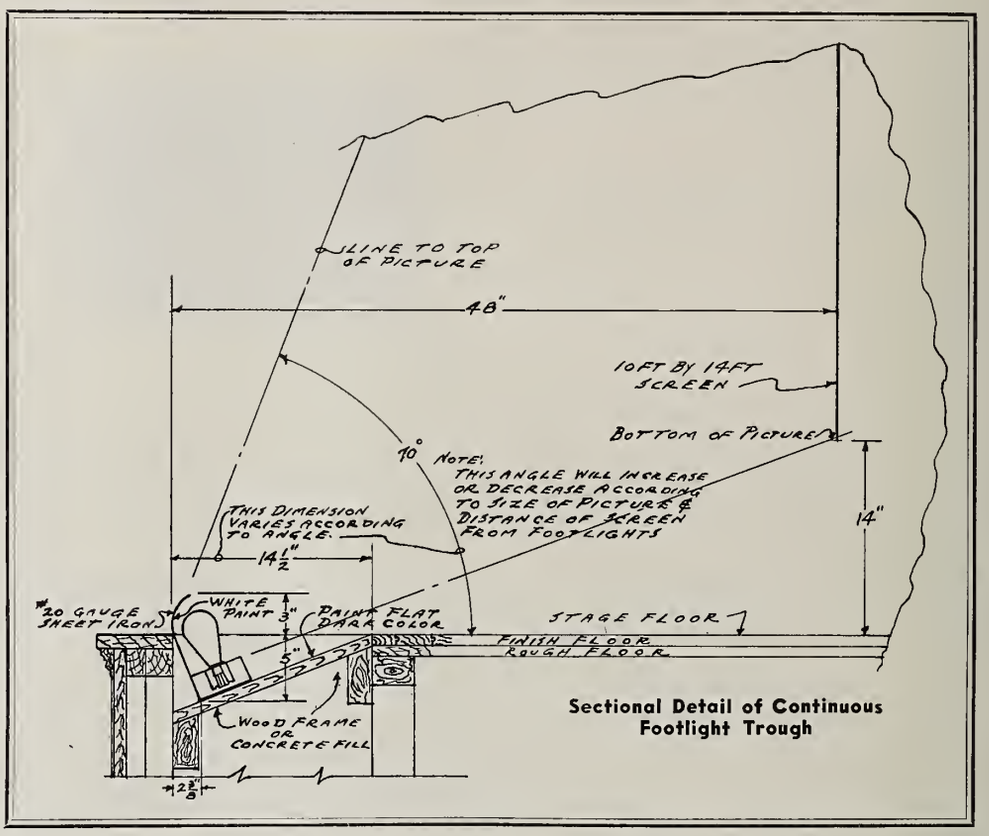
These precautions should also be taken in laying out conduits for hearing aids. When it comes to determine the exact location of the "mushroom" floor vents particular care must be paid that they *run on the same radius as the row of chairs,* otherwise they will come up in the passage space between the rows of chairs. The exact size of each chair in the particular row where the vents are to be installed, must be known, as they might come up directly where the standards are to be fastened. In some installations the chair men try to correct this by shifting the chairs backward or forward, leaving a ragged, bulging line in the row of backs, also a narrow passage space at that point. However, when the floor vents come up from the floor where the center standards are to fastened, the only thing left is to chip out the vent pipe sleeve, or to cut away part of the standard, and either of these methods would be extremely bad.

It thus can be readily seen that a chair layout, to be 100% workable from all angles, must be carefully planned, laid out and minutely followed through on the job. It is not just a question of purchasing chairs and "throwing" them into the theatre, but one of correct preliminary planning—and most of all, co-operation between all parties concerned *before* and *during* the construction of the theatre.

Simple Footlight System

TO THIS department was recently referred an inquiry from an exhibitor seeking a practical plan for footlights in a small theatre presenting motion pictures only. The footlights were desired as means of enlivening the stage, or screen end of the auditorium during non-projection periods.

A simple footlight system for such a purpose may be of quite general interest, so a suitable scheme is presented in these columns, indicated in a schematic diagram, and described as follows:



Sectional Detail of Continuous Footlight Trough

For this system the lamps are placed in one continuous strip, using colored lamps, without roundels or color hoods. The lamps are spaced on 4-inch centers, with twelve lamps per circuit, making a total of 36 lamps installed alternately as to color. This type of footlight can be made of about 20-gauge sheet iron with No. 12 slow-burning asbestos-covered wire having a junction, or splice, box on one end of the trough. The metal directly behind the lamps should have proper shape, or contour, for desired direction of light, and be painted gloss white. The sloping area directly in front of the trough should be painted a flat dark color to avoid any reflections of light to the audience. The 4-inch spacing of outlets in the trough will permit the use of lamps from 40 to about 75 watts each. The length of the footlight trough, using 3 circuits for a total of 36 lamps on 4-inch centers, will be 12 feet, 8 inches. The proper shape and angle of the trough is shown on the sketch in order to meet normal requirements.

Installing Wall Fabrics

WHEN CONTEMPLATING the redecorating of the theatre auditorium, the theatre owner should bear in mind many things besides just purchasing the material and having it applied to the walls. One of the most important of these things is the dependability of the contractor. A company that is thoroughly reliable is likely to be just a little bit higher in its bid than a competitor who does business "at a price." It can be readily seen from whom the theatre owner can expect a good job for his money, and from whom he will get the reply, "Sorry, you got just what you paid for," after the job is completed.

There are always ways and means of doing the same job differently. One is to have the job done in a substantial, per-

mament way that will add to the decorative value of the theatre; the other is to have it done in a slipshod, scrambled manner that will be a constant eye-sore to the owner and the theatre patronage as long as it lasts.

As an example, let's take a job where drapery material of damask or other fabric is to be applied on wall panels, perhaps with acoustical material behind. A first-class contractor will start his work in a clean-cut systematic manner with the proper amount and kind of lumber and drapery material delivered to the site, and arrangements made for clear working and walking space, instead of having the place littered with material. Also, at the end of his working day all scattered rubbish, lumber, etc., will be properly cleaned up and the floor left "broom clean" for the next day's work.

FITTING WOOD STRIPS

Before installing the wood nailing strips for tacking the drape material into, care should be taken that only first grade kiln-dried wood is used, having reasonably straight edges, otherwise an uneven line will result, especially at the corners of pilasters, which will be plainly noticed after the drapery material is in place.

At the corners of pilasters or piers, a carpenter's level should be used for "plumbing" the strips up and down, since the pilasters and walls are not always absolutely straight in a vertical direction. These nailing strips should be roughly 1x3 inches in order to give ample and perfectly level tacking space for the material. Odd-sized strips—say ½ x 2 inches—and very short lengths should never be used in conjunction with the 1x3-inch strips, as uneven lines will surely show, making it very difficult to finish the material in a first-class manner. Also, at the corners are continuous 1x3-inch strips with short blocks fastened to the side of the pilasters; here two 1x3-inch strips, nailed together, should be used so as to make a corner 3 inches on each side. This will mean using an extra strip of wood the entire height of each corner of the pilaster, but it will be easier to fasten, to plumb for straightness up and down, and to effect a rigid base for tacking the material on either side of the corner.

Making the corner wood strips in this manner will also prevent them from warping later on, as would be the case if short strips of wood are fastened for plumbing up and down, say, every 4 or 5 feet, to the pilaster and to the continuous 1x3-inch strip.

FASTENING WOOD STRIPS

The space between the short "blocks" are bound to "belly" in or out, as the case may be, after the installation. In nailing these wood strips to hard masonry walls only steel-cut nails should be used, making sure that enough are used on each strip for a rigid fastening. Do not use ordinary wire-cut nails since in most cases they bend easily when driven into a hard wall and only give a temporary, weak fastening of

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PLANNING SERVICE

¶ Better Theatres is glad to answer the questions of exhibitors theatre planning.

¶ Better Theatres' Service Department annually deals with hundreds of inquiries from readers regarding planning problems, equipment and furnishings, operating methods and finance, maintenance, etc.

¶ This is strictly a service to readers for which there is no charge. Architects, however, sometimes make inquiry, or submit plans for criticism, without naming the client; and, when the architect is not a subscriber, it is requested that his client be named.

¶ In order that questions may be dealt with effectively, they should be specific, and all conditions bearing upon them should be clearly given. Often a rough sketch, with dimensions plainly indicated, is of help.

¶ It is of course to be understood that this service is in no way intended to supplant that of a theatre architect. Better Theatres cannot supply working plans, design sketches, etc., which must be procured from a licensed architect.

¶ Although Better Theatres' Service Department has leading specialists regularly available for consultation when and as an inquiry may advise this, all inquiries are answered by this department and should be addressed to it, as follows:

BETTER THEATRES
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the wood strips, which then work loose after the fabric is stretched upon them and some times after the job is completed.

When hollow tile or block walls are encountered, toggle-bolts should be used; or when only a 2-inch wire lath and solid cement plaster wall is found, through-bolts with nuts and washers on the other side should be installed for fastening these strips.

To say that these strips carry no load and can be fastened "any old way" is foolish; they *do* bear a strain when the drape material is stretched upon them, especially when heavy acoustical material is also used. All wood strips, regardless where they are applied on the walls, should be installed in a safe and permanent manner and should always be "plumb" in, up and down, and level horizontally, even if they cannot be seen after the material is tacked over them.

LAYING ACOUSTIC MATS

Particular care must be taken in installing wood strips where acoustic material is to be fastened to them. With acoustic material made up in mats, each 2x8 feet, the 1x3-inch wood strips must be fastened to the wall on exactly 2-foot centers in order to have each mat butt evenly and reasonably tight to each other. When the strips are not carefully spaced or "plumbed" up and down, the mats will work out, overlapping one another in many places and completely missing the strip underneath.

In such cases, a careless workman, to correct this evil, will try to push the acoustic material in the mat from the edge toward the middle in order to have an even nailing line at the joint. What he does not know is that the material thus pushed away from the edge will "belly" up in another place and will be seen. Careless installation of strips and mats will also leave large spaces at the joints, which is bound to cut down considerably the absorption efficiency of the acoustic material.

Quite often the exhibitor does not find out the types of acoustical material that are permitted by the local fire and building code authorities. Most cities require "chicken-wire" on one side and heavy gauge wire lath on the other side of such materials as rock wool.

The assembling, nailing together, or splicing of the wood strips on top of the backs of the auditorium chairs should neved be permitted, since the chair backs can be marred. It is surprising how many times carless workmen will attempt to do just this thing, thinking that because the strips are light no harm can result.

Another precaution to be taken is to see that the acoustic mats are not stored or laid in place where moisture can reach them. When these mats are installed on walls with some dampness in them, they will act as a sponge in sucking fine particles of dust and dirt on the drape material after it is installed. Also, drape material installed over any damp area will have an abnormal stretch or will wrinkle later on.

In tacking the drape material on the wood strips, care should be taken that the design on the drapes runs level horizontally, and "plumb" up and down in each panel, also where it joins abruptly the rear wall panel. Sometimes the workmen judge the run of the pattern with their eye and find, after the material is cut and tacked on the panel, that it runs off in many places. A lot of trouble can be avoided by using a plumb-line for straight up-and-down checking, and a horizontal level line, at the start of each panel installation—this will take more time, but it will give assurance that the cloth in each panel and the run of the design will be correct after installation.

SOIL AND HAZARD GUARDS

In installing wall fabric extreme care must be taken that the cloth does not touch —even just miss—any steam, water or electric wiring pipe. As is well known, these pipes will condense moisture on the outside, and after the material is applied over them, a heavy dark streak will be noticed after the installation because the moisture will tend to draw dust to it and leave a deposit on the surface. In case where pipes must remain, due to structural limitations, insulating material should be applied over them to prevent "sweating," and the drape material be extended a little from the wall to clear them. However, before doing this, a check should be made with local code regulations, as in some cities just so many inches are permitted between the wall and the cloth. Also, it is standard practice now that all draperies be flame-proofed, and a certificate must be obtained from the local authorities that the material being used has their approval and that the flame-proofing is on their record.

Incidentally, don't allow the workmen to stretch and tack the cloth only about half-way on the panel, then leave it that way over night or for several days. The material will absorb moisture, especially if it is damp outside, and when the unfinished portion is stretched and tacked on to the nailing strips, abnormal stretching and wrinkling will result all over the panel. This condition will persist in spite of occasional re-tacking and re-stretching where needed, until the cloth reaches its normal stretching point. In a case like this, the best thing to do is to start "from scratch," as it were, and to take off the entire cloth and tack and stretch it carefully over the panel. Half-measures will only result in a job half-done.

CURTAIN CONTROL PROVISIONS

In the next issue John J. Sefing will deal comprehensively with the requirements, structurally and mechanically, for efficient and assured operation of curtain control equipment, in a discussion suggested by troubles actually encountered.



Potwin on Sound Control

C. C. POTWIN, Consultant in Acoustics
Fellow, Acoustical Society of America

FRONT WALL STRUCTURE

TO CONSIDER further the acoustical design and treatment of the front portion of the motion picture theatre: It is possible, through proper shaping of surfaces and control of structural height, to avoid troublesome reverberations within area. The factors of design which are helpful are: (1) limitation of ceiling height at the front of the auditorium; (2) proper shaping of the ceiling areas directly forward of the screen; and (3) correct forming of the front wall surfaces on each side.

Fixing Ceiling Height

In connection with ceiling height, it is very desirable to establish the architectural line at a point *not greater than 4 feet* above the upper fringe of the light beam projected to the screen. Naturally, the ceiling should not be brought down too low, since it could become a source of disturbing light reflections and possibly interfere with projection of the picture. *It might also be too low from an acoustical standpoint,* causing first reflections of sound to be directed too quickly into audience area at front.

On the basis of past experience, the suggested maximum height of 4 feet above the upper fringe of the light beam appears adequate from the design viewpoint in most cases. Heights greater than this seem to increase structural volume unnecessarily and *certainly contribute to longer periods of reverberation.*

When limiting ceiling height at the front, it is very advantageous, acoustically, to splay the ceiling within this section, or *to break it up* with some other desirable form of irregularity. This can be done in a number of ways, depending upon the architectural effect desired.

Splayed Wall Design

The writer has found that a series of gradually rising splays, with a series of small irregularities imposed upon them, are very efficient as an acoustical feature of design. These surfaces can, at the same time, be developed to give a pleasing architectural effect. The fundamental splays are tilted in such a way that *major reflections* are directed toward the rear, to points where the path difference between these reflections and the direct sound *will be neither too short nor too long.* The smaller irregularities imposed on the main splays are designed in such a way as to *disperse the high frequency reflections quickly,* so that these reflections cannot become objectionable in *any* part of the auditorium.



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SIGNS and SELLING

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An example of treatment being used by the Oriental theatre in Chicago, with Wagner equipment including the new colored star photo transparencies, in typographical layouts making efficient use of a variety of letter sizes.



Three sizes of Adler letters, on five-line Adler panels, are used by the Royal in Detroit to effect a balanced layout with emphasis nicely varied, and plenty of white space.



An interestingly shaped marquee, with continuous Adler panels, on the Ken theatre in Chicago, with two sizes of Adler letters in a freely spaced layout throwing emphasis on the star surnames.



A composition in three sizes of Wagner letters, with 4-inch interlinear letters for descriptive copy on the star—a display of the Majestic theatre in Tulsa, Okla.

Selling the Show At Point of Sale— The Theatre Itself

By A-MIKE VOGEL
Chairman Managers' Round Table
MOTION PICTURE HERALD

PHOTOS OF three different marquee copy displays at the New York Roxy were reproduced recently in Managers Round Table section of MOTION PICTURE HERALD. The layouts were especially significant in that they were changed three times in two days. The first copy, on a Wednesday morning, called attention to the preview showing that night. The second display, made the same night, advertised the next day's opening, while the third, put up Friday morning, quoted the newspaper critics.

Thus, and in other ways, our leading theatres throughout the land are increasingly availing themselves of the new attraction display equipment to transform what has previously been static and monotonous announcements into dynamic sales promotion at point-of-sale.

Smart theatremen build where foot traffic is thickest. Say what you will about the steady clientele trade, to which all exhibitors aspire, nevertheless there is usually a need of either outright transient trade or at least "drop-in" business. The theatreman's job is an easier one if first the attraction strikes the attention of the drop-in before he arrives at the theatre. This obviously is to be done by the appeal of genuine marquee selling copy readably and fetchingly arranged with the same ingenuity exercised by the manager when he devotes himself to his other forms of advertising.

There is a distinct purpose in making frequent changes of marquee copy, even for the same program. Flexibility of space and lettering now provided allows the theatreman plenty of room to spread himself. Thus, his whooping up of "preview" or "advance" intrigues the eye of the passerby, either as a follow-up of the newspaper advertising, with real advertising sock to burn the message into the boxoffice consciousness of the observer.

When the first layout has exhausted its ticket-selling possibilities, the next change can strike a new note for further selling, as can following changes of copy and layout. And the passerby who is not reached by one change of copy, may well succumb to another—and the cumulative force of the series is to be reckoned with as well.

A LINE O' LAW OR TWO

What Equipment Is a Fixture?

By RUDOLPH ALLEN
Member New York Bar



THE lawbooks are filled with cases involving fixtures. The courts have enacted numerous laws pertaining to the rights on this subject. Yet, notwithstanding the attempt to clarify the issues, there still remains constant litigation because of the technical questions which arise out of this most difficult problem.

A fixture is an article which started out as a chattel —that is to say, it belonged to the class termed by law as personal property, but which by being fixed to the realty, became accessory to, and parcel of it.

Under our original basic law, known as "Common Law," it was a simple matter to determine whether or not a piece of personal property became a fixture. There were hundreds of cases to choose from, and from this multitudinous array of legal dogma, there was evolved a simple and definite measuring gauge.

The rule is now definitely established that fixtures cease to be personal property when they are firmly attached to the real estate in such a way that they cannot be removed without destroying or causing material injury to the realty, and in addition thereto, when they are adapted to the use of the realty.

Supplementing this general rule, there of course always remains an important question: "What is the intention of the parties?" It must be obvious that two parties may contract with each other in any way they see fit, and designate any particular piece of personal property in any manner they so desire. Thus, even though what may appear to be a fixture and be annexed to the realty, definitely and immeasurably may still be designated in the contract as personal property, and therefore removable at any time.

Although it was the tendency of the courts in the early cases to designate a fixture as any article of personal property which had the slightest semblance of permanency, the rule now has been established that the basic method and test in determining the rights of the parties must be reached by inquiring as to what was the mature intention of the parties.

The early cases involving fixtures arose as between landlord and tenant. Thus when a tenant would take a five-year lease, he would improve the property by annexing a considerable number of personal articles. When his lease expired, he naturally desired to remove these items; then difficulties arose, since both parties would claim ownership—the landlord, by reason of annexation; the tenant, contending that the articles continued to remain personal property.

Within the last 15 years, with the advent of installment buying, there arose the additional problem as between the mortgagor (say, a store), the mortgagee and the landlord. So, for example, a tenant would buy certain articles of personal property subject to a mortgage. The tenant would break his lease, and the landlord, in an effort to moderate his loss, would seize the articles left by the tenant, and there usually ensued a bitter battle between the mortgagor, or dealer, and the landlord.

One of the interesting questions involving fixtures arose in connection with the installation of theatre chairs. Thus, in the case of Gould vs. Springer, 206 N. Y. 641, it was held that theatre chairs conforming to the shape and plan of a theatre, fastened to the floor, and used only for the purpose of seating an audience, constituted fixtures and therefore were not removable.

In a recent case, it was held that pews and benches were personal property, not fixtures (Diamond vs. Art Contracting Co., 262 Supp. 471).

There is in existence today a Uniform Conditional Sales Law which provides that a mortgagee may protect himself, as against the owner of the property, by filing his conditional sales contract. By doing so, he serves notice upon the world that the property covered by the mortgage constitutes personal property and not fixtures. Should he fail, however, to record such mortgage, he loses the right to remove the personal property in the event of default by the mortgagor.

It was so held in the case of Albanese, 44 Fed. 2nd 602, in which case the mortgagee did not record his mortgage, and when he attempted to remove his theatre chairs, he was unable to do so, the court holding that theatre chairs are fixtures and part of the real property.

While Better Theatres cannot perform the service of legal counsel, inquiries from readers are invited and will be answered as fully as permissible.

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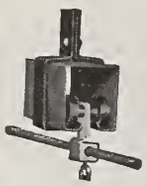
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■ ■ ■

There's More Than One Way To Make Refreshments Pay

HAVING ACCEPTED the idea of providing patrons refreshments, the motion picture theatre business is heartily embracing it, as both a service and a source of extra income, and resulting means of making refreshments conveniently and appropriately available are accordingly growing in variety. Pictured in these columns are a number of such services observed recently among theatres.

Candy and popcorn, of course, predominate among the kinds of refreshments offered, but an interesting addition to the list is the so-called "Nab Diner" installed by Wilbur M. Peterson in his Orpheum theatre at Somerville, Mass. This equipment is a vending machine which dispenses 5c packs of cookie and cracker confections —the widely advertised "Nabs" manufactured by the National Biscuit Company. A machine for vending "Nabs" automatically is of recent development by the Trimount Coin Machine Company of Boston.

Decoratively modeled in modern design, the "Nab Diner" displays five varieties of the confections, which include many of the kinds of regularly packaged National confections long sold in food stores and therefore well known to the American public. The machine, which holds a total of 115 packs, accommodates two columns of each type, with dispensing from one to the other column alternately so that the packs put in first are sold first. The pack drops into a tray that is closed for cleanliness, the tray being pulled out to effect delivery. The display and vending unit sets on a pedestal of matching design for floor installation, or it may be placed on a candy counter. The vending unit itself is approximately 28 inches high, 20 inches wide, and 9 inches deep. Both units are finished in baked enamel in two colors.



New vender for dispensing cracker packs, as recently installed in the Orpheum theatre, Somerville, Mass., operated by Wilbur M. Peterson.



Attendant opening console-type candy display developed for Fox West Coast Theatres.

For handling candy sales by the counter-and-attendant method, perhaps the most elaborate type of special display equipment, as distinguished from display cases available from regular lines, is that designed for Fox West Coast Theatres, the vending department of which is headed by William Lyris. Done in richly grained cabinet woods, it may be said to be of console design, and it is air-conditioned.

With the case open in its operating posi-



The Fox West Coast candy display fully opened.



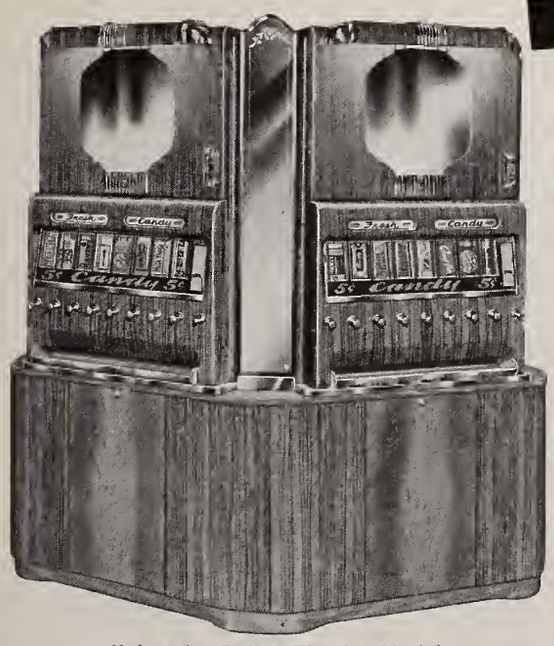
Fox West Coast candy case dismantled to show components.

tion, it reveals chromium finish and mirrors reflecting its contents. It is brilliantly illuminated by flourescent lamps. It has capacity for 42 boxes of candy bars, and twenty boxes of chewing gum, mints and life-savers, plus racks for packaged peanuts or other confections.

In the lower portion of the case is a Westinghouse refrigerating system. It consists of a ½-h.p. hermetically sealed compressor, synchronized with condenser, cooling coils and blower fans. The conditioned air is directed through a series of ducts synchronized with each display compartment and fanned to flow constantly over each row of candy. The compressor housing is baffled and insulated for quiet operation.

Twenty compartments are provided in the uppermost part of the case are reserved for small merchandise not requiring refrigeration. A roll top automatically locks the top section.

At one end of the upper section is a



Univendor Deluxe Theatre Model

★ 16 selections
★ 320 bar capacity
★ Heatless, fluorescent lighting of top panels and display windows
★ Equipped with perfected slug detection
★ Tamperproof
★ Front opening storage compartment in base

Modernize your theatre

Please more patrons

Increase your revenue

with

UNIVENDOR

Univendor's rich, warm finishes and handsome lighting dress up your lobby . . . harmonize with the finest decorations.

Patrons appreciate its clean, sanitary appearance, its simple, easy operation.

With Univendor's greater capacity, wide bar selection, you can offer your patrons the newest . . . the most popular brands. They buy more. You make more. And you'll enjoy freedom from maintenance and service problems that Univendor's reliable, quiet, guaranteed mechanism makes possible.

Don't take less. Get *all* these advantages with Univendor. Wire, write or 'phone today.

STONER CORPORATION
338 Gale Avenue, Chicago, Illinois

Univendor Standard Model

★ 8 selections
★ 160 bar capacity
★ Easier loading. A flick of the finger sets an entire column for reloading
★ Price of each column is set independently
★ Equipped with perfected slug rejector





Confection booth arrangement of candy display case, counter, and Manley popcorn machine in the new Varsity theatre, Decatur, Ill.

cash drawer that automatically locks and unlocks during operations, and it may be positively locked while not in use.

The center section is fitted with three shelf compartments. It rolls outward to a position when in use, extending beyond the extremities of the structure. The wing units swing to any outward position, and are also fitted with three shelf compartments, as is the center section. The lights of the mirror-lined center and wing sections are automatically lighted when the case is opened. This unique cabinet, manufactured by the Klassen Company of Los Angeles, is mounted on ball-bearing, rubber-tired casters for easy mobility.

An interesting built-in refreshment booth recently installed is that in the Rivoli theatre, Muncie, Ind., which is operated by Leonard Sowar and was designed by the F & Y Building Service of Columbus, Ohio, located just inside the entrance, in the lobby, the booth combines a counter with a built-in display case in the base, and there is also a small display case at one side above the counter. Inside the booth is space for a popcorn machine, which may be seen through a plate glass window immediately upon entering. The booth is constructed of walnut and birch veneers, and can be closed up by a roll shutter.

A booth effect is obtained in Frisina Amusement Company's new Varsity theatre in Decatur, Ill., by placing an L-shaped specially built wood-veneer counter and candy display case between the lobby doors to the foyer, with a Manley popcorn machine incorporated in the layout.

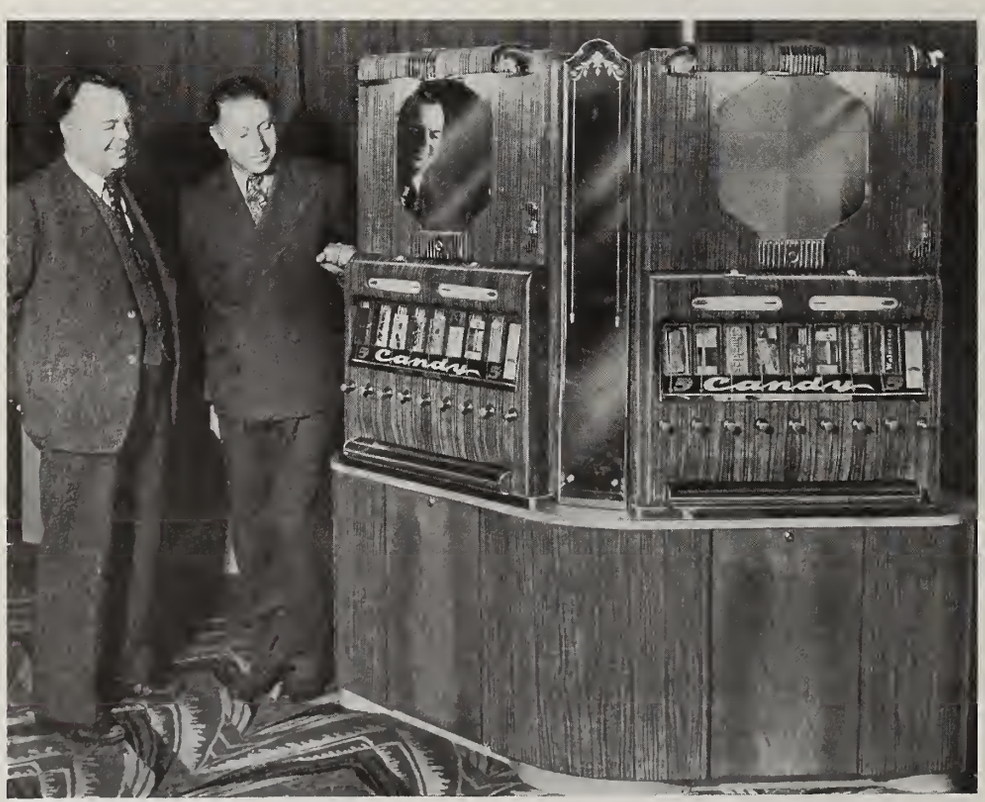
For automatic candy vending the double- and triple-unit vender manufactured by the Stoner Corporation of Chicago, has been designed to give an especially wide selection of brands for installations where sales are of good volume, by providing large capacity in a single piece of equipment of attractive design, thus eliminating the crude effect of an assortment of small venders. An accompanying picture of the St. Johns theatre in Portland, Ore., shows a two-unit "Univendor" in a prominent foyer location, for handling all candy sales in this house.



Built-in candy and popcorn booth in the lobby of the Rivoli, Muncie, Ind.

An interesting variation of the arrangement for selling refreshments by the attendant method was recently devised in the remodeling of the RKO Trent theatre in Trenton, N. J. Open shelves have been built into the wall of the foyer, near the entrance doors, and sales can be handled conveniently by doorman or an usher as well as by a sales girl.

For small confectionery rooms, or shops, off a lobby, offering a relatively complete refreshment service (appealing to pedestrian trade as well as that of theatre patrons), a fountain-candy unit like the "Konfecto" equipment illustrated provides a variety of refreshments with minimum sales personnel and floor space. Manufactured by the Felgreen Company of St. Louis, the fountain has mechanical refrigeration, and the general construction of the entire unit is steel.



Two-unit Stoner Univendor as recently installed in the foyer of the St. Johns theatre, Portland, Ore. Shown are Jesse Jones, owner of the St. Johns, and W. E. Earl, Western representative of the Stoner Corp.



Wall shelf candy display built into the foyer of the RKO Trent theatre, Trenton, N. J.



A "Konfecto" combination unit.

AIR-CONDITIONING & Ventilation

" . . today the theatre must assure its public breathing comfort."

HEATING FILTERING INSULATING



An Ice-Actuated Cooling System Suited to Theatres

• The second of two articles on the possibility of air-conditioning some theatres in summer with ice, using the same coils for the winter heating period

By CARL F. BOESTER



CARL F. BOESTER

MANY THEATRE men have expressed a desire for a simple means of determining how much ice they might be expected to use during a cooling season in the cooling of their theatres, and we are therefore suggesting the following means.

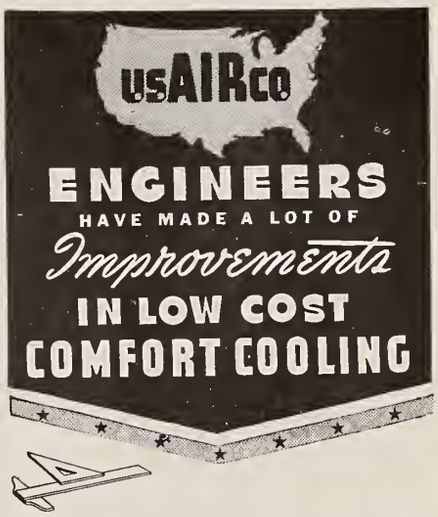
Let's take, for example, a six hundred seat theatre. As we have advised in previous articles, the refrigeration capacity should be based, for purposes of practical calculation, on fifteen persons per ton of refrigeration required. If this is the case, then the cooling load for our example is 40 tons. Now if our theatre were to be cooled for 24 hours at a maximum load, we would require 40 tons of ice; but such is *not* the case if our theatre operates, say, from 2 o'clock in the afternoon until 11 o'clock at night, which is nine hours, or nine-twenty-fourths of forty, so that the ice consumption would be 15 tons.

That, however, is still under maximum conditions of full occupancy of the theatre and very high outside temperature conditions. There is, therefore, a usage or qualifying *load factor,* which experience proves to be, on the average, about 60%. So it would require nine tons of ice per day, or roughly one ton per hour to keep a theatre of this size cool.

A properly designed ice-actuated cooling system, however, with ice as the source of refrigeration, can, as we explained last month, take advantage of the temperature rise in the melting ice water before it is wasted, which means that a ton of ice will give 1¼ tons of refrigerating *effect;* therefore, for our example, we would need to buy from the local ice company only about 7 tons of ice.

Now, as we have just illustrated, there are a number of qualifying factors. It has been assumed here that the theatre operates for a matinee and evening performance which is continuous from 2 until 11 o'clock. This same sized theatre, for example, if operating from 7 to 11 (night only) would have roughly an ice consumption of half this amount, or at most about 4 tons—a few pounds of ice would be required to offset the stored heat in the walls and furnishings of the auditorium.

If you can buy ice for from three to four dollars a ton—and there is no reason why you shouldn't get it for this figure if your ice company has a halfway efficient manufacturing plant or is willing to furnish you white ice or marginal ice—low-cost cooling can be accomplished. You are probably now wondering how this stacks up in operating cost with mechanical refrigeration. It has been the author's personal experience that when gross operating costs of a mechanical refrigeration plant for air-condi-



To date there are over 8,000 USAirCo theatre installations. Such a record brings justifiable pride in having attained the industry's No. 1 position in theatre cooling. But its real significance lies in the benefits to be derived by the exhibitor from the wide and varied experience it represents.

Many of these thousands of installations presented new and unusual problems to challenge the skill and ingenuity of USAirCo engineers. Their solution upset many an apple-cart of old-time air conditioning theory. New, more practical, more economical methods had to be devised. As a result, scores of improvements have been perfected by USAirCo engineers which have brought Kooler-aire to new peaks of efficiency and costs down to the lowest level in years.

You, like every other smart operator, no longer question the need for comfort-providing, business-building theatre cooling. But you are concerned over what type of system will do the job best at the least cost. Equally important: Who makes it? Who installs it? Who stands back of it?

So, before you invest in comfort cooling equipment, get the answers to these important questions. Learn what is new in theatre air conditioning. Get all the facts about the different types of cooling—blower, evaporative, cold water, refrigerative—all of which are made by USAirCo.

Find out how little Kooler-aire costs—how easy it is to buy—why the theatre industry has for 17 years made USAirCo its first choice.

UNITED STATES AIR CONDITIONING CORPORATION

Northwestern Terminal
MINNEAPOLIS, MINN.



United States Air Conditioning Corporation
Northwestern Terminal
Minneapolis, Minnesota

NAME .....
THEATRE..... CAPACITY.....
CITY..... STATE.....

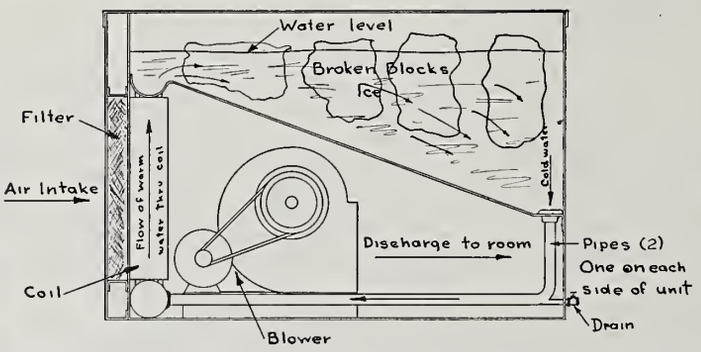
tioning are properly checked, you cannot produce the equivalent of refrigeration effect for anything less than the above cost per ton, and not infrequently the cost per ton of refrigerating effect is much higher

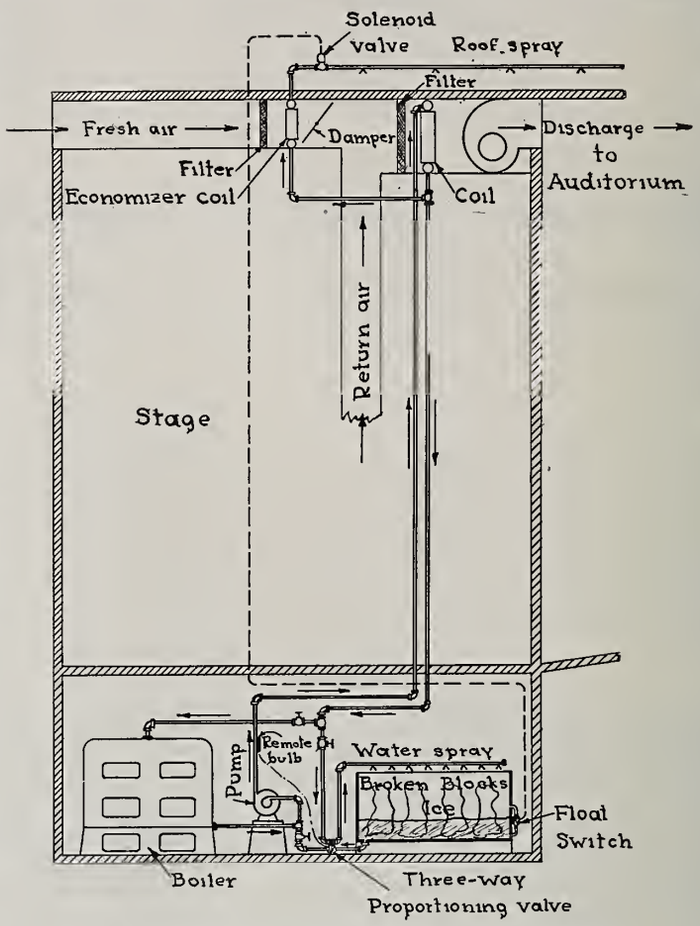
Figuring the Cost

A ton of refrigeration is the heat absorbed in the melting of one ton of ice, on an average, 120 days per season. So in arriving at your cost, take your lowest bid for a mechanical refrigeration system and then ask for estimates for power consumed in kilowatt hours and gallons of water per 120-day season. Add to this cost 20% of the initial cost as an *annual* cost, and you will get your total summer cooling bill.

In the case of ice consumption you can use the above method of computing the amount of ice you would consume. To this would have to be added the fixed charges on the first cost for your ice system, which is somewhat lower than the mechanical refrigeration system, so that there is a substantial saving on this one annual cost item. Your ice cost added to this will give you your total cost for the season, then the only thing left to do is to compare the two and make your decision as to which is the best for your particular application.

The ice tank is charged with broken blocks of ice, and approximately 1 foot of water is carried in the bottom of the ice tank. The chilled ice water is withdrawn from the bottom of the tank through a three-way proportioning valve, which takes a certain quantity of the 32° water being withdrawn from the bottom of the ice tank, and mixes it with a quantity of the 55° water returning from the cooling coils, to give a constant temperature water of 45° supplied to the pump, which in turn supplies it to the cooling coil of the air-conditioning unit. . . . The three-way proportioning valve is of the self-contained type, and the remote bulb of the valve is placed in the discharge line of the pump to make sure that 45° water—or, for that matter, whatever degree water is required—is supplied to the conditioning unit. The balance of the return water from the cooling coils is delivered through a bank of sprays, so that the water flows over the broken ice. Naturally, as ice is melted, there is an increasing quantity of water that must be wasted in order that low-temperature ice water be maintained in the bottom of the ice bunker. . . . As the water level rises in the ice tank as a result of the melting of the ice, a float switch is actuated, which controls a solenoid, or magnet, valve. This permits the diversion of some of the water leaving the coils in the air-conditioning unit to and through an economizer coil in the fresh-air inlet of the air-conditioning unit. Since the water leaves the coil of the conditioning unit at about 55° in temperature, it is warmed up from this temperature some twenty to twenty-five degrees in the economizer coil, and is then wasted to the roof of the theatre. In this process, the hot outside air is reduced in temperature and thereby reduces the load on the cooling coil, which in turn reduces the amount of ice consumed. . . . In winter, by closing the valve to the ice tank, the rest of the equipment can provide winter air-conditioning by circulating water through a heating boiler, and hot water is circulated to the coil in the conditioning unit. Water doesn't circulate through the economizer coil in winter operation.





ICE ACTUATED COOLING SYSTEM FOR THEATRES

which is the refrigeration effect of the absorbing of 288,000 Btu's (heat units) of heat from the space which is being conditioned. In figuring the cost of a mechanical refrigeration system you must have fixed charges of 15% as a very minimum on your initial investment. This includes depreciation and the setting aside of funds with which to replace this equipment when it is worn out. Then you have insurance and taxes, maintenance costs and repairs, which will average an additional 5% on the initial investment; and to this must be added your costs for electric power and for water. These four items should then give you the gross cost per ton, and this is determined by dividing the total cost by the number of cooling days, which is usually,

The Cooling Plant

Illustrated in *Figure* 1, is a schematic drawing of a typical hook-up of ice tank, circulating pump, hot water heating boiler, cabinet type conditioning unit (which contains fan, coils and filters), and the economizing coil in the fresh air inlet to the conditioning unit. As you will note, the excess water as the result of melting ice is passed into the fresh air coil and then wasted on the roof of the theatre. This gives you the last word in economy and utilization of refrigeration energy available

As you will further note, the same fan, coil, and filter assembly serves to provide winter heating and the same pump circulates water through the heating boiler to this unit, so that you can have complete year around conditioning.

The following suggestion is made to those who like to build home-made equipment or provide at least partial relief. This is accomplished by building the apparatus as shown in Fig. 2, which consists of an odd-shaped tank as shown with a group of several automobile radiators placed as illustrated, air being pulled in through these coils by a fan, which discharges air to the theatre. This particular type of unit requires no pump, for cold water settles down to the bottom of the tank. This cold water then moves along the pipe marked to the

(*Continued on page* 40)



BEN RANDALL will manage the new theatre being opened in Orinda, Cal., by Rheems Manufacturing Company.

Two of the St. Louis Amusement Comany neighborhood theatres will undergo remodeling this summer. The Maffit, a 956-seat house, will have new seats, new flooring, a rebuilt projection room, air-conditioning equipment, glass front and a new marquee. It will cost approximately $35,000. The other theatre is the 1,400-seat Shenandoah; new front, new canopy, new lobby, air conditioning equipment and new carpet will be installed.

PETERS AND LIMA are planning to reopen the Gilroy theatre in Gilroy, Cal., recently purchased from BRUNO VECCHIARELLI, who has joined the Army.

The K. Lee Williams Theatres Company has opened its second theatre at Fordyce, Ark. The house is called the Lee and has a capacity of 400.

VERNE SHATTUCK has opened a theatre at Allehany, Calif.

The California theatre at Coalinga, Calif., will be romodeled. New seats will be installed, also a cooling and heating system.

GLENN BURKS of Oakland, has purchased the Arbuckle theatre at Arbuckle, Calif., formerly owned by DAN L. BUCKMAN.

J. PHILBROOK has opened the new Heights theatre in Pittsburgh, Pa., remodeled from a building formerly occupied by a food market. The theatre seats 400.

O. F. UNZ has sold his Rialto theatre at Scranton, Ia., to GEORGE WHITE

Construction on the new Ritz theatre, colored house, at Spartanburg, S. C., is expected to get under way shortly. The J. W. Allen estate is listed as owner, and Harold E. Woodward as the architect.

■ ■ ■

The Temple theatre at Ft. Smith, Ark., is scheduled to reopen soon, according to OLLIE BROWNLEE, Malco manager in that city. The house has been under lease by Malco Theatres for a number of years, but has not been operated regularly since 1935. It is understood that a number of improvements will be made, including new sound and projection equipment, and a new refrigeration system.

The Conover theatre at Conover, N. C., has been opened by GEORGE CARPENTER, who operates theatres at Valdese, Granite Falls and other points. R. L. THOMPSON, JR., will manage the new theatre.

The new Eastown theatre in Des Moines, Ia., owned by Tri-States Theatres and LEWIS LEPOVITZ, opened early this month under the direction of Mr. Lepovitz, with VERNON CARR, former chief of service at the Des Moines theatre, directly in charge.

WILLIAM G. COOK has opened his new Tower theatre in Reno, Cal.

G. H. BALLARD, operator of the Nashua theatre at Nashua, Ia., has sold it to TESSA HANSON.

GUST CONSTAN, operator of the Avon theatre at Decatur, Ill., is building an 850-seat house at Danville, Ill., to be known as the Times. The house will be equipped with RCA Photophone and will be operated as one of the Frisina chain.

The 280-seat Lincoln theatre in New Haven, Conn., foreign film house, has been closed by GILBERT JOSEPHSON for the summer. It will be reopened September 15th. JEAN DUBARRY, manager, is vacationing in New York and Miami.

O. C. HAUBER is building a new theatre at Pineville, La., to be known as the Hauber Annex, as distinguished from his present Hauber theatre. The house will seat 650 and is being equipped with RCA Photophone.

The Paseo theatre, Kansas City, Mo., was recently taken over by RUBE FINKELSTEIN and is being completely renovated for reopening shortly.

JOHN EBERSON is architect of the new 1,000-seat East Hartford theatre, Hartford, Conn., under construction by PETER PERAKOS of New Britain, and JOSEPH QUITTNER of Jewett City.

MORRIS LEGENDRE of Summerville, S. C., has opened a new theatre at North Charleston. He also operates the Dixie theatre in that city.

The remodeled Arsenal theatre in Pittsburgh is expected to open in mid-August, after a balcony and air-conditioning have been installed, along with a glass front, new lounge, new seats and new carpeting.

SHERMAN GERMAINE is installing a cooling system in the 400-seat Fairmont theatre in New Haven, Conn., and redecorating the lobby.

J. ISLAR SIMS of Orangeburg, S. C., now operating the Carolina and Reliance theatres in that city, will open a new theatre there in July.

GRANVILLE MACPHERSON has purchased the Plumas theatre, Portola, Calif., from the Harvey Amusement Company, San Francisco.

GEORGE TYLER will open a theatre at Fall River Mills, Calif., to be operated at least during the summer months.

F. J. ROBERTSON has opened a theatre at Anderson, Calif.

Clovernook Theatres, Inc., incorporated recently in Cincinnati with a $36,000 capital, with ISAAC LIBSON and MAURICE WHITE, who operate a number of houses under separate corporate structures, has taken a 25-year lease on the 600-seat Clovernook theatre at nearby North College Hill, built and opened within the past year by ALMEDA HAINMAN.

GEORGE FEATHERSTONE and JACK BIRLAND have taken over the Rex theatre in Spokane, Wash. The house will be remodeled.

BEN SHEARER has opened a new theatre at Bremerton, Wash.

Forest Theatre Corporation of New Haven, Conn., has renewed its lease on the Park theatre in Allingtown, for ten years beginning June 1, 1941.

ALEX SILAY recently took over the Lido theatre at Philippi, W. Va., and is re-equipping the house with RCA Photophone sound and screen equipment.

Business and professional men of Adair, Ia., are sponsoring a series of five- and ten-

cent shows at the Riada theatre, owned by O. A. LUDWIG. The shows began May 21st, and will continue on Wednesday and Thursday nights through the summer months. The low admission price applies only when merchants' coupons are presented.

Service and repair-replacement agreements have been signed by Altec with NAT WILLIAMS, for his new theatre in Boston, Georgia, named the Bean; with DAVID FLEXER, for the Haberfield and Flexer in Tennessee and Mississippi.

The King-Reavis Amusements Company has succeeded MAX, JESSIE and FRED ROSENBERG, and Intercoast Amusements, Inc., as owners of the Tower theatre, Santa Rosa, Calif.

Fire believed to have originated from a lighted cigarette in the balcony the night before, destroyed the 300-seat Lyric theatre at Brooksville, Ky. The loss is estimated at $10,000 by Mayor Garrett Jett, owner, who said there was no insurance.

Warner Brothers reopened its Majestic theatre at Sheboygan, Wis., following renovation of the house at a cost of about $12,000. The theatre has been fitted with a new porcelain enamel front in two colors, while new seats, marquee and sound equipment have been installed. LEO SCHUESSLER continues as manager.

The Tower Theatre Company, Inc., has been incorporated at San Francisco, Calif., with a capital stock of $50,000, by B. E. KRAGEN and F. E. CANNON.

AARON GOLDBERG, veteran theatre owner operating five houses in downtown San Francisco, was "kidnapped" recently by 50 of his employes, and given a surprise birthday party.

ROY COOPER, for several years associated with Golden State Theatres of San Francisco, has been made assistant to R. A. MCNEILL, general manager.

The Plaza Theatre Company has been incorporated at San Francisco, with a capital stock of $30,000, by A. N. MCADOO and Q. KOUMARIAN.

A posthumous honorary degree of Doctor of Science has been conferred on the late HERMAN A. DEVRY by Lincoln Memorial University in Harrogate, Tenn., in consideration of his contributions to visual education and motion picture technology.

MAURICE SHULMAN, of the Webster and Rivoli theatres in Hartford, Conn., and the Plaza in Windsor, Conn., has announced his engagement to MISS RUTH GOLDBERG, cashier of the RKO exchange in New Haven.

ABE BLANCO has opened a new theatre in Los Gatos, Cal.

P. F. MASUCCI, Eastern manager of the International Seat Corporation, has resigned. Mr. Masucci was connected with the company since 1934.

JOE MAHARAM, president of the Maharam Fabric Corporation, New York, is making his annual cross-continental trip. He flew to his first stop, at the company's branch in Los Angeles. From there he will call at other branch offices, in San Francisco, St. Louis and Chicago.

The Silver State Amusement Company has been incorporated at Reno, Nev., with a capital stock of $100,000, by WILLIAM G. COOKE and E. F. LOOMIS of Reno, and HELEN B. COOKE of Palo Alto, Calif. The concern will open and operate the Tower theatre in Reno.

The Colonial, Milwaukee neighborhood house, has been taken over by a group headed by WILLIAM L. AINSWORTH of Fond du Lac, president of the ITPA of Wisconsin. A. C. GUTENBERG, operator of the Grand, Milwaukee, is vice-president of the new operating company, while HARRY PERLEWITZ, business manager of the ITPA, secretary-treasurer. Others interested in the new venture include A. C. BERKHOLTZ, West Bend; and CHARLES W. TRAMPE and WILLIAM HEIMAN, Milwaukee. ERNST LANGEMACK, operator of the theatre for more than ten years, continues as manager.

The Roxy Theatre at Taft, Calif., has been virtually destroyed by fire. The loss is estimated at $20,000.

The El Rey Theatre in Sacramento, Calif., recently damaged by fire, is to be rebuilt. The property is owned by the J Street Theatre Company. Plans have been prepared by A. A. Cantin, San Francisco architect.

The Rex theatre in Evansville, Wis., is getting an addition to increase the seating capacity from 280 to 500.

The Roswell theatre in Roswell, Ga., has new air-conditioning equipment, according to MRS. R. H. BRANNON, owner.

WALTER KESSLER, assistant manager of Loew's Penn theatre in Pittsburgh, Pa., has been named manager of the Loew theatre in Canton, Ohio.

GEORGE T. VALOS, operator of the Wheaton theatre at Wheaton, Ill., and the Forgo theatre at Geneva, Ill., has acquired the Roxy theatre at West Chicago. He is retaining STEVE UVARDY as manager.

SHELDON MANDELL will be manager of the new St. Johns theatre in Jacksonville, Fla.

The Joy theatre at Malvern, Ark., has been reopened. New seats, a new cooling system, and other equipment have been installed. The house is owned and operated by RAY MORROW.

R. B. WILBY, head of the Wilby-Kincey circuit, with headquarters in Atlanta, Ga., has been elected president of the Georgia Tech National Alumni Association.

Ice-Actuated Cooling System Suited to Theatres

(*Continued from page* 38)

bottom of the radiator sections, and as air passes over the radiator sections the water is warmed by the air, and the air in turn is cooled by the radiator sections. Since warm water rises and cold water settles, the warm water in the coil moves upward into the tank and is replaced by cooling water (this is known as *gravity circulation,* or thermo-syphon circulation).

By building a unit like this and insulating it well, placing it backstage or somewhere where it can be easily iced, low-cost cooling can be accomplished. We would suggest that you avail yourself of the help of a local contractor in sizing such an arrangement, for the capacity of various used radiator sections vary, and he can probably get the dope for you. Under this particular arrangement no pump is required and all you have to do is to fill the tank and start your fan. When the tank is recharged with ice you simply have to open a valve and drain the water out of it to make room for the ice.

There is one thing that we very definitely want to caution the readers about and that is that the very best this department can do is to suggest ways that will contribute to lower costs in theatre air-conditioning. We cannot undertake to design specific applications, for to do so would be violating the laws of quite a number of states in which BETTER THEATRES is mailed. There are laws requiring that mechanical equipment, at least the design and application of mechanical equipment to air-conditioning, be handled by licensed engineers approved by those particular states. Therefore, we are definitely limited to expressing the fundamentals of good practice, and the fine points of what sizes of coils, how many cubic feet of air, how many gallons of water, what speed a compressor should run, etc., will have to be obtained locally.

Through our research facilities we have opportunity to learn of and develop the very latest in application and operating techniques, and through these columns we can convey to theatre owners what is the latest, so that they may in turn know about them, and when necessary call attention to such methods if the local engineer does not happen to have had experi-

Modern projection

PROJECTION SOUND REPRODUCTION THE SCREEN

FLUCTUATION OF DEFINITION

THE sensitivity of the so-called "one-kilowatt" arc appears not to be fully appreciated. Projectionists have been describing their puzzlement over fluctuations of definition too frequently of late for the problem to be one merely of isolated instances. The latest inquiry on the matter is a fair example. It comes from Greer, S. C.

"My trouble is that I must refocus for each picture—when I go from feature to shorts, or newsreel to feature. The lenses and lamps were bought at the same time. I have been told that my lenses and reflectors are of the same speed and that this is what causes the trouble; then again I have been told that it is because each picture is made on a different camera.

The suggestions concerning lens-reflector speed and each picture being made with a different camera may, of course, be ignored. Loose lens holders are an unlikely cause of such situations; nor is it probable that a screen could "waver" sufficiently out of plane to disturb the focus.

In the first place, the sensitivity of both the regular "suprex" carbon arc, and of the "one-kilowatt" arc is so acute that even a minute variation in the distance between the aperture plate and the reflector, or otherwise in the focus of the reflector noticeably creates light coloration, giving somewhat the effect of image distortion. The reflector focus and the distance between the aperture and the reflector must be maintained exactly as stipulated by the manufacturer of the lamp, and the arc crater must be held correctly at all times on the lines shown on the arc image finder.

Additionally, the lens adaptors must assure absolute rigidity of the lenses in focus, and some old-type adaptors fail to do this.

Equipment Requirements for A Modern Projection System

[*Motion picture presentation in accordance with today's standards and audience demands obviously imposes certain definite requirements in the way of choice of projection room equipment and details of projection room layout. Outstanding requirements were outlined by John J. Sefing at the spring convention of the Society of Motion Picture Engineers. Approved by the Projection Practice Sub-committee, the recommendations cover types of apparatus for various classes of operation. The following is a summary.*—THE EDITOR.]

THE STRUCTURAL location of the projection room is important to distortionless screen reproduction. A straight line drawn from the center of the screen to the projection room—that is, the center line of the auditorium—should terminate exactly midway between the two projector lenses. If the projection room, or the projectors within the room, are located an appreciable distance to right or left of this center line, distinctly noticeable keystone will be visible on the screen. The screen picture will not be rectangular.

Keystone will also be visible and noticeable if the projection room is located too high above the screen level, making for a steep projection angle. Again, the image will not be rectangular.

Rectangularity can be restored to the picture by carefully masking the screen with heavy, dark velour, or by fitting the projectors with aperture plates specially filed to produce a rectangular screen image under the given circumstances. Correction, however, will never be complete since, while the outline of the picture can be made rectangular, distortion of objects in the picture cannot be corrected.

The Projection Suite

The projection itself is, or should be, four separate rooms, constituting a small suite. First and most obvious of these is the projection room proper, containing the two projectors, spotlight, effects machine, emergency third projector, sound equipment and—in some theatres—the dimmer bank. A second room contains rewinding equipment, patching facilities, etc. The third houses the d.c. generating (or converting) equipment. Fourth is a toilet and wash room, which in some states is required by law as a matter of safety.

Dimensions of these rooms, it should particularly be noted, must be large enough not only for the equipment to be installed in them, but for adequate working space around the equipment. Architects, engineers and theatre owners can obtain authentic, up-to-date information on projection room planning, with all important or desirable dimensions, from the Projection Practice Sub-Committee of the SMPE. In general, at least 30 inches of clear space should be provided at the sides and rear of each piece of apparatus.

The walls of these rooms must be fireproof. Access doors are of metal. The projection room proper should be fitted with two main metal doors located at opposite sides of the room.

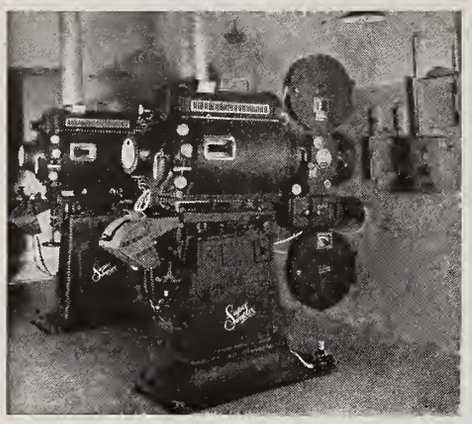
Two portholes are provided for each projector, spot machine or effect machine. One is the projection port, the other a viewing or observation port through which the projectionist at the machine can observe the theatre screen. Some types of effect and spot machines need large projection ports. An observation port may also be provided in the front wall of the rewind room.

Approved types of metal fire-shutters are installed over all these various ports, and controlled by a master trip system. The master system causes or permits the shutters to drop over the ports, covering them, in case of fire. The system may be controlled automatically, by inclusion of fusible links, or manually, by the projectionist.



Portholes opening into the projection may be soundproofed by either of two methods. Acoustical baffles can be installed inside the openings; or glass may be mounted in a separate track

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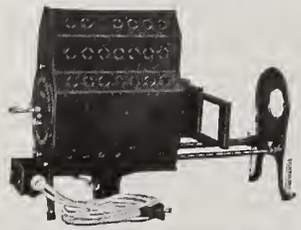
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over the shutters. If glass is used, it should be only special "optical" glass.

Further desirable sound-proofing of the projection involves, as good practice, the use of cement plaster for the walls up to a height of 5 feet, and above that Acoustone-D or other sound-absorbing material of equivalent efficiency.

The projection room floor should be covered with either a good grade of paint, capable of withstanding not only wear and tear, but drippings of oil; or, preferably, with a good grade of battleship linoleum.

A color scheme recommended for the projection room proper (one that favors accurate viewing of the screen by the projectionists) is olive-green on floor and plaster walls, and either buff or grey on the upper walls and the ceiling. For the fire shutter apparatus, a flat green is recommended instead of the black conventionally used.

An exhaust system is recommended (removing gases and arc ash not only to protect the personnel, but also to prolong the life of the equipment). This consists preferably in a mechanical blower with metal ducts and taps into the arc lamphouses. It should be of such capacity as to exhaust the lamphouse properly without affecting the burning of the arc.

A second blower and duct system, with tap-grilles opening into the various rooms of the suite, should be installed and connected with the shutter trip system in such a way as to start the blower automatically whenever the shutters are tripped because of a fire. A separate snap-switch should be provided to permit the same blower and duct system to be used for exhausting hot, stale air and gases under ordinary operating conditions.

Projection Equipment

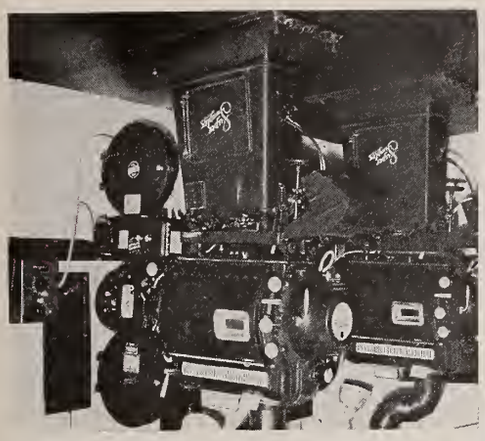
Selection of equipment for use in these rooms is not a matter to be treated haphazardly. Projection room apparatus is now not only highly refined, but considerably specialized. Specialization means that there are "right" and "wrong" types for given working requirements. In addition, there are "wrong"—that is, obsolete and inefficient—types for any modern requirement.

The projector base should always be sufficiently strong and steady properly to support the load of the modern lamphouse, magazines and mechanism. If the support is not perfectly steady, the picture on the screen cannot possibly be steady; moreover, the apparatus will be subjected to harmful strain through excessive vibration. An obsolete-type pedestal, even with makeshift braces, is not as steady and reliable as a modern base specifically designed to carry the load of modern lamphouses, large diameter reels, projector and soundhead.

The lamp should be chosen according to



The extraordinarily spacious and well appointed projection room of the Vogue theatre, new house of the recently organized Odeon Theatres of Canada. It is approximately 60 feet wide and nearly 20 feet deep, with decorative pendent bowl luminaires and pattern flooring of rubber composition. The equipment includes Brenkert projectors and magazines and Brenkert bases, and RCA sound system.



Projector area of the large projection room of the Mayfair theatre, a relatively new house in Ventura, Calif. Floyd McPherson, Mayfair projectionist and a charter member of Local 709, took this picture himself. The room is 25 feet wide, 12½ feet deep, and 9 feet high. The concrete floor is covered in battleship linoleum. The equipment consists in Super-Simplex mechanisms with dual shutters and 18-inch magazines mounted on Super-Simplex bases. The lamps are Peerless Magnarcs using 6½x8-mm. trim, drawing about 55 amperes with 34-38 volt at the arc, with a screen (Walker plastic) 23½ feet wide. Arc supply is by a Hertner 65-130 motor-generator, while lenses are Bausch & Lomb Super-Cinephors, coated type, with f/2 spread and focal length of 3.75 inches. Projection distance is 104 feet.

the size of the screen, which in turn is governed by the size of the auditorium. Theatres having an average-sized screen image, up to 18 feet wide, should have at least a "one-kilowatt" type arc, providing a minimum screen brightness of 9 foot-lamberts; with a picture up to 22 or 24 feet wide, the "suprex" carbon arc lamp will provide the necessary *minimum* screen brightness. For pictures wider than 24 feet, high-amperage condenser type arcs are required.

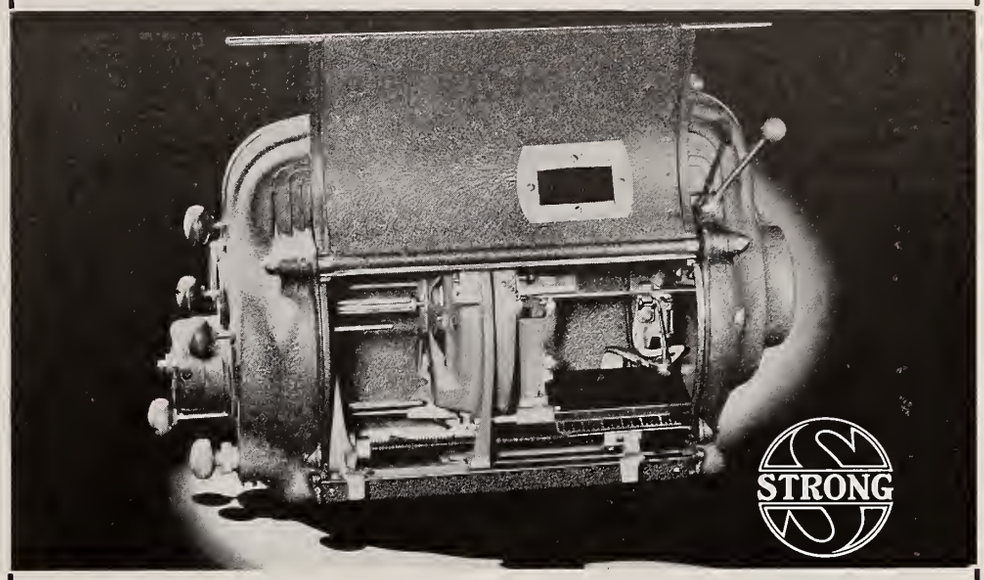
The extreme importance of the projector mechanism can hardly be overemphasized. A frame area about ½-inch square is projected to a screen area of perhaps 350 square feet. Since there are 576 half-inch squares in one square foot, the magnification is equal to 576 times 350, or about 200,000. Every imperfection or unsteadiness in the projector's operation is magnified 200,000 times for presentation to the audience. The requisite steadiness of performance must be maintained under the strain of intermittent mechanical action lasting many hours each day through the many years that constitute the working life of a projector.

The changeover device requires a good type of electrical mechanism. The projectionist cannot deliver a smooth presentation with home-made gadgets. Everything in the projection room is now timed so precisely that the slightest disruption or hindrance makes itself evident.

Choice of several excellent sound systems is available today. The vital parts of the sound equipment should be installed in the projection room proper, as near to the projectors as is practicable without cutting down needed working space. This is desirable for convenience in manipulation and control. The monitor, sound changeover, volume controls and amplifier should be so located.



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F. H. Richardson's COMMENT

Recalling the Old Days Reveals Our Progress

At this time, in a year in which the Society of Motion Picture Engineers is celebrating its Silver anniversary, it is with deep pleasure that I can survey the progress made in projection. Considering the extremely crude equipment with which we had to work and produce results in the early days, we have now reached undreamed of heights of perfection — and still we go on, improving the improvements.



F. H. R.

Well I remember the conditions of a quarter of a century ago. Around about that time we felt we had progressed to a point where few things were left to do except to educate our "operators," and many felt this was not worth the effort involved since they were certain that any one who could turn on a switch was perfectly capable of working in a "booth." Even so, we had advanced a long, long way from those beginnings when film was run through a crude machine and was allowed to fall upon the floor or run off into a gunny-sack, then painstakingly rewound by hand; and when screens were bed sheets purloined from the good wife, or strips of canvas sewn together and whitewashed, and tacked to the most convenient wall.

Twenty-five years ago we had gone a long way from that; we had started to "go modern." Many theatres actually had two projectors, and the well remembered slide of "One minute, please," projected while changing reels, already pretty much a thing of the past.

As late as 1916 some remote sections were still getting light from ocohydrogen (lime light), which was produced for one, by the Enterprise Optical Company, now Motiograph, Inc. This lime light was generated by combining hydrogen and oxygen, then blowing the combination against a stick of lime. First a tank of hydrogen was turned on, giving a small gas flame and then gradually the oxygen was turned on, the two combining and producing intense heat that rendered the stick of lime incandescent. One can well imagine the relief of "operators" as this inefficient and somewhat dangerous procedure was done away with and the use of the straight vertical carbon arc, which burned (roughly) 45 amperes, came into use.

Even with this new and then wonderful improvement, the light procured was exceedingly poor and tended to fluctuate and flare into sudden bursts of color. It is estimated by some of the old-timers that the maximum intensity of light on the screen may have been 5 foot-candles, but of course in those days no one bothered to measure it, partly because they knew of nothing they could do about it.

And the projectors, though considered marvels of their day, were crude in the extreme when viewed from the high standards of today. There were the Powers 5 and 6, with open heads, and the early Simplex with closed heads. Another make was the Motiograph of which company, incidentally, Mr. Roebuck of Sears & Roebuck, was President. This projector boasted of two shutters inside the mechanism, revolving in opposite directions.

The arc power for these ancient machines was usually through an a.c. transformer known as an "economizer." The few theatres having d.c. used it through rheostats, and a very few had advanced far enough to put in a brand new Wagner rotary converter.

Shortly before this many theatres had

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no such thing as a "booth" or "coop," which were two of the favorite names for what we call projection rooms; however, a fire in the Iriquoi theatre, Chicago stage house, in which hundreds of lives were lost, made the industry extremely fire conscious and fireproof walls began to appear around all projection equipment. The term "booth" or "coop" was quite appropriate for these rooms, since they were no more than the names imply.

Few of these coops had any such thing as a "booth shutter," but some of the "operators" took enough interest in their work to evolve crude shutters of sheet asbestos which ran in home-made slides and were held in place with a piece of string.

The "operators" were gradually learning that they must pull together if they ever wished to have their craft recognized, and were forming unions. It is interesting to note that although Local 306, New York City, was chartered in 1913 and was having hard sledding, many "operators" elsewhere were still members of "auxiliaries" of regular theatrical unions.

Many were the problems to contend with in those old days, but the greatest drawback of them all was the complete lack of standardization of anything pertaining to the motion picture theatre. It was essential that something be done and quickly, and to this end a small group of men, all deeply interested, not only in their own particular job, but the motion picture industry as a whole, banded together and after much discussion the Society of Motion Picture Engineers was founded. From that time on, projection methods and standards steadily advanced, to an important degree through the stimulus and leadership of the SMPE.

Projectionists Keep Kicking About Those Cue Marks

THERE ARE so many letters coming in concerning proper cue marks that it seems there soon should be nothing but perfection along this line; however, in spite of the many objections to the "operator" who figures anything he can get away with is good enough, there are still hundreds of men who pay no attention and go on their merry way, slashing, cutting and marking film so *they* can easily tell what is what, but heaven help the next man who handles it—not to mention the audience. From Herschel Yantis, projectionist down in Stanford, Kentucky, comes this letter on the matter:

"I am what you fellows up north probably call a 'hick', for this town is small, having a population of only 1,600. There are advantages to a place like this, however, for every one knows what the other fellow does and it tends to make one mind his p's and q's, both in his work and in his private life.

"My projection room is small, being only 12x8x9 feet. In this small space we have Century Model C heads with Cen



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BY itself, only a handful of sand—fine, pure, white crystals of quartz from a Pennsylvania hillside. But, blended with boron, sodium, barium, lead, phosphorus and other elements—fused and fined at white heat—cooled, sorted, annealed and selected—it becomes optical glass, one of the basic indispensable materials of national defense—and of modern civilization.

Thirty years ago America was wholly dependent on Europe for a supply of glass for optical instruments. But before the first World War had cut off that source, Bausch & Lomb scientists, at Rochester, New York, were at work on the development of a glass-making technique. By 1918, glass to fill the vital needs of optical manufacturing in the United States was pouring from the B&L glass plant.

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tury magazines, R. C. A. sound, and Strong "Utility High" lamps running 42 amperes. Our rewinds are both hand and automatic. We have running hot and cold water. Any of you are welcome to come in at any time and try to find anything out of place or anything even slightly soiled.

"I have very often been asked by one of the audience, 'What are those white circles appearing on the screen every now and then?' Never yet has anyone asked concerning the black dots which appear. I may be a hick, but I do try to do things right and I have no use for a man who, for his own convenience, takes a pencil and puts a large 'X' at the changeover cues, running it from one corner of the frame to the other. I have been projecting pictures here for six years and I have made many mistakes, but I have yet to blame my mistake on the cue marks. They are there for us to see, so why not look for them? If we can't see them, let's try wearing glasses—and if that doesn't work it is time to give another a chance.

"As for scratched film itself, it can be avoided if one will take a clean rag and pull it between the rollers in the magazine, clean the film gate and aperture plate between each reel, take the magazine off once a week and take the rollers out and clean them. Some, of course, will say they don't get paid for such work and it takes a lot of time. That is true, but let us consider the projectionist who is to run the print after we are through with it.

"Yes, I am a 'Hick operator' and I still have a lot to learn, but if such magazines as the BETTER THEATRES give us information as they have in the past, and if you continue to keep writing such books as the Bluebook of Projection, I hope in time I will have all the answers. If I don't it will not be because I don't try, and if the time ever comes when I lose interest in trying to learn and in doing my best, I will step out in favor of some other man who is better than I."



A toast to "Better Projection": A bit of lifting-of-the-glass that followed the presentation to F. H. Richardson, June 4th, of a scroll (reproduced elsewhere in this issue) by a committee representing the Society of Motion Picture Engineers. That's "Pop" at the left, of course; the other "jolly good fellows" are the committee—Paul Larsen of the Baird Television Corporation; Sylvan Harris, editor of the SMPE Journal; Herbert Griffin, vice president of the International Projector Corporation; and Donald Hyndman of the Eastman Kodak Company. All this took place at the home of F. H. and Friend Daughter Nellie in Scarsdale, N. Y.—G. S.

Atta, boy! is my hearty comment on this expression. Brother Yantis sent a photograph of his projection room, but it is not quite clear enough to reproduce.

AND ONE FROM A SUPERVISOR

Yet another letter has just arrived on this matter of film mutilation. It comes from Frank R. McLean, supervisor of projection for Sparta Theatres, Inc., Coulterville, Ill., who writes:

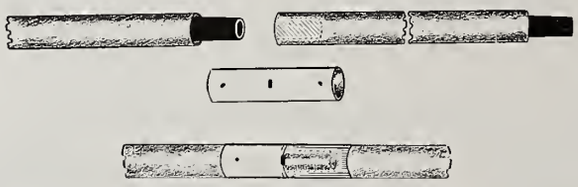
"After reading much argument pro and con in BETTER THEATRES on the matter of cue-marking, I feel the urge to speak.

"I agree with you entirely in the attitude you take. Any unnecessary marking of the film should be avoided, but when absolutely necessary to provide a cue, it should be made properly. One projectionist (not quoted in your column) recommends a grease pencil mark 'as big as the picture itself' and assures us that it should be visible to anybody. Boy, and how! My objection to the grease pencil is that marks made with it are smeared along the film during rewinding and projection, and are difficult to see on dark scenes and practically invisible on colored film. Punching holes is inexcusable.

"What is wrong with the S. R. P. cue? Absolutely nothing! I have never found a single instance where the S. R. P. cue was inadequate, *if it exists at all*. A certain manufacturer of a cue-marking device states that S. R. P. cues are unreliable because they are not standard as to shape or position and says that this is proved by the fact that projectionists (?) still place their own marks on the film. Nuts! There are definite standards established for size, shape, position, etc., of these marks, and there is no reason why they are not entirely adequate. And since when do the actions of 'machine operators' offer conclusive proof of anything? I have known such operators to scratch cues where the original mark was a solid black dot on a clear background!

"If all exchanges will only see that every

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print is properly cued, and then bill the theatre for damage if it is mutilated or removed, I believe the practice will be done away with. Of course any damaged film should be replaced, the charge to the theatre being sufficient to cover the replacement.

"If it should be necessary to mark a cue on the film, it should be made to conform in every way with the standard cue. Personally, I never mark more than one frame. I use a template in combination with my splicer (which I made myself). Accurately positioned register pins and guides for cutting and scraping make it possible to produce accurate splices and properly positioned cue marks.

"I believe the reasons why the S. R. P. cues may be considered by some inadequate, are, first, plain carelessness on the part of the 'operator' who reads detective stories while the end of the film runs through the machine and then wonders why they don't make cues plain enough to see without watching the screen; second, the screen illumination is so low (especially in corners where the cue appears) that it may be difficult to see a mark that would be quite visible if a decent level of screen illumination were maintained. General inefficiency of light source and optical train is a common cause, but just as often the trouble lies with indifferent adjustment of the lamp. In any event, the fault is definitely not with the S. R. P. cue.

"Some kind of reel end alarm should be considered indispensable. With a device of this kind properly timed, there should be little trouble with eye strain caused by watching too long for the cue.

"Ends of single reel subjects are often broken and spliced so many times that the standard cues have been cut out. When projectionists get up enough ambition to stop projecting such prints from the 1,000-foot reels on which they are shipped, this condition will be at least partly corrected. With tension on the upper magazine spindle properly adjusted for the 2,000-foot reel, a terrific strain is placed on the last 100 feet or so of a print mounted on a reel with a 2-inch hub.

"Not all the men I work with agree with me in these matters, of course, but wherever I have the authority I enforce the use of proper projection practice for I know from a good many years experience that *Better Projection does pay.*"

An instructive discussion, Brother McLean—and justifiably indignant. In general, my own observations agree with yours. There is nothing wrong with the S. R. P. that conscientious, systematic projection practice can't cure.

A Hearing Aid Hookup Using the Sound System

GILBERT LAPOINT of the Strand theatre at Westboro, Mass., has devised his own hookup for hearing aids. He describes it as follows:

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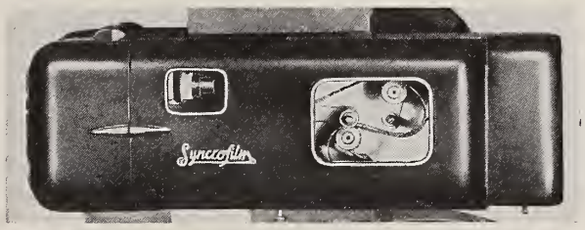
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In the Next Issue—John J. Sefing on Arc Supply Wiring

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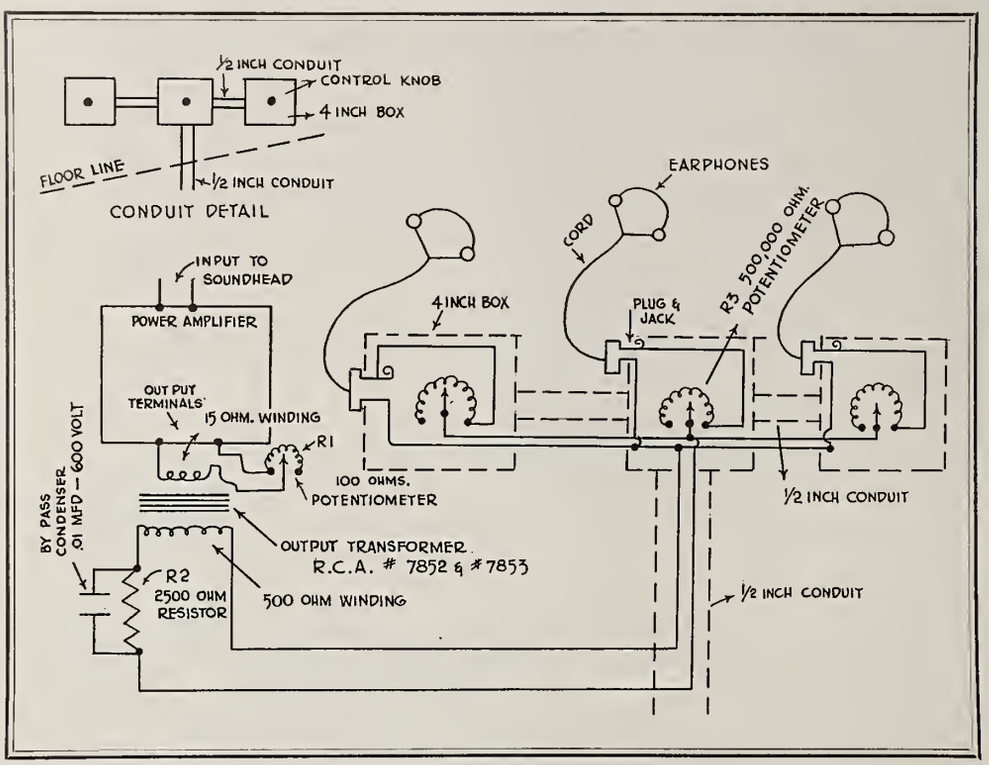
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earphone outfit that we are using on an RCA sound system at the Strand theatre. An RCA universal output transformer couples the low impedance output of power amplifier to the earphones. *R*-1 is designed to prevent unbalancing of the amplifier speaker line and at the same time



to reduce the overall volume to earphones to the minimum requirements of the three earphone stations.

"*R*-2 is a limiting resistor designed to prevent loss of sound or distortion in the event of a short-circuit in the earphone cords or feeder line.

"*R*-3 is an individual volume control at each earphone station whereby each hard-of-hearing patron can regulate volume to suit his own requirements. Earphones are plugged into a midget jack with a standard plug.

"Type S. J. hard-service rubber-covered cord or armored cable can be used for the transmission line. An interesting thing about the transformer is that the secondary, or 15-ohm side, is used as the primary to the 15-ohm amplifier speaker output line.

"The earphones are of the type used on regular radio work and may vary in impedance from 1,500 to 3,000 ohms. The earphone boxes are standard 4-inch square boxes used in electrical wiring. The cover can be of insulating material, such as wood or Bakelite, through which the potentiometer shaft projects. The jack is installed through a knockout hole on the side of the box and insulated therefrom. As many as twelve seats, or earphone stations, can be used with this outfit.

"The volume controls are of 500,000 ohms resistance with or without a tapered resistance wire.

"A line can be run into the projection room for the boys to detect ground noise or troubles that cannot be heard from the monitor horn. Believe it or not, you can hear them breathe with this outfit.

"Earphone stations in my case are mounted on the side wall halfway down the auditorium."

Technically, Brother LaPoint's scheme seems entirely workable. Whether it would be as efficient for a much larger number of seats as he says it is for three, I cannot say. It is an interesting method, however, of providing hearing aids in a small theatre —and hearing aids should be a standard service in motion picture theatres.

An Opinion on Control Tracks and Added Volume

AN INTERESTING letter has come from Jack Prater, Palouse, Wash., projectionist and exhibitor. Says Jack, referring to the recent editorial on improving sound with present equipment:

"I see you are up and at 'em regarding the new developments in sound reproduction. I believe you have expressed some very just criticism. 'Fantasia' is of course a marvelous piece of work, but regular productions would not be nearly so spectacular if they were recorded and reproduced on similar equipment.

"As to the need for special control track equipment solely to expand the volume range, why should theatres as a whole become enthusiastic when the present recorded volume range is already too great for the small theatre, and is plenty for the medium-sized houses. For the last few years it has been necessary for us to reduce the volume of loud parts of features to keep from driving patrons from the theatre. We have plenty of amplifier and speaker capacity to handle high volume at good quality, but the point can be reached where no matter how *good* the sound is, it can be too darned *loud!* Patrons can be convinced that an explosion has gone off, or that a building has caved in, or that an earthquake is happening, on the screen without actually being knocked out of their seats.

"A fact which is usually given too little consideration is that in theatre practice whispers and ordinary dialogue are reproduced with sufficient volume to be heard easily at distances of 150 feet or more. With the weak sounds thus boosted in volume, the recording need not have anywhere near the full natural volume range to be able to deliver loud sounds at volume equal to their original.

"We have already run a few features having control tracks, and although we have only standard equipment, I made particular note of the fact that in most of the places where the control track changed to increase the volume, it was necessary for us to reduce the volume. The only way we could use such a control track would be in reverse. From this it is obvious that control tracks used *solely* to expand the volume range have a place in only the very large theatres, of which there are relatively few."

Varying Effects of The Business Boom

FROM OUR old friend H. I. Phillips, secretary of Local 414, IATSE & MPMO, comes a newsy letter which says:

"It has been about eleven years since you visited us down here, but we all hope we treated you nice enough so you have not forgotten us during the interim. Wichita has just about doubled in size since you were down this way, due to airplane building, and I doubt if you would find anything familiar. Four new 'Rhubarb' theatres were built last year, and three more are scheduled for this year. This, of course, means more work for the boys, but we are unable to get the downtown scale, and that does not tend to make us too happy. However, we might as well get used to it because the downtown theatre is a thing of the past, I am afraid.

"Our good friend and president, Alden Fidler, died about 18 months ago and we all feel our loss more each meeting. He was a grand fellow and well liked by all the members."

The only "squawk" Brother Phillips voiced was one about the double feature, which is used but quite heartily disliked, and Phillips ends up with a fervent hope, which I second, that something will soon be done about it.

Last week Projectionist Harry Brewer, member of Local 199, dropped in to say hello. To show the difference in effect of business on various locations, Mr. Brewer says as soon as business picked up in Detroit the show business dropped off so much that many projectionists had to be laid off. He lays this to the fact that when men are *not* working they still have

a few nickles and dimes and can be found either in a motion picture theatre or pool room, but when they start working they are tired out at night, go home and to bed, and the theatre gets 'em only week ends. May be something to it at that!

Constructive Unionism In the Projection Field

MANY LETTERS have come in during the past months with words of encouragement and best wishes. When the one quoted below arrived from Local 224, Washington, D. C., I felt like "Little Annie Roonie" of comic strip fame; it made me "glad all over." Perhaps I may be permitted to let you read it without seeming too immodest. Here it is:

"Dear Mr. Richardson: This organization learned only recently of your illness and it immediately became the desire of each member to have you know of his sincere wish for your speedy recovery.

"Our membership has virtually grown up, as projectionists, under your tutelage and it is with this thought that I have been asked to tell you of our school.

"It consists of three parts: First, Richardson's Bluebook of Projection for our classes; second, complete modern equipment in our Union Hall that has enabled us to simulate projection room conditions; and third, a very able and industrious committee of instructors chosen from our ranks.

"We have always been aware of your feelings toward such a movement as this and we are deeply grateful for your inspiration. We acknowledge also, the very necessary material aid rendered us by two of your very close friends, Mr. Herbert Griffin and Mr. P. A. McGuire of International Projector Corporation.

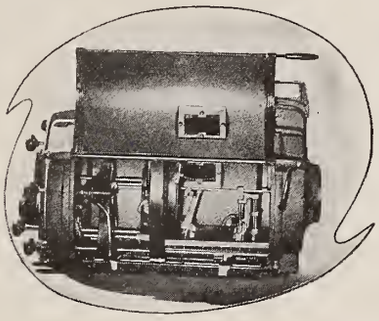
"Let me express the confidence of our entire membership that there will be many more Bluebooks and that you will soon return to that work which has made you truly, 'the philosopher, friend and guide of projectionists.' "

Letters of this nature make me feel that possibly I have helped a bit in the years past and gone as well as in the present. I am proud to be connected in any way with such a fine body of men. I have advocated for years, the procedure which Local Union 224 is now following. It is my firm belief that practical experience is not enough to make a first-class man in any field. One must study; and how much easier this is to do when the study is supervised instead of being hit-and-miss? My highest compliments to this local. It is moved by the genuine spirit of responsible, constructive unionism. In the hands of men like those of Local 224, unions demonstrate to all honest minds the value of such organizations to business and to society.

Communications for F. H. Richardson will reach him if addressed to him either at BETTER THEATRES, Rockefeller Center, New York . . . *or* 3 Tudor Lane, Scarsdale, N. Y.

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ROCKEFELLER CENTER, NEW YORK

CATALOG BUREAU

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ADVERTISING
101—Advertising projectors
102—Cutout devices
103—Display frames
104—Flashers
105—Lamps, incand. reflector
106—Lamps, incand. flood
107—Letters, changeable
108—Marquees
109—Reflectors, roundel type
110—Signs, theatre name
111—Neon transformers

AIR SUPPLY
201—Air Cleaners, electrical
202—Air washers
203—Blowers & fans
204—Coils (heat transfer)
205—Compressors
206—Control equipment
207—Cooling towers
208—Diffusers
209—Filters
210—Furnaces & boilers
211—Grilles, ornamental
212—Heaters, gas unit
213—Humidifiers
214—Insulation
215—Motors
216—Oil burners
217—Ozone generators
218—Radiators
219—Stokers
220—Temperature indicators
221—Well water pumps

ARCHIT'RE & DECORATION
301—Decorating service
302—Drapes
303—Fabric, wall
304—Fibre boards & tiles
305—Glass blocks & tiles
306—Glass murals
307—Leatherette for walls
308—Luminescent paints
309—Mirrors
310—Paint, lacquers, etc.
311—Porcelain enamel
312—Roofing
313—Terrazzo
314—Wood veneer

GENERAL MAINTENANCE
401—Brooms & brushes
402—Carpet shampoo
403—Cleaning compounds
404—Detergents
405—Disinfectants
406—Gum remover
407—Ladders, safety
408—Perfumes
409—Polishes
410—Sand urns
411—Snow melting crystals
412—Soap, liquid
413—Vacuum cleaners

FLOOR COVERINGS
501—Asphalt tile
502—Carpeting
503—Carpet, fluorescent
504—Carpet lining
505—Concrete paint
506—Linoleum
507—Mats, rubber

LIGHTING
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602—Cove strips & reflectors
603—Dimmers
604—Downlighting equipment
605—Fluorescent lamps
606—Lumiline lamps
607—Luminaires
(See also Advertising, Stage)

LOUNGE FURNISHINGS
701—Ash trays
702—Chairs, sofas, tables
703—Cosmetic tables, chairs
704—Mirrors
705—Statuary

OFFICE
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802—Communicating systems

PROJECTION
901—Acoustic materials
902—Acoustic service
903—Amplifiers
904—Amplifier tubes
905—Cabinets, accessory
906—Cabinets, carbon
907—Cabinets, film
908—Changeovers
909—Condenser lenses
910—Effect projectors
911—Exciter lamps
912—Fire extinguishers
913—Fire shutters
914—Hearing aids
915—Lamps, projection arc
916—Microphones
917—Mirror guards
918—Motor-generators
919—Photoelectric cells
920—Projectors, standard
921—Projectors, 16-mm.
922—Projector parts
923—Projection, rear
924—Public address systems
925—Rectifiers
926—Reel end alarms
927—Reels
928—Reflectors (arc)
929—Renovators, film
930—Rewinders
931—Rheostats
932—Safety devices, projector
933—Screens
934—Speakers & horns
935—Splicers
936—Soundheads
937—Stereopticons
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939—Voltages regulators
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SEATING
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1002—Chairs
1003—Chair covers
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1005—Expansion bolts
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SERVICE & TRAFFIC
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1103—Drinking fountains
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1202—Curtain controls
1203—Curtain tracks
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1205—Rigging & hardware
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TICKET SALES
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1304—Speaking tubes
1305—Tickets
1306—Ticket choppers
1307—Ticket holders
1308—Ticket registers

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1403—Paper towels
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VENDING
1501—Beverage Dispensers
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1503—Candy machines
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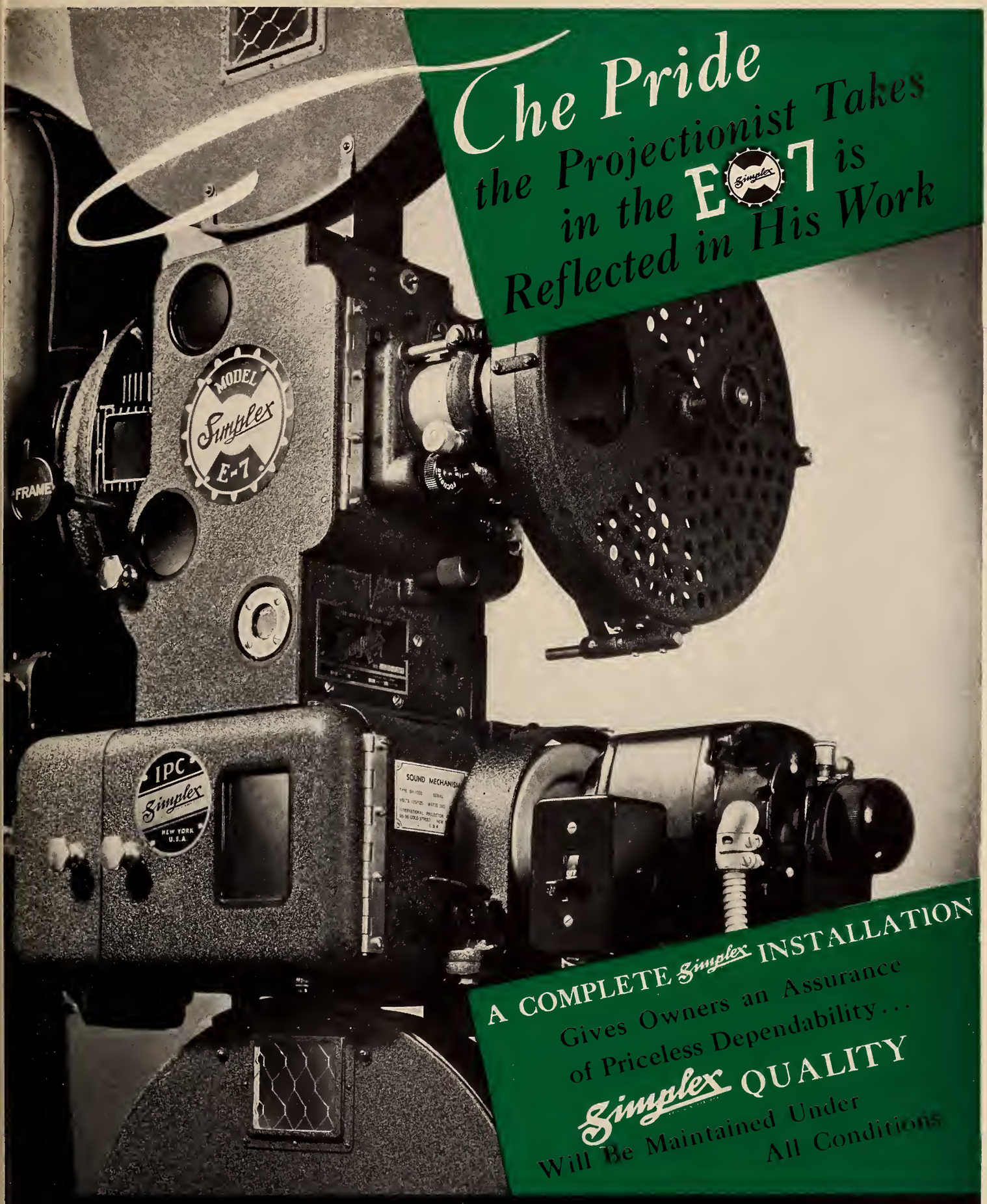
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REVIEWS:
Kiss the Boys Good-bye
Blossoms in the Dust
They Met in Bombay
Bachelor Daddy
Puddin' Head
Kansas Cyclone
The Medico of Painted Springs
I Was a Prisoner on Devil's Island
Once a Crook
Two in a Taxi
Sweetheart of the Campus
For Beauty's Sake
The Gang's All Here
Murder by Invitation

THIS WEEK—
PRODUCT DIGEST
NEXT WEEK—
RELEASE CHART

Hollywood Views New Order as a Home Office Worry

331 Productions Announced To date—A Guide to Buying

Studio Unions Hand Industry a New Bill for 3 Millions

70% of Theatre Arbitration Complaints Hit Clearance

MGM's Decree Showings and Policies

—in

Better Theatres

SEATING THE AUDITORIUM

VOL. 143, NO. 13 In Two Sections—Section One JUNE 28, 1941

Entered as second-class matter, January 17, 1931 at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1790 Sixth Avenue, Rockefeller Center, New York. Subscription prices $5.00 a year in the Americas $10.00 a year Foreign. Single copy, 25 cents. *All contents copyright 1941 by Quigley Publishing Company.*

THE ANNIVERSARY OF A MEMORABLE EVENT



(COPY OF AN ADVERTISEMENT WHICH APPEARED THIS WEEK IN NEW YORK NEWSPAPERS FOR M-G-M's "BLOSSOMS IN THE DUST.")

A YEAR AGO, Radio City Music Hall presented a picture which received instantaneous and unanimous acclaim from critics and public alike. It was "Pride and Prejudice" and ran for four weeks. Its leading player was lovely Greer Garson. It was produced by the Metro-Goldwyn-Mayer studios.

On Thursday, Radio City Music Hall will celebrate the anniversary of "Pride and Prejudice" by a most unusual event, the *World Premiere* of an equally outstanding motion picture.

Fittingly the film chosen to signalize this occasion is M-G-M's magnificent Technicolor production BLOSSOMS IN THE DUST. Miss Garson again heads a cast of distinguished players, which also includes Walter Pidgeon, whose performance in "Man Hunt" is receiving high critical praise. Supporting roles are portrayed by such favorites as Felix Bressart, remembered by Music Hall audiences for his part in "Ninotchka", Marsha Hunt, Fay Holden and others of equally high caliber.

But beyond the excellence of its cast, BLOSSOMS IN THE DUST rises to rare heights of screen entertainment by virtue of its deeply moving and inspiring story that has in it the simple, human truthfulness of which great drama is made . . . by its brilliant scenic effects, magically reproduced in beautiful Technicolor . . . and by the sympathetic direction of Mervyn LeRoy.

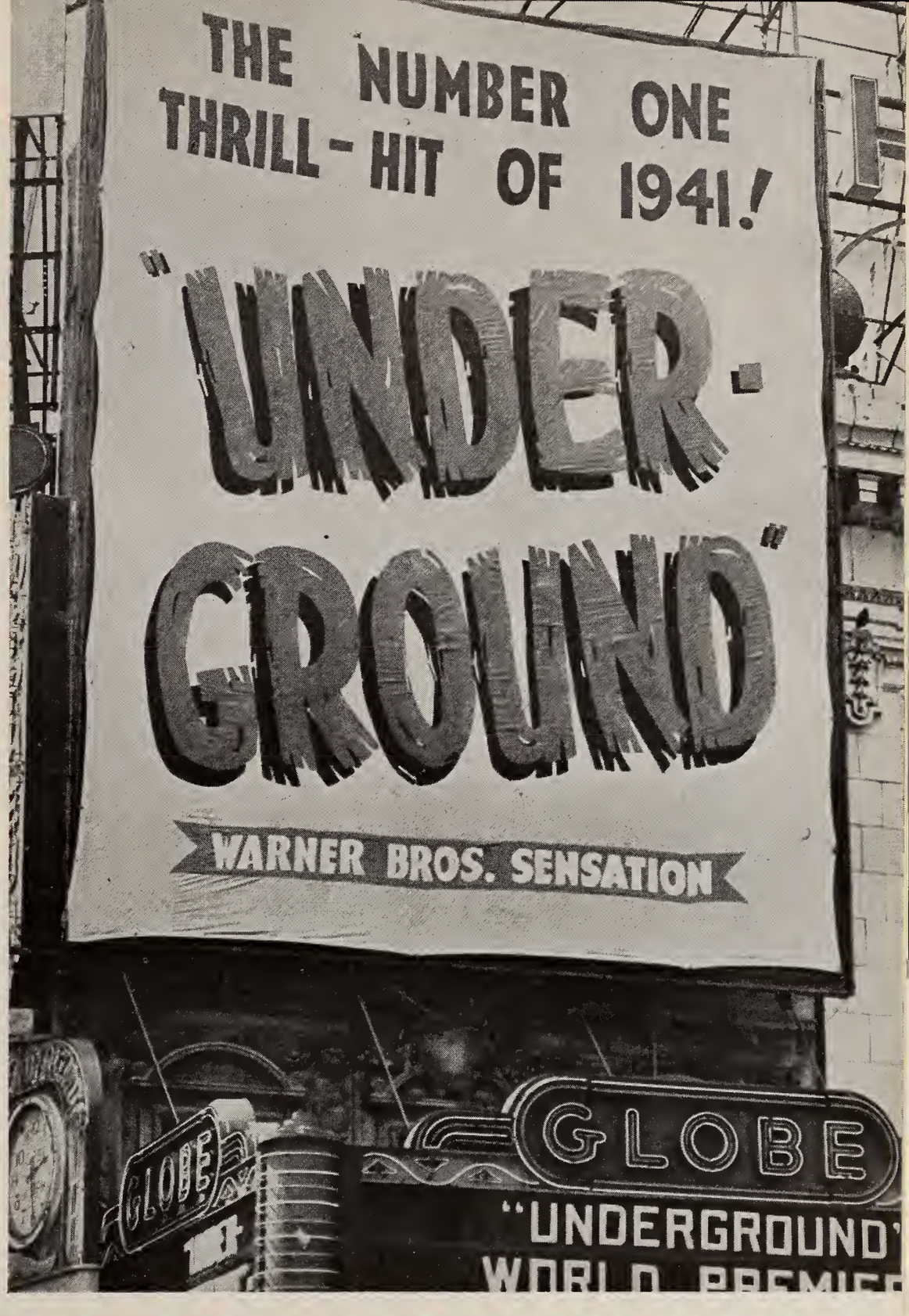
We of Radio City Music Hall are indeed happy that we have been able to prevail upon Metro-Goldwyn-Mayer to permit us to play BLOSSOMS IN THE DUST at this time, many weeks before its national release date, so that we might thus fittingly and auspiciously open our Summer Season.

TURN TO:
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THIS WEEK OVER B'WAY!

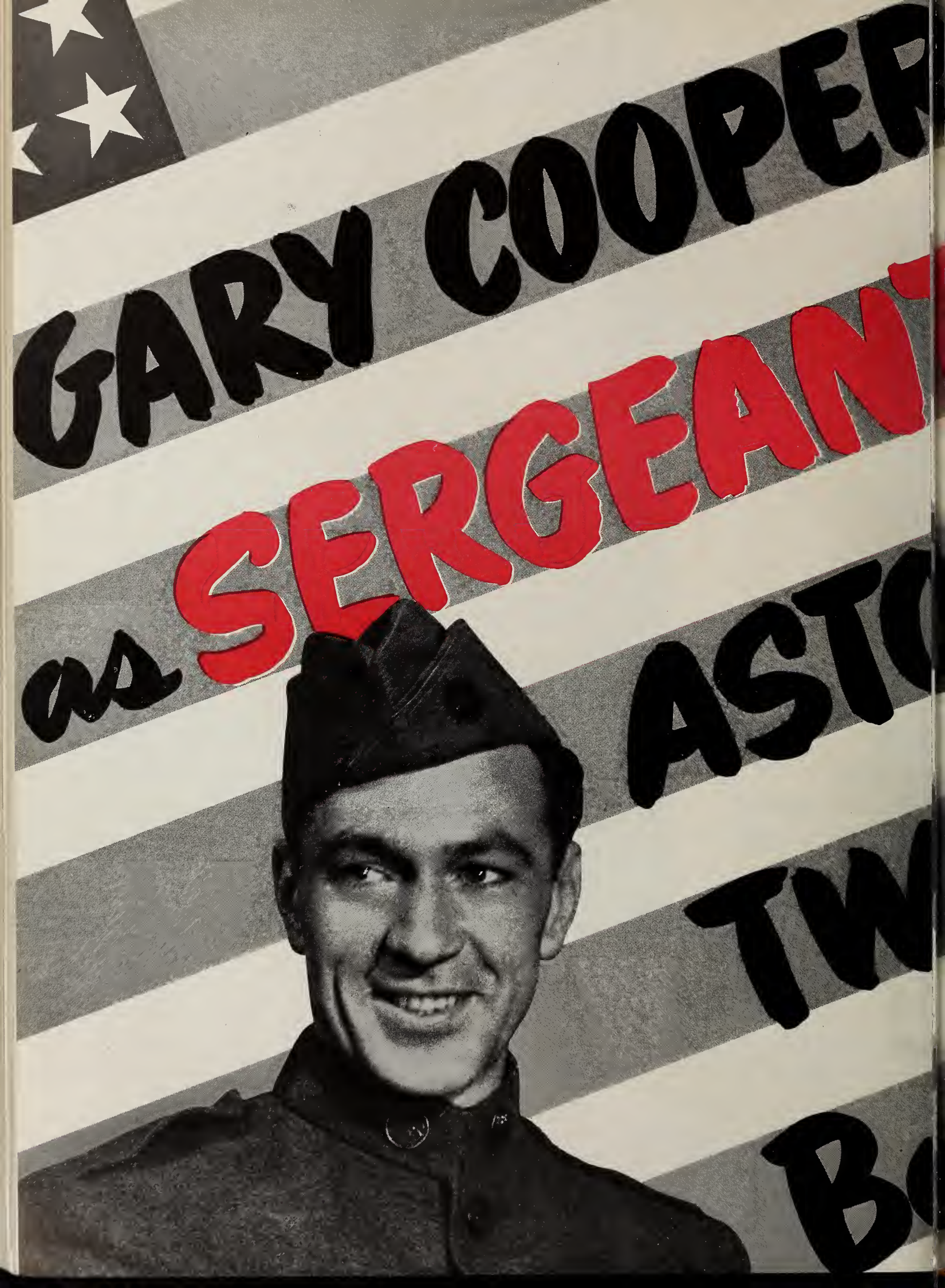
BIGGER and BIGGER!

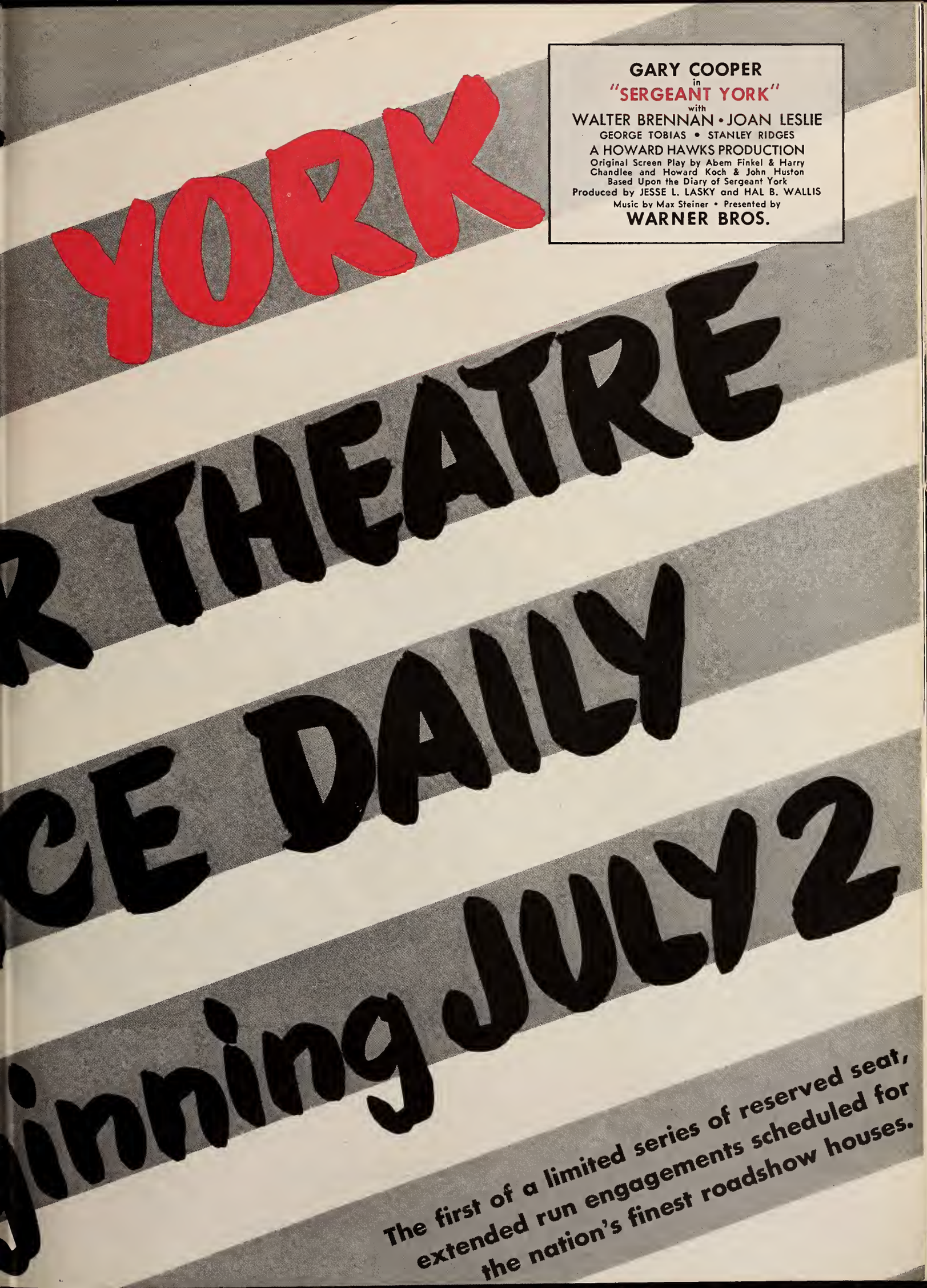
Second day's gross bigger than opening day! Monday's bigger than Sunday's! Man, how it's building!



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KAAREN VERNE • MONA MARIS
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Screen Play by Charles Grayson
Story by Edwin Justus Mayer and
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AST
TW
B


YORK
GARY COOPER
in
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with
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GEORGE TOBIAS • STANLEY RIDGES
A HOWARD HAWKS PRODUCTION
Original Screen Play by Abem Finkel & Harry Chandlee and Howard Koch & John Huston
Based Upon the Diary of Sergeant York
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Music by Max Steiner • Presented by
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WOW-DERFUL TUNEFILM! —L. A. Herald-Express

A HIT MUSICAL! —Hollywood Reporter

RIGHT UP AMONG THE BEST! —Los Angeles Times

A MUSICAL HONEY! A SURE-FIRE HIT! —L. A. Exami

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 143, No. 13 June 28, 1941

MONOTONOUSLY COLOSSAL

BUDDINGS of experiment in re-packaging the motion picture appear. The routines of program concept denoted by the terms, "feature" and "short", so long controlling all alike—Production, Distribution, and Exhibition—are apparently on the verge of being recognized as without meaning to the consumers of screen entertainment.

This, you gentlemen of the cinema, is the inkling promise of evolution which may, perhaps, as evolutions in our show world so often do, arrive looking very much like revolution.

Specifically, and so far none too well noted, these preoccupied and perplexed days, the hint of a new order in product arises in two recent announcements, both from able showmen. Mr. Hal Roach is engaged in the making of "shorter features", something in, say, about four reels, rather candidly addressed at the second position on the double bill. Second, about a week ago Mr. David Oliver Selznick, in a probable trial balloon approach, gave announcement to a project to make "something new" in entertainment—"a series of short stories told within the framework of a single feature picture, with a running time of about two hours".

Here we have two competent producers, both abundantly, and certainly most divergently, of experience, and with many successes behind them, long and short. The careers of both of them, in their separate ways, have in more recent years been such as to give them interludes available for reflection. It has been not conference but coincidence which has brought them into somewhat parallel lines of diagnosis.

Probably neither would admit it, directly, but it is apparent that Mr. Roach, of fame for his "Lonesome Luke" and "Our Gang", got the notion that shorts were too short, and that Mr. Selznick, builder of "Gone With the Wind", has now decided that longs are too long. Both are adventurers, experimenters.

Some observers, including your editor, have long been of the opinion that the endeavour of the motion picture to be great has tended to undermine its importance.

IT is now nearly three decades since Mr. Adolph Zukor set about making himself a place in the lights by addressing himself directly at making the motion picture "a whole evening's entertainment". It would seem that now, what with double and triple bills, it has become not an evening but a week-end. The commercial consequences appear not to be entirely satisfactory.

The plain fact is that the motion picture, always headlong, pursues every line of development to the *reductio ad absurdum*, which is merely a Latin cliche for running anything into the ground. Every departure of production and distribution and exhibition which has been greeted with marked success has immediately been made a commonplace, and worn threadbare.

That is because merchandising always runs in grooves.

The established practises of the motion picture are all really trade practises; quite as much trade practises in the creative departments of Hollywood as the sales offices of Times Square and Rockefeller Center.

Let us say, again, as must so often be set down: this is not a peculiarity of the motion picture industry. It is just a habit of industry, because the controlling forces, or inertias, are common to humanity. That does not excuse or dismiss the obligations of leadership or the necessity for genuinely creative contribution—especially in this business of showmanship purveying to the multitudes. Maybe one of the difficulties is that a little leadership has been too leading.

Manyfold more intensities of attention have been given to the business of cashing the status quo than have been given to the making of product to meet the markets of the morrow.

"Selling handles" have been made destructively important. It was selling expediency, not art, that took Mr. Charles Chaplin out of the two-reel product, in which he could deliver his genius, into "feature length". That was repeated again in the case of Mr. Harold Lloyd. When these capable persons appeared in their proper media, they got the public; but, with buying and selling mechanisms, being what they were, it seemed expedient at the time to wrap up longer packages to get the money—which they did—for a while. Relatively, both of these performers are today unknown.

THAT process has been going on and on. Mr. Walt Disney, starting in all humility with "Steamboat Willie", gave us Mickey Mouse in short takes. The results were vastly more important than the stupendous "Fantasia", which in its ultra-magnificence is rather too colossal to be a sequel in production to "Snow White and the Seven Dwarfs", which was as special and peculiar, as shows now and then can be, as Mr. Selznick's "Gone With the Wind".

For a long time now the motion picture has been monotonously colossal.

The process of making big ones out of the little is general. We have tons of books that ought to have been magazine articles. We have low priced automobiles that ought to be four feet shorter. We have double ice cream cones, giant ginger ales and super hot dogs, none improved. Nothing remains "as was" except the Grand Canyon and Niagara Falls.

Many devices of entertainment and impingement on the senses and emotions gain by their compression and brevity. The perfect novel is one evening's reading; the short story, all but lost to the world, is really short; the demi-tasse is not for a pot of coffee. The cocktail is not a continuing drink—and if it is used that way the party gets cock-eyed.

IT all—if it must be said again—relates to the matter of emotional intensities for the customer. He knows nothing really about features and shorts, about A, B and C pictures, except as he is dosed by a fan press. He goes to the theatre and pays his quarter for a show. He does not read the screen

[*Continued on following page*]

This Week in the News

'A Nail in the Coffin . . .'

BLASTING the motion picture arbitration system provided by the consent decree, Allied States Association from its home office in Washington, on Tuesday, scored the first decision of the Appeals Board, reported June 14th in MOTION PICTURE HERALD.

The board ruling in the Ken theatre clearance complaint at Chicago has "driven a nail in the coffin which the distributors are making for the final interment of a noble experiment," charged Allied, declaring that the Chicago ruling in effect established "clearance in all contracts in terms of weekly release."

The contention of distributors before the arbitrator and appeals board that the Ken complaint sought to better its run rather than alter clearance "was based on a technical point," Allied asserted. The decision of the three-man appeal board upholds the technical point in "language even more technical than that contained in the decree itself," Allied continued.

Allied charges that the appeals board emasculates Section VIII of the decree and in Chicago "makes it impossible to . . . fix maximum clearance without changing a run . . . which is forbidden." This, Allied says, freezes existing clearance and zoning in Chicago and will form a precedent for other areas.

Blocks-of-5 Issue

NORTHWEST Allied, at a district meeting, reaffirmed, late last week in Minneapolis, its backing for the state's anti-blocks-of-five law and voted to defend it in the courts. Minneapolis and St. Paul exhibitors present asserted they did not fear a product shortage as a result, until later in the year. Meanwhile, legal action by the majors, to test the law's constitutionality, was still awaited, as their spokesmen indicated in New York they would not sell new season product in Minnesota until the test action was made.

The predicted product shortage, New York observers said, may occur despite Northwest Allied's deprecations, because attorneys predict trial of the majors' court action will not occur before September. Northwest Allied officials have said their members would close theatres in event of a product dearth, rather than weaken.

Farmer Hays

WILL H. HAYS of Sullivan, Ind., Hollywood, Calif., and New York, N. Y., was in his Forty-fourth Street office this week again after an absence of two months of which he had spent five weeks taking a rest cure in a Chicago hospital. Next week he is scheduled to go to Hollywood, again.

Mr. Hays went from Chicago to spend a week at his home in Indiana, looking over his lands in the region. He found the Wabash county corn especially promising, and discovered that he was the owner of a total of six hundred sheep.

Robert G. Tucker of the Indianapolis *Star* went down to interview Mr. Hays and reported: ". . . . Mr. Hays frankly averred the so-called escapist fare, designed for amusement, is of tremendous worth at this time. . . ."

Sparks Deal Set

E. J. SPARKS' 40 per cent interest in the All-Florida Circuit, of approximately 100 houses, will be purchased by Paramount for $1,350,000—$500,000 to be paid at once; $85,000 annually, thereafter, for 10 years, culminating negotiations running over weeks. Paramount thus would possess a 90 per cent interest in the chain.

Frank Rogers, general manager of the circuit, is expected to become operating head for Paramount. He and Fred Kent, circuit attorney, were in New York headquarters of Paramount this week, conferring with Leonard Goldenson, executive head of Paramount's theatre interests, on final phases

Mr. Rogers, Mr. Kent, and a few others will continue to hold their 10 per cent stock interests in the Sparks circuit.

Truce for Showmanship

THE well-known community rivalries between the salt-water and sporting places of Miami and Miami Beach last week were abandoned in a truce on behalf of showmanship for a picture opening, when the Mayors of both towns combined to proclaim the premiere of "Moon Over Miami" at Wometco's Lincoln, on the Beach, and the Miami, in Miami. Built around the fact that many of the picture's backgrounds were filmed locally, the campaign, under the supervision of Sonny Shephard, tapped many sources of favorable attention, as noted in the reports set down in this week's Managers' Round Table which starts on page 73.

MONOTONOUSLY COLOSSAL

[*Continued from preceding page*]

credits. He does not know who made what, nor does he care a merry whoop in the Super-heated Hence. His magnificent capacity for being bored by having to think of any one thing for more than a few minutes set the time for a vaudeville act at fifteen minutes, the length of a reel of film at a thousand feet, the unit of time for a radio skit at a quarter of an hour, and starts him reading magazines from the back to pick up the one-paragraph items. The long pictures he likes are laden with changes of tempo and content, up and down, at a rapid pace. How do you suppose Gene Autry became a leading star without a Broadway run? He did it a-horseback going from here to there, rapidly.

Production is conducted entirely without programming attention. So is Distribution. The inevitable consequence is that there has been less and less constructive programming of the show in the theatre. The exhibitor is more concerned with buying, availabilities, zoning and protection than he is with the immediate business of putting together a show. He can hardly escape that. That is why newsreels are bought as fillers and why sports have been sold and bought by the arm load.

When the post mortem reports are all in, it will be found that the double bill, the triple bill, and the accompanying perversions of the box office with lotteries and giveaways, are to be traced to trade practises and competitive policies within the industry rather than among the retail customers.

In an ideal state the showman would select and buy and present his own idea of a show for his customers. Probably that will never be as nearly approximated as it was when the motion picture was on its way up. But it is still something to reach for.

Processes calculated to short circuit the exhibitor, to make him a landlord or a box office manager, have been dominant in the years of the industry's larger problems and travails.

△ △ △

THIS troubled week in a troubled and imperfect world has revealed two unapproachable perfections: a scarlet tanager flashing in the sun and posing against the frosty verdure of a blue spruce, and the soft gleaming of pale lilies in the dusk, a chorus in white against the green-black mystery of a woodland at evening, star dusted with fireflies.

—Terry Ramsaye

Realty Department

THE MOUNTAIN View Golf and Country Club, which is Adolph Zukor's New City, N. Y., estate, now converted into a commercial institution, is to officially and gayly open the club house July 4th. There's a dining terrace, a cocktail bar, dancing and entertainment under the supervision of Siggy Lane, "personal host," and of prior fame on programs of the Paramount Theatre in Broadway and on the Pontiac radio program.

A fortnight ago Barney Balaban, president of Paramount Pictures, purchased the Anchorage, a waterfront showplace in Brevoort Lane in Greenhaven at Rye, New York. The main house contains twenty rooms.

It is announced that Harry M. Warner, who now makes his home in the west, will convert his 20-acre Mount Vernon, N. Y., estate into a garden home development, with houses of the Williamsburg pattern.

Guild Politics

"WITH the full approval of the entire Guild, measures have been taken which, it is believed, will fully prevent any possible occurrence of similar incidents." Thus Kenneth Hallam, of RKO's home office press department, speaking Wednesday in New York as a member of the Screen Publicists Guild, described a "new order" in the Guild to prevent repetition of expressions on outside political matters through the Guild's organization publication, the *Guild News*.

For months arguments have been heard among Guild members, and protestations have been made by members over official Guild declarations attacking or criticizing certain Government or war-and-defense emergency measures—the Selective Service Act and the Lease-Lend Bill, for example.

Such extraneous activities by the Guild brought both defections in the ranks and the refusal elsewhere of home office publicity and advertising workers to enter Guild membership. Some workers at Paramount, MGM, 20th Century-Fox and elsewhere publicly challenged the political editorializations in the *Guild* journal.

It appears now that a conservative element has moved in,—on election by the Guild membership—to oversee "every line" intended for publication in the union's paper. This supervisory board consists of Earl Wingart, 20th Century-Fox; Leonard Daly, United Artists; Kenneth Hallam, RKO; Henry (Hank) Linet, Universal and Larry Lipskin, Columbia.

Meanwhile paving the way for a settlement of the long controversy over the bargaining agent to represent advertising and publicity employees in the New York offices of the major companies, the National Labor Relations Board last week ordered elections, to be held within 30 days, to determine whether the Screen Publicists Guild shall be their voice.

The elections will be held among the employees of 20th Century-Fox, Paramount, Columbia, United Artists, RKO, Universal, Warner Brothers, and Loew's, Inc., and votes will be taken from advertising copywriters, press book editors and writers, publicity and feature writers, planters and contact men, production men, salaried artists and exploitation men. The NRLB, however, rejected the guild's contention that their unit also should include free-lance writers and artists, foreign publicity men and clerical employees.

NEW ORDER under decree viewed by Hollywood as home-office worry; MGM sets first complete trade screening schedule Pages 12, 13

UNIONS hand producers another bill of $3,000,000 in demands for new contract provisions Page 14

PRODUCT promises for 1941-'42; schedules of seven distributors Pages 15, 16

SERIES films get stronger spot in studio plans for new season Page 18

CLEARANCE basis of 70 per cent of arbitration complaints Page 27

BREEN tells press RKO product will be "for entertainment only" Page 30

UNITED ARTISTS to announce program by groups during year; 20th-Fox prepares convention plans Pages 31, 32

MULTIPLE bills attacked by exhibitors; institutional selling planned Page 33

PREMIERES set for Warners' "Sergeant York", U.A.'s "Three Cockeyed Sailors", others Page 34

BRITISH exhibitors lose fight for draft exemption for industry personnel Page 52

FUEL and power shortage potentialities worry exhibitors in test Page 53

FLY tells Senate committee there is no basic dispute between FCC and broadcasters Page 58

NINE-MAN board in Hollywood rules Production Code Administration Page 61

TELEVISION starts commercial operation without feature films Page 65

RESTRICTIONS indicated for distributors, exhibitors of Axis films in U. S. Page 67

SERVICE DEPARTMENTS

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What the Picture Did for Me Page 69

PRODUCT DIGEST, the living catalogue of industry wares Page 83

Sound Improvements

METHODS of improving sound reproduction in theatres and minimizing or eliminating costly alterations for obtaining improvements, were recommended, in a report by the theatre sound standardization committee of the Academy of Motion Picture Arts and Sciences, last Saturday, in Hollywood. The recommendations were made after months of study, and are intended to keep theatres abreast of advances in sound recordings.

Among recommendations by the Academy were: Maintenance of minimum volume consistent with required seating capacity; proper auditorium proportions, auditorium width of from 50 to 70 per cent of length and auditorium ceiling of not more than 40 per cent of the length; use of non-parallel surfaces (walls); use of convex rather than concave surfaces; auditorium absorption characteristics to provide the same rate of sound decay in vertical as in horizontal direction from side to side or from back to front wall, etc., etc.

(*The Research Council acoustic recommendations were presented and analyzed in the March issue of Better Theatres.*)

"Speechway"

ONE OF the nation's greatest users of the long distance telephone, the motion picture industry, will greet news from Washington this week that the Federal Communications Commission approved a joint application made by the American Telephone and Telegraph Company, the Pacific Telephone and Telegraph Company and the Bell Telephone Company of Nevada, for authority to install twin cables between Salt Lake City and Sacramento. The FCC moved speedily so that the transcontinental cable might be completed at the earliest possible date, to meet national defense needs and mounting business requirements.

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THIS WEEK IN PICTURES





PUBLICITY AND ADVERTISING. Jean Parker writes her autograph on the wall in the office of Clarence Wasserman, manager of the Tulare theatre, Tulare, California, and chalks up publicity dividends for herself, for the theatre, for producer William Thomas who is making a series of aviation pictures in which she is starred, for Paramount which will release the pictures and for the U. S. Army Air Corps which invited her to Tulare to dedicate its primary training school there.

Left. Cedric Gibbons, MGM art director, and his welcomer to a Honolulu vacation are drinking Dole pineapple juice but the caption, written by N. W. Ayer & Son, Inc., cannily calls it just pineapple juice.



By Staff Photographer

CAPTAIN James Roosevelt of the United States Marine Corps and head of the now inactive Globe Productions, back this week from a round-the-world military observation tour, chats with Arthur Kelly, acting head of United Artists at that company's convention in New York. (Page 31.)



JUDGES for the second quarter of the 1941 Quigley Awards of the Managers' Round Table this week were Lew Preston of the Endicott circuit; Arthur Mayer of the Rialto theatre and Sol Schwartz, RKO division manager.

ARTHUR J. PALMER, left, newly elected executive vice-president of the International Projector Corporation. He has been executive assistant to Earle G. Hines, president of General Theatres Equipment; and vice-president of the Cine-Simplex Corporation.



By Metropolitan

CARLOS AGUAYO, center, operator of the Cobian Alcazar theatre in Caguas, Puerto Rico, and his nephew, Salvador F. Sola, are interviewed in the Round Table office by Gertrude Merriam, associate editor.



By Staff Photographer





A-MIKE VOGEL, chairman of the Managers' Round Table, listens while J. Myer Schine and Schine circuit executives explain summer exploitation plans. Looking on: John May, George Lynch and E. Douglas Leishman.



By Cosmo-Sileo

JACK KIRSCH, president of Allied Theatres of Illinois, raises a warning finger at a meeting of the unit which gave intensive attention to the problems of multiple bills and institutional advertising. The results are reported on page 33 with other news of exhibitor organizations.

JESSE L. LASKY, producer of "Sergeant York" in association with Hal B. Wallis for Warner Brothers, arrives in New York for the premiere at the Astor. See page 34.





TED SCHLANGER, above left, Warner Theatres zone chief in Philadelphia, and Mrs. Schlanger, surround Bob Hope at industry party.

ONE WEEK after its U. S. release a newsreel is handed to Maurice Silverstein, MGM manager for Straits Settlements, by Captain Blackmoor, commanding the first California to Singapore Clipper.

HOLLYWOOD VIEWS NEW DECREE ORDER AS A HOME-OFFICE WORRY

by MARTIN QUIGLEY, JR.
in Hollywood

WITH the 'new order' of consent decree operations only weeks away, Hollywood, generally, still regards the whole subject as a home-office and distribution problem. That is almost as would be expected.

Consideration of any possible changes in the operations of the studios required by the new system has been postponed until after the decree block selling has been tried for several months.

Hollywood realizes that the unseasonal rush of production at the present time is related to the blocks-of-five and trade-show provisions of the decree, but further than that, it believes, once a sufficient 'backlog' of pictures is built up, production can continue in the old pattern.

Only a few Hollywood executives and observers seem to recognize that selling pictures in small blocks, after they have been completed, instead of selling a season's supply in advance, may result in basic changes in production methods and procedure.

Some hold the opinion that it may be necessary to plan each block of pictures systematically to make the package attractive to the exhibitors. It is considered possible that Hollywood, instead of being called upon to turn out a steady flow of miscellaneous pictures which have already been sold, will be required, under decree operations, to build blocks, each containing certain types of pictures and a certain combination of high- and-low budget productions.

But, for the present, Hollywood production executives claim to have made no new plans for the new order but have adopted a policy of 'watchful waiting.' The studios will face a situation requiring changes in production methods, when, as and if it should arise.

See Delay in Data

Several months of decree selling must elapse, it is expected, before data on what the exhibitor wants—and will pay most for—can be assembled by the distribution staff, collated, and passed on to production executives.

If exhibitors are reluctant to buy blocks containing the so-called low-budget program picture, or if important exhibition interests prefer to buy films singly or several at a time, it is believed, Hollywood might be asked to produce a smaller number of better pictures. Such an eventuality would also have its effect on the practice of double billing. Any general curtailment of the number of films made would increase the product problem for theatres showing double features, it was reported.

Unless results of the decree selling demand changes, the studios of the five companies which signed the consent decree may be expected to continue making pictures in the same way as in the past. Since small block selling on a wide scale has never been tried before, there is no information available to make any other policy advisable.

Another factor is that the general opinion in Hollywood is that the blocks of five and trade show sections of the consent decree will be in effect for only one year. It is felt that the decree system is probably only temporary and should be endured with the least alteration possible in the tried procedure.

The chief effect of the consent decree on studio operations thus far has been a drive to build up a large reserve of finished pictures for trade showing in July and August. These would be available for subsequent blocks. It is felt that the more completed films on hand the better the new system can be met.

It is also recognized that, in the rush to build up a product backlog, quality cannot be sacrificed. For, if anything, pictures will have to be better than before, to have real success under the decree selling and distribution system. Poor pictures may enjoy less playing time than ever before, Hollywood believes.

Paramount, Warner Brothers and RKO appear to be in the best position so far as a backlog of finished pictures is concerned. Metro-Goldwyn-Mayer and Twentieth Century-Fox are working furiously to build up a supply of pictures. But all the companies bound by the decree will have finished, by the middle of the summer, enough pictures to comprise two or more blocks.

Production Rush Seen

The current rush of production reflects the desire to complete a large number of pictures in the shortest possible time. For example, MGM now has nine films before the cameras.

Paramount plans to have 15 pictures in the can by August 1st and 20 by September 1st. This would give that company ample material for juggling of the blocks in various areas, or for different deals in the same territory, if the distribution executives decide on such a policy. Paramount's blocks will be selected by the distribution heads and the studio sees as its function under the decree a need to get production ahead as far as possible. Outside the drive for a product backlog, Paramount plans to produce pictures as before.

MGM studio officials, according to present plans, will determine whether the 'new order' of consent decree operations requires any changes in production methods after the first three blocks-of-five have been sold and reports have been received from distribution executives. It is thought that not enough information will be available to determine future policy until the decree selling system has been operating three months.

Warners have a large supply of pictures for the new season finished and a number in production. According to plans, the company may have a dual selling policy of blocks for smaller situations and single sales for more important situations. This being the most

(Continued on opposite page)

MGM FIXES FLEXIBLE POLICY ON RENTALS

MGM, in publishing the first calendar of trade screenings (see opposite page), also announced a new rental formula and a policy of strictly localized selling, without national picture classification, under which it will distribute its new season product. Although local selling will start immediately after each picture has been shown, none will be released until September 1st, when the consent decree's mandatory changes in Big Five selling methods become effective.

William F. Rodgers, MGM sales manager, said the company would sell each picture individually as soon as it has been trade shown in the exchange area. Blocks-of-five, or other package arrangements, within the limits of the consent decree, have not entered into the company's plans as yet, he said. It is indicated that the company expects to be able to sell most pictures on an individual basis, at least for all early runs. The 1941-42 product may be grouped in blocks of three, four or five, however, for sale to subsequent run situations.

Rental terms, under MGM's consent decree selling plan, will be based on a gross receipts formula, according to Mr. Rodgers. Denying rumors that the company would sell only on a percentage basis, he said the new terms would include both percentage and flat rental plans.

The policy marks a departure from the traditional system of classifying pictures on a national designation. Henceforth, MGM rentals will be based only on the performance of pictures in the territory in which the theatre is located. The company believes that the varying scales will particularly benefit the small town first-run exhibitor.

(Continued from preceding page)

flexible system possible, it is thought, it will be the most satisfactory during the first experimental months of decree selling. The studio, under the plan, will have wide latitude while company executives are learning what's what in the new system. At present it is the opinion that the decree will have little effect on Warners' production.

Although Twentieth Century-Fox was a bit slower than some of the other companies in starting production of a number of pictures for the new season, several films are now before the cameras and the studio is working at a fast pace to build up a reserve of finished pictures for decree selling. The company has spent some time in making changes in its production set-up and arranging for more independence for producers, a plan designed to improve the quality of the pictures.

RKO Block Announced

RKO was the first company to announce its first block of five and scheduled trade shows for July 7th. The company is also reported to have a number of other pictures completed for inclusion in subsequent blocks. No changes have been made recently in production policies. Joseph I. Breen, new production head, assumed his duties at the studio this week. Mr. Breen, on Tuesday, talked to the press in Hollywood about plans and product. See page 30.

Even though several of the companies have a number of pictures already finished and stored in the vaults for the new season, or will have by the middle of the summer, there are no indications in Hollywood that any company will put on the market two or three different blocks at any one time. No studio would allow, except over a vigorous protest, what it might interpret as a dissipation of product, it was reported.

Though the studios plan to continue making pictures in the same way as before the decree was signed, studio executives, in some cases, will have indirect control of the composition of the blocks for decree selling. Even though, officially, distribution will have the duty of selecting pictures for each block, some control will be exercised by Hollywood executives, in that the blocks can be built only out of the films which have been already finished at that particular time.

Others May Trade Show

The "Little Three" which did not sign the decree—Columbia, United Artists and Universal—have also been affected by the decree operations in an indirect way. Columbia and Universal may also be expected to have on hand next season at all times a number of finished pictures. This would make it possible for those companies to have an occasional trade show, for publicity and exploitation purposes, if for no other reason. Universal already has in work a number of pictures for next season. Also some of the United Artists producers are considering plans to trade show their pictures before selling.

At the current rate of film production all the pictures required for a whole year could be made in several months less than that period. But there are no indications in Hollywood that a seasonal shut-down is planned by any of the companies, even if the labor unions permitted such action. According to present plans the companies will space production normally throughout the year, once the backlog felt necessary for block selling is built up to the size needed.

MGM Sets Decree Trade Showings For Three Pictures in 62 Cities

The first complete trade show announcement, revealing to exhibitors the where, when and what of pre-sales screenings of 1941-42 product as required under the consent decree, came Wednesday from Metro-Goldwyn-Mayer. William F. Rodgers, general sales manager, announced trade showings in 62 cities for three pictures, starting July 14th.

BRANCH AND CITY (Branches are (in Caps)	THEATRE	DAY	HOUR	"LADY BE GOOD"	"DR. JEKYLL & MR. HYDE"	"DOWN IN SAN DIEGO"
				July	July	July
ALBANY	Paramount	Mon.	11:00 A.M.	14	21	28
ATLANTA	Rhodes Cent.	Wed.	11:00 A.M.	16	23	30
Jacksonville	San Marco	Mon.	11:00 A.M.	14	21	28
Nashville	Belmont	Fri.	2:00 P.M.	18	25	Aug. 1
BOSTON	Exeter St.	Tues.	2:00 P.M.	15	22	29
BUFFALO	Elmwood	Mon.	2:30 P.M.	14	21	28
Syracuse	Regent	Thurs.	11:00 A.M.	17	24	31
CHARLOTTE	Dilworth	Mon.	10:30 A.M.	14	21	28
Columbia	Five Points	Tues.	10:30 A.M.	15	22	29
Asheville	State	Wed.	10:30 A.M.	16	23	30
Goldsboro	Wayne	Wed.	10:30 A.M.	16	23	30
CHICAGO	Studio	Tues.	10:30 A.M.	15	22	29
Peoria	Madison	Tues.	10:30 A.M.	15	22	29
Springfield	Orpheum	Tues.	10:30 A.M.	15	22	29
CINCINNATI	Orpheum	Mon.	2:00 P.M.	14	21	28
Charleston	Capitol	Wed.	10:00 A.M.	16	23	30
CLEVELAND	Metropolitan	Tues.	2:00 P.M.	15	22	29
Youngstown	Uptown	Thurs.	2:00 P.M.	17	24	31
Toledo	Ohio	Thurs.	2:00 P.M.	17	24	31
DALLAS	Roswin	Mon.	2:30 P.M.	14	21	28
San Antonio	Texas	Wed.	9:30 A.M.	16	23	30
Lubbock	Broadway	Fri.	10:00 A.M.	18	25	Aug. 1
DENVER	Santa Fe	Tues.	1:30 P.M.	15	22	29
DES MOINES	Forest	Mon.	2:00 P.M.	14	21	28
DETROIT	Majestic	Mon.	1:30 P.M.	14	21	28
Saginaw	Michigan	Tues.	1:30 P.M.	15	22	29
Grand Rapids	Eastown	Wed.	1:30 P.M.	16	23	30
INDIANAPOLIS	Talbott	Mon.	1:30 P.M.	14	21	28
Louisville	Crescent	Tues.	1:30 P.M.	15	22	29
KANSAS CITY	Vogue	Mon.	1:00 P.M.	14	21	28
Wichita	Uptown	Tues.	1:00 P.M.	15	22	29
LOS ANGELES	Victoria	Mon.	10:30 A.M.	14	21	28
MEMPHIS	Palace	Mon.	9:30 A.M.	14	21	28
Little Rock	Prospect	Tues.	11:00 A.M.	15	22	29
MILWAUKEE	Varsity	Tues.	10:30 A.M.	15	22	29
MINNEAPOLIS	Park	Tues.	1:30 P.M.	15	22	29
Sioux Falls	State	Tues.	10:30 A.M.	15	22	29
Valley City	Pillar	Tues.	1:00 P.M.	15	22	29
Duluth	West	Tues.	1:00 P.M.	15	22	29
NEW HAVEN	Lawrence	Wed.	2:30 P.M.	16	23	30
NEWARK	Cameo	Thurs.	11:00 A.M.	17	24	31
NEW ORLEANS	Clabon	Mon.	2:00 P.M.	14	21	28
Jackson	Ray	Sun.	2:00 P.M.	13	20	27
NEW YORK	Astor	Wed.	10:45 A.M.	16	23	30
OKLAHOMA CITY	Uptown	Mon.	10:30 A.M.	14	21	28
Tulsa	Majestic	Wed.	9:30 A.M.	16	23	30
OMAHA	Dundee	Mon.	10:30 A.M.	14	21	28
PHILADELPHIA	Aldine	Mon.	2:30 P.M.	14	21	28
PITTSBURGH	Rialto	Mon.	(See right)	14	21	28
				2:00 P.M.	10:30 A.M.	2:00 P.M.
Morgantown	Morgan	Wed.	11:00 A.M.	16	23	30
Meadville	Academy	Wed.	11:00 A.M.	16	23	30
Altoona	Rivoli	Wed.	2:00 P.M.	16	23	30
PORTLAND	Esquire	Wed.	1:30 P.M.	16	23	30
SALT LAKE CITY	Studio	Tues.	10:00 A.M.	15	22	29
Butte	Fox	Thurs.	2:00 P.M.	17	24	31
SAN FRANCISCO	Alhambra	Tues.	2:00 P.M.	15	22	29
SEATTLE	Greenlake	Tues.	2:30 P.M.	15	22	29
ST. LOUIS	Norside	Mon.	1:30 P.M.	14	21	28
WASHINGTON	Circle	Wed.	1:00 P.M.	16	23	30
Roanoke	Park	Wed.	10:00 A.M.	16	23	30
Baltimore	Rialto	Thurs.	10:15 A.M.	17	24	31
Richmond	Capitol	Fri.	11:00 A.M.	18	25	Aug. 1

UNIONS GIVE PRODUCERS, EXHIBITORS ANOTHER $3,000,000 BILL FOR LABOR

Demands for Increased Wages Improved Conditions Made in New Contract Negotiations; Actors, Writers Win Points

Three million dollars in added production costs, which would be passed on to distributors' sales quotas for collection from exhibitors, is the stake in current negotiations being conducted by employer and employee groups in Hollywood. The unions and guilds are making 16 different demands covering increased wages and improved working conditions.

Already producers have agreed to the demands made by the Screen Actors' Guild and to a minimum salary of $125 a week for writers. Creation of a minimum salary for directors, sought by the Svcreen Directors Guild; demands for wage adjustments and new working conditions by the ten IATSE locals, and requests of other guilds and unions, if all are granted 100 percent, may bring the total added production cost to $3,000,000 for the next year, it is estimated.

This is exclusive, of course, of the estimated $3,000,000 in retroactive salaries and overtime now in the process of being paid to workers under the Wages and Hours Act.

Six-Hour Day Sought

Following rejection by the 10 International Alliance of Theatrical Stage Employees Hollywood unions, of the eight-hour-five-day week proposed by the producers, conferees for both sides met Monday in that production capital to continue negotiations on readjustments of wages and working hours, on the basis of a six-hour day for workers on daily call.

Immediately after the Monday meeting, "progress" was reported on the unions' 16 point demands, proferred several months ago, and only lately being acted upon. The producers were represented at the meeting by their regular labor agents, Pat Casey and Fred Pelton.

The conferees had met last Tuesday, and again on Thursday, June 19th, at which latter meeting the 40-hour week was rejected by the unions.

Believed the aim of the studios in putting forth the rejected proposal was standardization of all contracts with workers not exempt from the provisions of the Wages and Hours Act. The contract work week now varies, for various classifications, from 36 hours to 54. The producers were also understood to have advanced the argument that the unions should have acceded because of the asserted labor shortage.

The unions were said to be insisting not only on maintenance of the present six-hour day, but also on a minimum six-hour call, instead of the present three-hour call.

Meanwhile, while 10,000 members of the studio unions were awaiting back pay due them under the provisions of the Wages and Hours Act, and by the concession of the producers several weeks ago, the extra members of the Screen Actors Guild appear certain of a general wage boost of $309,000 annually, according to a revision of the basic agreement with the producers, scheduled to take effect August 1st, if ratified by the membership.

Members this week were balloting on the revisions, which eliminates the $8.25 and $11 day checks, substituting a new pay bracket of $10.50; which restrict $5.50 calls to sets on which at least 30 extras are called; and which set up a minimum weekly salary for free lance players, of $100, instead of the previous $66.

The revisions also provide pay increases for extras specializing as singers, dancers, skaters, and stand-ins.

In addition, stunt men, who have never had a weekly minimum contract, are to receive $200. On long term contracts, they will receive $100.

Several "Unfair" Charges Against Disney Studio

On Monday, the Screen Cartoonists Guild, Local 852, which has been striking and picketing the Disney Hollywood studio for several weeks, filed more company union charges against the studio, with the National Labor Relations Board local office. Named this time was the Animated Cartoon Associates, formed over the weekend.

At the same time, George Bodle, attorney for the Guild, conferred in Los Angeles with the local office of the Wages and Hours Administration, and immediately thereafter asserted he would charge the Disney studio with violation of the 42-hour week, failure to maintain a record of employee home-work, and of overtime work.

Guild officials said between $50,000 and $100,000 was due their members for overtime. On Tuesday, Ed Dunn, striking animator, filed suit for $230 overtime pay, and charged other violations of the Wages and Hours Act. The Guild said the suit is the first of 400 expected.

Last week, the Guild signed a closed shop contract with Screen Gems, Inc., which releases through Columbia. The contract also gives an average $5 per week raise, a 40-hour week, vacations with pay.

Browne Endorsed by New England IATSE

George E. Browne, president of the IATSE, now under indictment for, and facing trial August 18th on, extortion of $550,000 from four major film companies—Twentieth Century-Fox, Warners, Paramount, and Loew's—this week received endorsement from the New England District convention of the IATSE, at Springfield, Massachusetts.

It was said the vote of confidence in Mr. Browne's regime was unanimous, and that the 69 delegates assailed newspaper attacks which have not only been visited upon Mr. Browne but also upon his personal West Coast representative, Willie Bioff, also named in the indictment, and also to be tried with Mr. Browne in New York Federal Court on August 18th.

Speakers at the convention, business sessions of which were closed to the press, were Lou Krouse, international general secretary and treasurer, who presided; Richard Walsh and James Brennan, vice-president of the international; Kenneth I. Taylor, secretary of the Massachusetts Federation of Labor; and Charles Caffrey, president of the Springfield Central Labor Union.

It was understood subjects discussed included the following: the state legislative committee's report; the Westboro town hall bill; the showing of films in cafes; the 16mm. "menace." Apropos of the latter, it was confirmed Mr. Krouse told delegates the New York office had dispensed bulletins on 16mm. films, warning against them, and charging each local with proper tactics.

OHIO SHOW BOAT VIES WITH FILMS

Providing appreciable competition again this season, Bryant's Show Boat, which has been playing summer seasons in Cincinnati for the past 15 years, has again anchored at the Lawrence Street wharf of the Ohio River. As in previous years, old-time melodramas and burlesques on current productions will be presented.

Massey Fills Equity Council Post Refused

Raymond Massey, actor of stage and screen, over the weekend accepted a post on the council of Actors Equity previously refused by Robert Ross. Mr. Ross had been one of eight members appointed to fill the places of those who resigned from the council after a recent election which they charged would place council control in the hands of "Reds."

Mr. Ross had said, refusing the appointment, that he approved the resignation of the others and therefore would not undo their protest.

Ethel Wilson on Saturday accepted a seat on the council, and with Mr. Massey, represented a filling of all vacancies except those left by Florence Reed and Peggy Wood, vice-presidents, upon whose resignations no action was being taken this week. Miss Wilson said:

"I personally have never seen any of the subversiveness they have been talking about. I don't know that there is any danger; but, if there is, then the old-timers should stand by—and I do feel that I must stand by."

Meanwhile, Bert Lytell, Equity president, is still attempting to have the Dies Congressional Committee on un-Americanism investigate Equity for the alleged Communist influences, and thereby rid it of the taint assertedly given it by frequently publicized charges.

The Mutual Broadcasting System was on Monday threatened with a network-wide strike by the American Federation of Radio Artists, as the result of the union's dispute Friday, June 20th, with an affiliate, station WKRC, Cincinnati. The strike was to have occurred at 12 P.M. E.D.S.T., Tuesday, but was halted after Mutual agreed to conferences which were to occur Wednesday in Chicago.

The strike threat was voiced by Lawrence Tibbett, president of the AFRA, and would have involved not only actors, but also announcers and news commentators, it was said.

George Heller, AFRA secretary, said it demanded Mutual cease servicing its Cincinnati outlet, or face loss of AFRA members' services on all stations.

The Cincinnati dispute was over a contract, for wages and hours. The walkout Friday was the first in the union's history.

Fred Weber, general manager of Mutual, pointed out the difficulty of the network's position: it is bound to AFRA, and also to the Cincinnati station, by separate contracts.

The Screen Actors Guild on Monday night announced it would fully support a strike against Mutual by AFRA, which is one of its sister unions in the Associated Actors and Artistes of America, parent actors' union.

In Philadelphia last week, the Stanley Warner circuit signed a contract with the theatre employees' union, Local B-100, of the IATSE. It extends for two years and nine months, and provides pay increases, on sliding scales, from assistant managers down to theatre porters.

PRODUCT PROMISES FOR 1941-42

Combined listing of the projected feature schedules for the seven of the eleven principal companies which have made product announcements to date, a guide for exhibitors to new season buying—subject to consent decree producing-and-selling changes and the war-time policy of 'flexibility'—331 announced, 163 titled and specified. Still to be heard from—and these within a few weeks—are Metro-Goldwyn-Mayer, Paramount, Twentieth Century-Fox and Warner Brothers.

Columbia to Have 64

Columbia will have 48 feature pictures and 16 western productions for the 1941-42 season, the company announced at its convention early this month. The specific productions which have been set, are:

A George Stevens production on the scale of his PENNY SERENADE, to be decided later.

YOU BELONG TO ME, a Wesley Ruggles production, co-starring Barbara Stanwyck and Henry Fonda, from the screenplay by Claude Binyon, based on a story by Dalton Trumbo.

A second Barbara Stanwyck production.

MY SISTER EILEEN, the Broadway comedy hit, to be produced by Max Gordon.

Two Cary Grant productions.

PAL JOEY, the Broadway musical comedy success, to be produced by George Abbott.

Two Jean Arthur productions.

Two Melvyn Douglas productions.

WOMAN OF DESIRE, a Gregory Ratoff production, starring Loretta Young, with Conrad Veidt, Eugenie Leontovitch and Otto Kruger.

A second Loretta Young production.

Two productions directed by Alexander Hall.

WILD IS THE RIVER, based on the new Louis Bromfield novel.

GLORIA IS WILLING, a Mitchell Leisen production, starring Marlene Dietrich.

THE THINGS THEY DO IN RIO, co-starring Rita Hayworth, Brian Aherne, William Holden and Glenn Ford.

EADIE WAS A LADY, starring Rita Hayworth.

LADIES IN RETIREMENT, the Broadway melodrama, produced by Lester Cowan and Gilbert Miller, directed by Charles Vidor, with Ida Lupino, Louis Hayward and Elsa Lanchester. A second production to be directed by Charles Vidor.

EVERY MAN FOR HIMSELF, from the stage comedy by Milton Lazarus.

MARTIN EDEN, from the Jack London novel, with B. P. Schudberg as producer and Samuel Bronston as associate producer.

Two Joe E. Brown productions.

HARVARD, HERE I COME, with "Slapsie" Maxie Rosenbloom.

HONOLULU LU, with Lupe Velez.

TWO GIRLS FROM ARGENTINA, comedy with music.

Two TILLIE THE TOILER productions, a new series based on the cartoon strip, with Kay Harris, William Tracy, Ernest Truex, Daphne Pollard and Franklin Pangborn, Sidney Salkow will direct and Robert Sparks produce.

Three BLONDIE productions, with Penny Singleton, Arthur Lake and Larry Simms, produced by Robert Sparks, and based on the cartoon strip.

HARMON OF MICHIGAN, starring Tom Harmon, with Anita Louise, in a football story.

Two BOSTON BLACKIE productions, featuring Chester Morris in Jack Boyle's mystery stories.

Two LONE WOLF productions, starring Warren Williams in Louis Joseph Vance's adventure stories.

THE BOOGIE MAN WILL GET YOU, co-starring Boris Karloff and Peter Lorre in a comedy-horror story by Robert Andrews.

A series of ELLERY QUEEN productions, with Ralph Bellamy, Margaret Lindsay, Charles Grapewin and James Burke, with Larry Darmour as producer.

The balance of the company's feature productions will be based on story properties either on hand or to be acquired as the season progresses.

The Columbia Westerns will be in two series of eight each, with Charles Starrett and Russell Hayden co-starred in one series and Bill Elliott and Tex Ritter in the other.

Monogram Plans 53

Monogram will have 53 productions with a 50 per cent increase over the current budgets for 16 of the films and a 30 per cent increase for 12 others. The announced product follows:

NAVY BOUND, a "Premiere Special" based on the *Collier's* magazine story by Talbot Josselyn.

LAND OF THE SKY BLUE WATER, inspired by Charles Wakefield Cadman's musical success which will also be released as a "Premiere Special."

A second group comprising four "Box Office Champions," starring the East Side Kids, with Bobby Jordan, Leo Gorcey and Huntz Hall. The first to be released will be GHOSTS IN THE NIGHT, with Bela Lugosi with each of the other three to feature an adult star.

Ten Monogram "Money Makers" are in the third group:

AUNT EMMA PAINTS THE TOWN, by Harry Heruey.

THE SPY, by James Fenimore Cooper.

NIGHT OF HORROR.

THE KISS OF DEATH.

YOU CAN'T BEAT THE LAW, by Al Jennings.

TOP SERGEANT MULLIGAN, by Bennett West.

DOWN MEMORY LANE, by Harrison McCord.

HERE COME THE MARINES, by Howard Stoneman.

TRAIL OF THE WOLF, by Jack London.

SWEETHEART OF THE CAMPUS, by Leona Dalyrimple.

A fourth group will be called the "Ten Showman's Success Series," and includes:

LAW OF THE JUNGLE, by Martin Fuller.

SUNSHINE SAL.

ISLE OF LOST MEN, by Frederick L. Nebel.

MAN FROM HEADQUARTERS, by George Bronson-Howard.

THE FLYING CADET, by Nicholas Barrons and Robert St. Claire.

FALSE COLORS, by Lew Lipton and James E. Grant.

HILL-BILLIE WILLIE.

LI'L LOUISIANA LADY, by Fred Myton.

GOD'S COUNTRY AND THE LAW, by James Oliver Curwood.

FLAME FIGHTERS, by Eugene Patrick Hale.

In the new "Rough Riders" series Buck Jones will be starred along with two other western players. Eight features in the "Range Busters" series with Ray Corrigan, John King and Max Terhune will be produced. Eight John Wayne westerns are to be reissued, making a total of 24 outdoor action pictures on the schedule.

Three films will be reissued: HOOSIER SCHOOLBOY, Mickey Rooney; BOYS OF THE STREETS, Jackie Cooper and SIREN OF THE SEAS, with Movita.

Republic Plans 62 For Next Season

For the 1941-41 season Republic plans 62 feature productions, four serials and 12 short subjects, to be produced on a budget of $15,000,000 which the company announced was five millions more than the current season. At the company convention in Hollywood the latter part of February certain budgetary allotments were announced as follows:

Six "De Luxe" productions, on a budget of from $750,000 to $1,000,000 each.

Fourteen "Anniversary Specials," at from $250,000 to $500,000 each.

Ten "Jubilees," at $150,000 per picture.

Eight historical westerns, starring Roy Rogers and George "Gabby" Hayes.

Eight Three Mesquiteer productions with Robert Livingston, Bob Steele and Rufe Davis.

Eight action Westerns starring Don "Red" Barry.

Eight Westerns starring Gene Autry and

(*Continued on following page*)

PRODUCT PROMISES FOR 1941-'42

(Continued from preceding page)

Smiley Burnette, two of which will be "Special Premier" productions.

At the regional meeting held in New York in May Republic announced the following feature pictures for the first quarter of 1941-42:

A Lady for a Night
Mountain Moonlight
Hurricane Smith
Navy Blue Eyes
Argentine Holiday
Pardon My Stripes
The Devil Pays Off
Gobs in Blue

Seven Western productions were also announced for release during the first quarter; they are:

Sierra Sue, with Gene Autry and Smiley Burnette.

Jesse James at Bay, starring Roy Rogers and George "Gabby" Hayes.

South of Santa Fe, with Rogers and Hayes.

Empty Saddles, with the Three Mesquiteers.

Gauchos of Eldorado, with the Mesquiteers.

Death Valley Outlaw, starring Don "Red" Barry.

The Apache Kid, also with Don Barry.

RKO Announces 40 to 45 Films

Forty to forty-five feature productions will be forthcoming from the RKO studios, among which will be:

Ginger Rogers starring vehicles.

Before the Fact, mystery based on best seller, uniting Cary Grant and Joan Fontaine; director, Alfred Hitchcock.

Grant is also scheduled to star in others.

Orson Welles, producing, writing, directing and starring in his second picture for RKO Radio.

Father Takes a Wife, marking return to the screen of Gloria Swanson, starred with Adolphe Menjou; supported by Desi Arnaz, John Howard, Helen Broderick, Florence Rice; original by Dorothy and Herbert Fields; directed by Jack Hively.

Look Who's Laughing, comedy by James V. Kern, starring Edgar Bergen, Charlie McCarthy, Fibber McGee, Molly and Lucille Ball; Allan Dwan, producer-director.

Kay Kyser, supported by Ginny Simms and "Kyser College of Musical Knowledge" and a production by David Butler.

Three Rogues, comedy by Ferenc Molnar, starring Charles Laughton and Lucille Ball; script by Sam and Bella Spewack; produced by Graham Baker.

Joan of Paris, starring Michele Morgan; produced by David Hempstead; directed by Lewis Milestone.

Unexpected Uncle, Eric Hatch's *Liberty* Magazine serial, featuring Charles Coburn; Tay Garnett producing, Peter Godfrey directing.

Valley of the Sun, Clarence Budington Kelland serial; Graham Baker producing with George Marshall directing; James Craig and Dorothy Comingore as leads.

Passage to Bordeaux, with Lucille Ball, Joseph Cotten and Ruth Warrick; Robert Stevenson to direct.

Parachute Battalion, produced by Howard Benedict, starring Robert Preston, Nancy Kelly, Edmond O'Brien and Harry Carey; screenplay by John Twist and Captain John H. Fite, U. S. Air Corps; Leslie Goodwins directed.

Lady Scarface, with Judith Anderson, Dennis O'Keefe, Frances Neal; a Cliff Reid production, directed by Frank Woodruff.

Obliging Young Lady, original by Arthur T. Horman, featuring Joan Carroll, Edmond O'Brien and Ruth Warrick; produced by Howard Benedict; directed by Richard Wallace.

The Marines Are Ready, reuniting Victor McLaglen and Edmund Lowe.

Gwangi, novelty in Grand Canyon; John Speaks and Willis O'Brien, producers.

Journey Into Fear, from Eric Ambler's novel; a David Hempstead production, scenarized by Ben Hecht, directed by Robert Stevenson.

Sister Carrie, Theodore Dreiser novel, adapted by Bella and Sam Spewack, to be produced by Graham Baker.

Six westerns will star Tim Holt, production by Bert Gilroy.

Mexican Spitfire's Baby, first of a series of three feature comedies, starring Lupe Velez and Leon Errol, which continue last season's series; Zasu Pitts and Buddy Rogers in featured roles, Cliff Reid producing, Les Goodwins directing from the original by Jerry Cady and Charles Roberts.

Powder Town, based on a novel by Max Brand, suggested by Vicki Baum, screenplay by John Twist; a Cliff Reid production.

The Gay Falcon series; George Sanders, who established the "Saint," creates a new character, based on Michael Arlen's hero as developed in this writer's "Gay Falcon" series. Wendy Barrie plays opposite Sanders in the first, produced by Howard Benedict, directed by Irving Reis.

London House (tentative title), told in sequences. Each group of stars appears in a sequence by different Hollywood directors, each sequence linked. First sequence, directed by Herbert Wilcox, presents Anna Neagle, Ray Milland, Ray Bolger, Patric Knowles, Claude Rains, Gene Lockhart and others.

Week End for Three, comedy, with Jane Wyatt, Edward Everett Horton, Dennis O'Keefe and Philip Reed; Tay Garnett producing, Irving Reis directing.

Army Surgeon, original by John Twist; Cliff Reid producing.

Mayor of 44th Street, night life on Broadway; Cliff Reid producing, screenplay by Robert D. Andrews, based on a magazine article by Luther Davis and John Cleveland.

Street Girl, comedy; John Twist producing from his original story.

Of the announced pictures, those already completed and ready for block-of-five trade showing are Father Takes a Wife, Before the Fact, Parachute Battalion, and Lady Scarface, plus outside Producer-director William Dieterle's The Devil and Daniel Webster (tentative title).

Twelve or more pictures will emanate from the studios of independent producers holding distribution contracts with RKO Radio.

Samuel Goldwyn is the most recent addition to the independent producers. Three productions which he will release through RKO Radio in 1941-42 include:

The Little Foxes, starring Bette Davis with Herbert Marshall; directed by William Wyler from Lillian Hellman's screenplay of her play.

A Gary Cooper picture, directed by Howard Hawks.

The Singing and the Gold, starring Gary Cooper; William Wyler directing; original screenplay by Howard Koch and Anne Froelick.

Walt Disney's contract provides for the release by RKO of the cartoon plant's entire output for the coming year, including three or four feature-length color pictures and the usual allotment of 18 shorts. The features are:

Fantasia, Disney's feature production with the music of Beethoven, Schubert, Tchaikovsky, Bach, et al.

Dumbo of the Circus, starring a new Disney cartoon character, a little circus elephant.

Bambi, a cartoonization of Felix Salten's story.

Scheduled from Sam Wood, who has formed his own producing organization, are one or more pictures.

Herbert Wilcox plans to make two features starring Anna Neagle.

Producer Jerrold Brandt will deliver three more of Clarence Budington Kelland's "Scattergood Baines" series, with Guy Kibbee.

William Dieterle, producer-director, has "The Devil and Daniel Webster" (tentative title) with Edward Arnold, Walter Huston, James Craig, Anne Shirley and Simone Simon, scenarized by Dan Totheroh from Stephen Vincent Benet's *Saturday Evening Post* serial.

The Band Plays On (tentative title) second from producer-director William Dieterle.

Producer Jack Votion will have another "Lum 'n' Abner" feature.

Producers Releasing Sets 42 Features for 1941-42

Producers Releasing Corporation will have on its 1941-42 program a minimum of 42 pictures, 18 of them Westerns, and at least four of them "specials"—O. Henry Briggs, president, announced. The following are the specials which have been announced:

Swamp Water, a melodrama.

Hard Guy, a comedy-melodrama.

The Terror Trail, a horror-mystery.

They Can't Get Away With It, an action melodrama.

Argentine Love, a Latin-American romance.

Universal Sets 61 Features

Universal in mid-February announced plans for 47 feature pictures and 14 Westerns. The product list as announced at that time follows:

Two Deanna Durbin productions, to be produced by Joe Pasternak, one to be directed by Henry Koster and the other by William A. Seiter. (Since these two Pasternak productions were announced, however, it has been reported that Mr. Pasternak will leave the Universal lot upon completion of his current picture, "Almost an Angel," and will join Metro-Goldwyn-Mayer as a producer.)

Hellzapoppin', to be produced by Mayfair Productions, with Olsen and Johnson featured.

Three productions to be produced by Frank Lloyd Poductions, Inc., Jack Skirball, associate producer.

An Irene Dunne production, to be produced by Bruce Manning, from a screenplay by Bruce Manning and Felix Jackson.

Charles Laughton in Almost an Angel, a Henry Koster production, to be produced by Joe Pasternak and directed by Henry Koster.

A production starring Charles Boyer and Margaret Sullavan, and produced by Bruce Manning.

A production starring Margaret Sullavan and Franchot Tone, to be produced and directed by William A. Seiter.

A production starring Carole Lombard.

A production starring George Raft, with Carol Bruce and Brod Crawford, to be produced by Bruce Manning, from a screenplay by Bruce Manning and Felix Jackson.

A production starring Loretta Young.

A Joe Pasternak production, Hilo Hattie, starring Marlene Dietrich.

A production to be produced and directed by Sam Wood.

Badlands of Dakota with a special cast.

A production starring Franchot Tone and Virginia Bruce, to be produced and directed by William A. Seiter.

W. C. Fields in Never Give a Sucker an Even Break, with Gloria Jean, Baby Sandy,

(Continued on opposite page)

New Product of Seven Companies

(*Continued from opposite page*)

and Butch and Buddy, to be directed by Eddie Cline.

A production featuring "The Wolf Man."

Bud Abbott and Lou Costello, in two pictures, "Ride 'Em Cowboy," and "They're In the Navy Now."

A big scale production, "The Yukon Trail."

A "Frankenstein" sequel, title "The Ghost of Frankenstein."

"Bombay Clipper," based on the exploits of the cross-ocean fliers.

"Straight From the Heart," starring Gloria Jean, Islin Auster, associate producer.

Two productions starring the combined Dead End Kids and Little Tough Guys.

"Mermaid in Distress," a novelty production, with Vaughin Paul scheduled to be associate producer.

A horror comedy, "The Black Cat," starring Basil Rathbone, with a cast featuring Brod Crawford, Hugh Herbert and Anne Gwynne.

Two productions starring "Baby Sandy," supported by outstanding casts.

"Captive Wild Woman," featuring a new type of star.

"Radio Follies," starring Rudy Vallee and a big supporting cast.

Two productions starring Hugh Herbert, titled "Hello Sucker" and "Man or Mouse."

"Juke Box Jennie," a picture based upon the current juke box craze.

No Minimum or Maximum for U. A.

There will be no minimum or maximum in the number of United Artists releases for the coming season, it was announced in New York at the company's regional meeting Monday. (See story on page 31.) The following pictures were announced for 1941-42:

LYDIA, an Alexander Korda production starring Merle Oberon, Edna May Oliver and John Halliday to be directed by Julien Duvivier.

SUNDOWN, an adaptation of the recent *Saturday Evening Post* serial by Barre Lyndon, starring Gene Tierney, Bruce Cabot, George Sanders and Harry Carey. Henry Hathaway will direct, and Walter Wanger will produce.

INTERNATIONAL LADY, an Edward Small production with George Brent, Ilona Massey and Basil Rathbone. Tim Whelan will direct the film.

MAJOR BARBARA, currently being roadshown and will be generally released early in the 1941-42 season. George Bernard Shaw was the author, Gabriel Pascal directed and Wendy Hiller and Rex Harrison star.

THE SHANGHAI GESTURE, John Colton's stage play to be produced by Arnold Pressburger. Josef Von Sternberg will direct with Victor Mature in a starring role.

NEW WINE, a William Sekely production to be directed by Reihold Schunzel. Ilona Massey and Alan Curtis will star in the production.

From the Hal Roach Studio will come the first of the new "Streamlined Features," each running to a length of between 45 and 60 minutes. The two now in production are NIAGARA FALLS and TANKS A MILLION.

THREE COCKEYED SAILORS, an English-made comedy produced by Michael Balcon and directed by Walter Forde will be an added release on the U. A. schedule.

New Fox Story Editor

Henry Klinger has been named associate story editor by Bertram Bloch, newly appointed story editor of Twentieth Century-Fox in New York.

Warners to Make "Life of Churchill"

"The Life of Winston Churchill" will be filmed in England by Warner Brothers, Max Milder, in charge of Warner operations in the United Kingdom, said when he arrived in New York via clipper on Wednesday. The biography of the Prime Minister will be produced at the Teddington studios near London in time for next season. Neither Mr. Milder nor Harry Warner, with whom he went into conference immediately upon arrival, would discuss the topic.

Meanwhile cables from London reported that negotiations for the sale to Warners of the holdings of the late John Maxwell in Associated British Picture Corporation had reached an advanced stage despite objections by British exhibitors. Latest advices say that the deal now is reported to contemplate transfer to Warners of 2,000,000 of the 5,000,000 shares owned by Mrs. Maxwell. Warners would have representation on the board and the right to appoint management.

If half of the Maxwell shares are purchased by WB and an option is retained to purchase the remainder there is some doubt as to what will happen to the five-year Maxwell option on a majority interest in the A shares of Gaumont British.

Exhibitor opposition in England to the sale of Associated to American interests was not appeased by word that Warners might get only half the Maxwell stock. The Cinematograph Exhibitors Association has asked the Board of Trade to stop the deal. Provincial CEA chapters also have registered protest and the subject is slated for general discussion at the July meeting of the General Council.

Budget Set for Good-will Films

A $900,000 U. S. motion picture program, $600,000 to be immediately appropriated and $300,000 covered by contracts to be paid out of future appropriations, is planned by Nelson A. Rockefeller, Coordinator of Commercial and Cultural Relations Between the American Republics, it was disclosed Wednesday in Washington with submission to the House of Representatives of a $900,000,000 deficiency appropriation bill.

Mr. Rockefeller, testifying on the activities of his office before the House appropriations Committee at hearings on the bill, explained that the program calls for $250,000 to help American producers finance the making of films on Latin-American themes, including 12 shorts on which the Walt Disney studio is negotiating; $45,000 for aiding the U. S. film industry to produce films for Latin American distribution under contract with the Motion Picture Society for the Americas, a liason agency between the Rockefeller committee and the film industry; $125,000 for the collection and distribution of non-theatricals.

Horne, Condon Leave Disney

Hal Horne, eastern representative and distribution director for Walt Disney Productions, and Richard Condon, his aide, resigned Wednesday, effective July 15th. Toni Spitzer, for several years associated with Disney in special promotional work, will assume Mr. Condon's publicity work.

Sidney Wilmer Dies in N. Y.

Sidney Wilmer, president of Wilmer and Vincent, Inc., theatre owners corporation, died in New York Wednesday afternoon, at the Mt. Sinai Hospital, after a brief illness. Double pneumonia was the cause. Mr. Wilmer was 64 years old.

Mr. Wilmer and his associate, Walter Vincent, have been active as owners of picture houses in Allentown, Altoona, Easton, Reading, Harrisburg, Pennsylvania, since 1928.

The partners entered the business through management of vaudeville houses in the silent film days. They opened their first vaudeville theatre in Utica in 1901.

Mr. Wilmer was a former actor and author, having written many skits for vaudeville shows.

He was a member of the Lambs, Actors Order of Friendship, Masons, and Players' Clubs.

He leaves a widow and a sister, Mrs. Antoinette Wright.

Funeral services will be held Friday noon at the Little Church Around the Corner, New York.

Film Delegation Sees Hull on Reciprocity

Seeking a clause for motion pictures in reciprocal trade treaties between the American republics a delegation representing the industry journeyed to Washington on Monday to answer questions before the State Department's Committee for Reciprocity Information. Taxation, quotas, import permits, and exchange curbs were among topics which the film delegation was reportedly prepared to discuss.

Carl E. Milliken, foreign affairs expert for the Motion Picture Producers and Distributors of America, led the delegation. With him were John Nathan, Paramount supervisor in Argentina, Franklin S. Irby, 20th Century-Fox tax expert, and Eugene F. Walsh, comptroller and assistant treasurer of Universal.

The delegation stressed the importance of motion pictures in developing hemisphere solidarity in the face of impressive foreign propaganda and urged that attention be given relief from present taxes in the making of the proposed agreement with Argentina. Conditions in that country were outlined by Mr. Nathan who told how Nazi newsreels and pictures were dumped in that market. The taxes complained of by the industry were explained by Mr. Walsh.

N. L. Nathanson Now President of Regal

N. L. Nathanson is now president of Regal Film Corporation, Ltd., of Canada, following reorganization of the company, which had been titled Regal Films, Ltd. He had been managing director of the company, which distributes MGM product in Canada.

Other officers of the reorganized unit are: Thomas J. Connors, Eastern and Canadian division manager for MGM, the vice-president, and Charles K. Stern, assistant treasurer of Loew's, Inc., the secretary-treasurer.

Paramount no longer holds an interest in the company.

STUDIOS SET STRONGER SPOT FOR SERIES FILMS IN NEW PROGRAMS

Seven of Ten Major Studios Continue Policy; "Hardys", "Charlie Chans", "Blondies", Other Favorites Scheduled

Series pictures, for long highly favored film fare in many a situation, bid fair to continue in their accustomed place, percentage wise, on new season schedules.

As recorded in MOTION PICTURE HERALD of May 11, 1940, a pre-selling season survey showed that more than 10 per cent of the 1940-41 product would fall in the "series" category, exclusive of westerns. As of this week, when some companies are still in doubt whether a particular picture will fall within the 1940-41 or the 1941-42 seasons, best indications are that there will have been some 60 series film delivered by the end of the current season, with seven of the 10 principal studios represented, only Warners, United Artists and Monogram not joining in the trend.

Number Unchanged

And for the new season, despite the partial product announcements from Universal, Republic, UA and Monogram, Columbia and RKO (see page 15), and despite the fact that no announcements at all have come from the other companies, indications are that the studios will supply their accounts with about the same number of series pictures as they did during 1940-41.

If anything, the series idea seems more strongly planted than ever, with individual series being dropped, perhaps, but almost invariably being preplaced with other films of a like nature.

Numerically, Columbia led the list for the current season, on the basis of returns available this week. While dropping the "Five Little Peppers" series after making three in 1939-40, the studio continued with its "Blondie" and other groups, making three "Blondies" in 1940-41, with Penny Singleton, Arthur Lake and Larry Simms in the leading roles of the series inspired by Chic Young's comic strip.

The company is holding an executive meeting in Chicago June 7th and 8th and a general sales convention later, at which time the number of films in their various series may be detemined, but present studio opinion is that all those represented on the current schedule will also appear next season.

Larry Darmour's "Ellery Queen" mysteries, a new series for 1940-41, will probably be presented to the number of four in 1941-42, as they were this season. Another series of detective stories, based on Louis Joseph Vance's books, is the "Lone Wolf" group, of which two have been completed this season, with another three in preparation. Of these, an unknown number will be set for new season release.

With Chester Morris in the title role, there has been one of the "Boston Blackie" series made this year, and another is now in preparation. Whether this will be for 1940-41 or for 1941-42 release has not been decided.

Completed but not yet released is the first of the "Tillie the Toiler" series, with Kay Harris as the title character. Another is being prepared, with two probably set for the new season.

Following closely on the heels of Columbia in number of series films made during 1940-41 was Metro-Goldwyn-Mayer, which has already released or is currently making 12 pictures in that category.

The most successful of any series pictures made, in all probability, the "Hardy" group, with Mickey Rooney in the title role, will account for two before the season ends, and an equal number for next year according to present information. Two "Dr. Kildare" films have been made and another is slated for this year, with another three for the new film year, when there will also be a "Tarzan" picture, with Johnny Weissmuller and Maureen O'Sullivan.

MGM this season started a new series, of which the first was "Keeping Company," with John Shelton and Ann Rutherford. Another of the group is slated for the current season, tentatively titled "Keeping Married," and there will be two for 1941-42, as well.

One of the "Nick Carter" pictures has been made and another is set to go for this year, starring Walter Pidgeon, and there will also be two for 1941-42. The same number of "Maisie" pictures, with Ann Sothern as the title character, are ready for both this season and next, while there was one "Thin Man" film, with Myrna Loy and William Powell, this year, and will be another next season.

Twentieth Century-Fox has its convention set for July 9th-11th in Los Angeles. At that time, some action is to be expected on the place of series films in the studio's new season schedule. This season, which ends August 1st for Twentieth-Fox, saw 10 series picture made at the Westwood lot.

"Charlie Chan" Continues

One of the oldest series is Twentieth-Fox's "Charlie Chan" group, which had Warner Oland in the title role until his death, and now features Sidney Toler. Twenty-five of these were made before January 1st, 1941; three are on the current season's program, and another three will be seen in 1941-42. Also accounting for three pictures this season and next is the "Michael Shayne" group, with Lloyd Nolan as the detective.

Because Cesar Romero is needed in major productions, there will only be one made in 1941-42, in all likelihood, with four having been released before the end of this season.

A new series is on the agenda, as well. "Private Nurse" is the first, and the group will feature Brenda Joyce and Jane Darwell. There will probably be two of these this year and next.

For the new season, RKO will not release any more of the Stephens-Lang produced "Dr. Christian" pictures, starring Jean Hersholt. Three were on the 1940-41 schedule. Of the "Scattergood Baines" series made by Pyramid Productions, three will have appeared by the end of this season, and there will probably be another three next year.

The RKO convention is slated for June 16th-19th in New York, at which time it may be decided whether any of the series films are to be included in the first blocks of five offered by the company, and also what the status of the "Lum 'n' Abner" series is to be for the 1941-42 season. It is now definite that there are to be no more of the "Anne" pictures which starred Anne Shirley.

Following the first two "Mexican Spitfire" films with Lupe Velez and Leon Erroll, RKO decided to change the titles to include the name "Lord Epping," and added Zazu Pitts to the cast. This series is to be continued.

Now being made in England, the "Saint" series is being replaced here by a group based on Michael Arlen's story, "The Gay Falcon." As he did in the "Saint" group made in Hollywood, George Sanders will have the title role.

Universal followed closely on the heels of RKO in terms of number of series pictures delivered during 1940-41, with seven of the Arlen-Devine outdoor action films. For 1941-42, these will be replaced by a series of seven pictures with similar background, with Dick Foran, Leo Carillo and Andy Devine heading the cast. These, of course, are in addition to the Johnny Mack Brown westerns also made to the number of seven annually.

Aviation at Paramount

The date of Paramount's convention has not yet been set, but it is known that the studio will have the same series as this year during next season, though not how many will be made in each group. For 1940-41, there have been three of the aviation action films announced, made by Picture Corporation of America. There will probably be the same number next year.

There will be at least two of the "Henry Aldrich" group next season, featuring Jimmy Lydon and Charlie Smith instead of Jackie Cooper and Eddie Bracken, who had the two leading roles at first. The latest of the series, "Henry Aldrich for President," has been completed but is slated for the new season release.

Republic has made none of its "Higgins Family" films for about a year, and has started a new group, known as the "Mr. District Attorney" series, the first of which had Dennis O'Keefe in the leading role. Two or three of these are scheduled for 1941-42, with the next to be "Mr. District Attorney Almost Gets Married."

Hal Roach is the latest to join the series-film makers in Hollywood. His first ten are to be distributed between April and August, 1942. The series are in these categories: the Army, college life, romance, musical, and "Miss Polly." Titles of the first five are: "Niagara Falls," "Tanks a Million," "All American Girl," "Miss Polly," "Fiesta." The latter will be in color. In the second group are: "Brooklyn Orchid," "Hayfoot," "College Nights," "Please Miss Polly" and "Cubana." The latter will be in color.

FILM COURSES SET BY U. OF ALABAMA

Motion pictures will play a big part in classroom work at the University of Alabama this summer, Dr. John R. McLure, dean of the University Summer School, said. Through cooperation of the National Youth Administration, which will furnish projection machines, films and operators for the classes, a library of the latest "audio-visual" education equipment is being assembled.

General Donovan, U.S.A.

Col. William J. Donovan, chief outside counsel for RKO, and one of the senior lawyers in the basic consent decree negotiations between the motion picture industry and the Government, on Monday became a major general in the U. S. Army in charge of military intelligence, by special appointment of President Roosevelt. His agency will coordinate the Government's efforts to control propaganda activities of Axis agents.



YOU DON'T HAVE TO KNOCK WOOD!

M-G-M's Parade of Hits continues! Our June, July and August releases stage a whirlwind finish to a great year!

(Please read on)

SOCKO PREVIEW! Audience at Academy Theatre, Inglewood, Cal., welcomes a HIT! There's that gleam in his eyes again! When you see Clark Gable and Rosalind Russell in "They Met in Bombay", you'll know why! Just one of Leo's GREAT SUMMER shows!







"I love you Mr. Gable
In Winter, Spring and Fall
In SUMMER Mr. Gable
I love you best of all!"

"HOLDING BACK?"



M-G-M announces in these pages a whirlwind conclusion to a great year!

In presenting its major stars during June, July and August in a multi-million dollar production line-up M-G-M pridefully calls industry attention to:

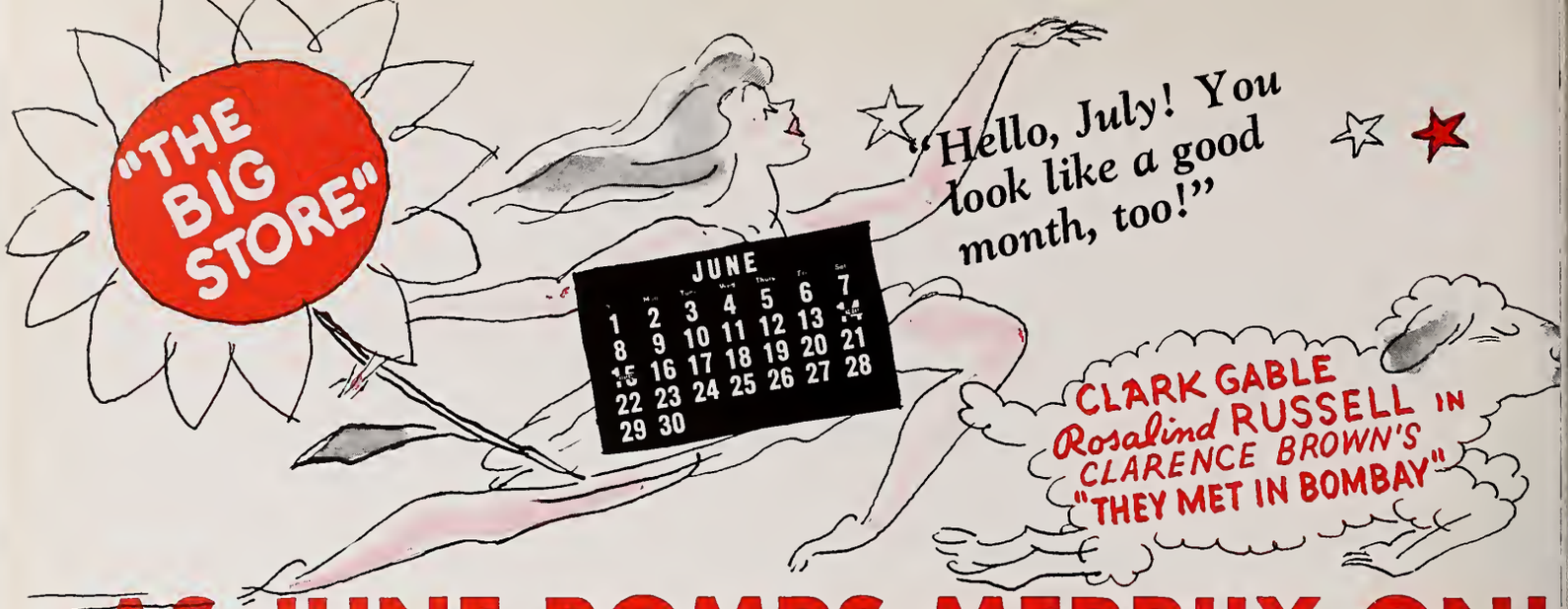


THE CONSCIENTIOUS COMPLETION OF ITS ACKNOWLEDGED OBLIGATIONS OF TOP BRACKET PICTURES FOR THE YEAR!



WE HAVE NOT HELD BACK! NO SACRIFICE HAS BEEN MADE IN PRESENT QUALITY TO EXHIBITORS! OUR GREAT SUMMER PICTURES SPEAK FOR THEMSELVES!

(listen please!)



AS JUNE ROMPS MERRILY ON!



HIGHEST MARX FROM THE CRITICS!

"Best in all their 6 M-G-M years. One long laugh!" —*Los Angeles Daily News*

"Sure box-office bait! Comparable to 'Night at the Opera'!" —*Daily Variety*

"Comedy riot! Scores heavily with socko laughs!" —*Los Angeles Herald-Express*

"Swell laugh show. Tops previous Marx Bros. hits!" —*Film Daily*

"Leaves audience side-sore with laughter. Money classification!" —*Hollywood Reporter*

"One of the funniest pictures ever made by the Marx Bros." —*Motion Picture Herald*

"The best in years. Should set new highs. Laughs for every audience!" —*Showmen's Trade Review*



AND JULY BRINGS FIREWORKS!

"BARNACLE BILL"

starring

WALLACE BEERY

with Marjorie Main, Leo Carrillo, Virginia Weidler, Donald Meek, Barton MacLane. Screen Play by Jack Jevne and Hugo Butler • Directed by Richard Thorpe • Produced by Milton Bren • A Metro-Goldwyn-Mayer Picture.



PREVIEW RIOT! At California Theatre, Huntington Park, Cal. audience cheers Wally Beery and Marjorie Main, funniest pair since "Min & Bill."



MAISIE WINS AGAIN! A KNOCKOUT OF FUN!

"RINGSIDE MAISIE"

starring

ANN SOTHERN

with George Murphy, Robert Sterling, Virginia O'Brien, Natalie Thompson • Directed by Edwin L. Marin • Produced by J. Walter Ruben • A Metro-Goldwyn-Mayer Picture.

INVITATION!

Soon you will see

PREMIERE ENGAGEMENT!

"THE STARS LOOK DOWN"

by A. J. CRONIN

Author of "THE CITADEL"

It is a privilege to offer to showmen this masterpiece, one of the greatest films of our generation! Watch for announcement!

THIS WAY TO AUGUST

(Oh, Boy! and in mid-summer too!)



"ALL'S WELL THAT ENDS WELL!"



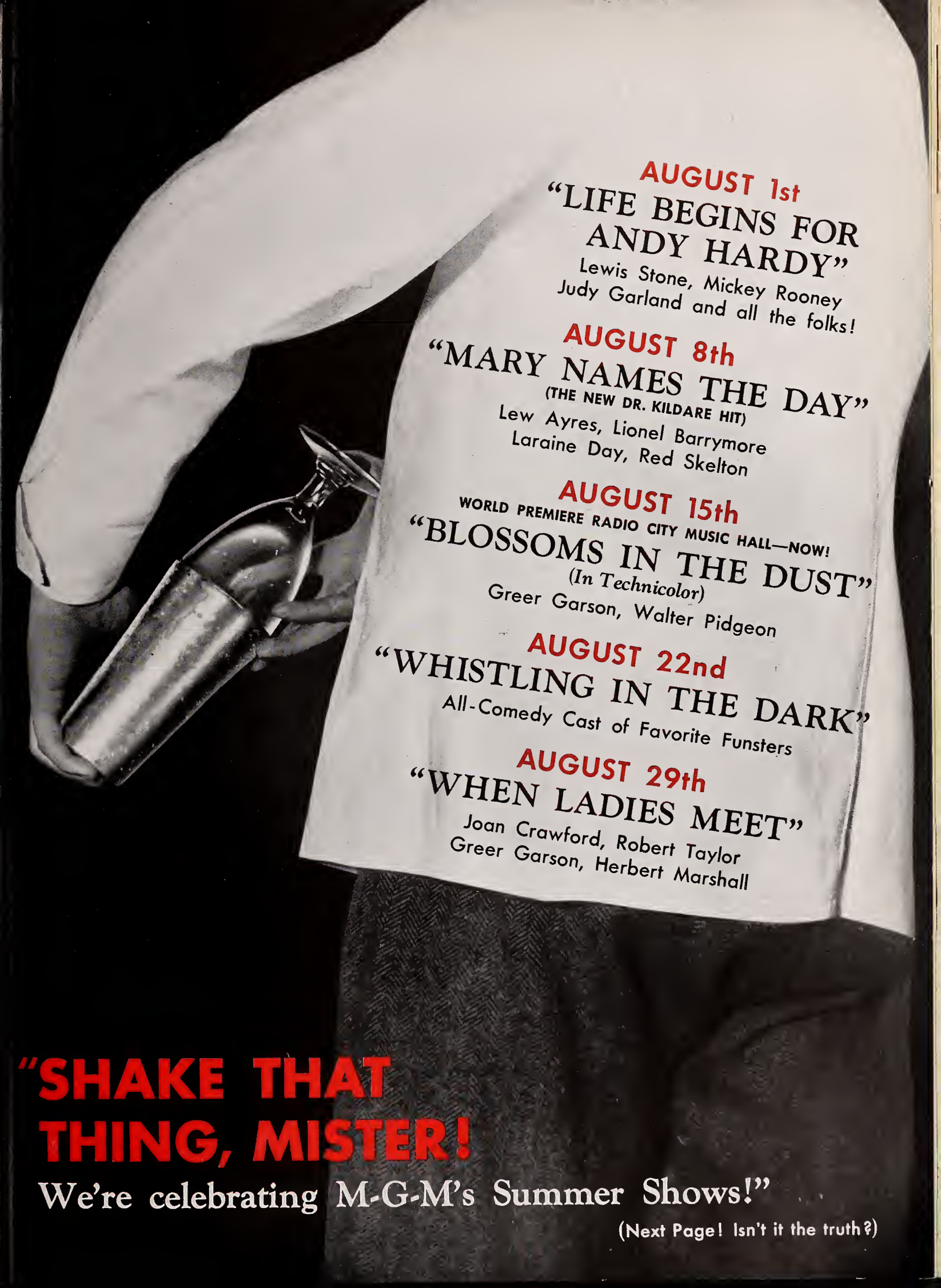
"I'm on my toes for you sweetheart!"

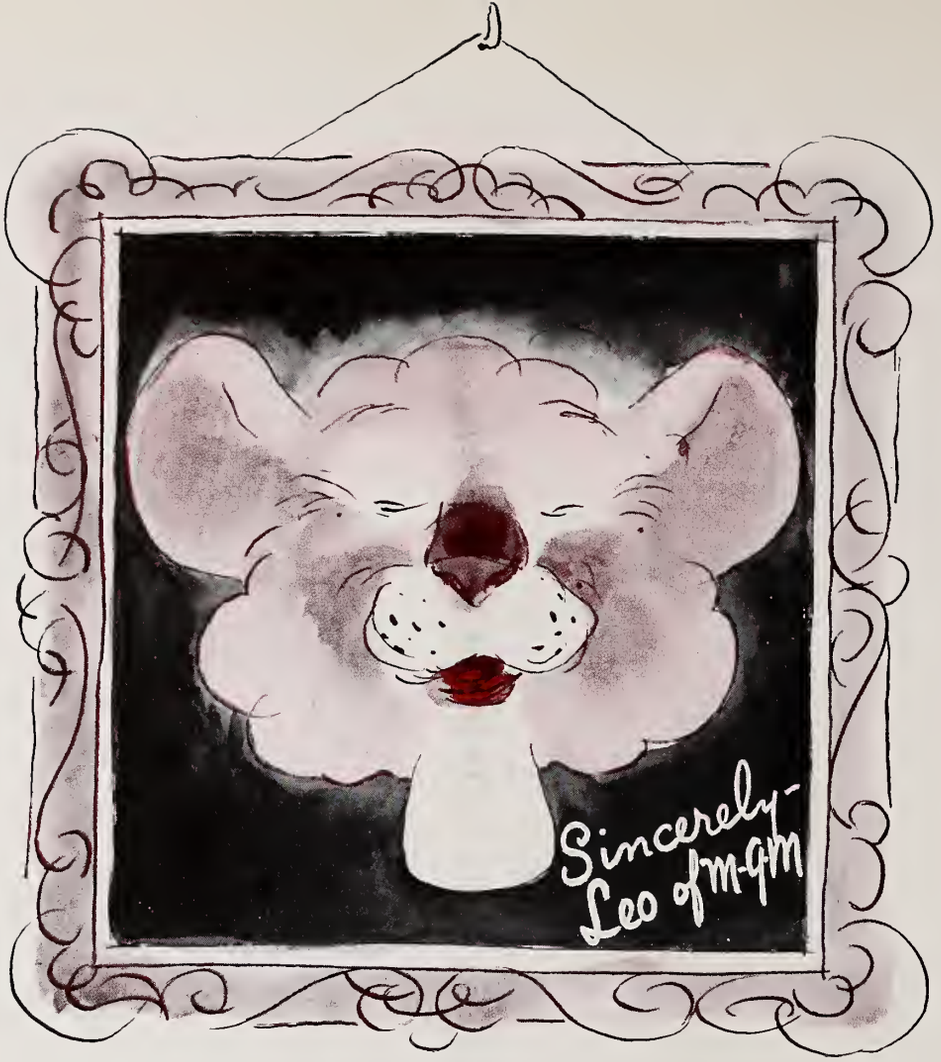
August is terrific!

Mickey Rooney! Robert Taylor! Joan Crawford! Judy Garland! Greer Garson! Lew *(Doc Kildare)* Ayres! And other marquee favorites!

Is that HOLDING BACK?

They're just a *few* of the names that appear in August releases! What a line-up for August heat! M-G-M pulls no punches, no holding back, millions of dollars in GREAT SUMMER entertainments!


AUGUST 1st
"LIFE BEGINS FOR ANDY HARDY"
Lewis Stone, Mickey Rooney
Judy Garland and all the folks!
AUGUST 8th
"MARY NAMES THE DAY"
(THE NEW DR. KILDARE HIT)
Lew Ayres, Lionel Barrymore
Laraine Day, Red Skelton
AUGUST 15th
WORLD PREMIERE RADIO CITY MUSIC HALL—NOW!
"BLOSSOMS IN THE DUST"
(In Technicolor)
Greer Garson, Walter Pidgeon
AUGUST 22nd
"WHISTLING IN THE DARK"
All-Comedy Cast of Favorite Funsters
AUGUST 29th
"WHEN LADIES MEET"
Joan Crawford, Robert Taylor
Greer Garson, Herbert Marshall
"SHAKE THAT THING, MISTER!
We're celebrating M-G-M's Summer Shows!"
(Next Page! Isn't it the truth?)



"The Best Friend We've Got!"

PRINTED IN U.S.A.

70% OF EXHIBITOR ARBITRATION COMPLAINTS ARE ON CLEARANCE

New Cases in Los Angeles and Chicago Bring Total to 82 in Quiet Week After Decision of Appeals Board

The motion picture field office files of the American Arbitration Association reached a total of 82 cases this week as two new cases were entered at Chicago and Los Angeles. Fifty-eight of the cases were on clearance, about 70%. No decisions were forthcoming during the week, unusually quiet, and without the wave of new complaints which some observers thought might follow the first decision of the Appeals Board on June 12th.

Los Angeles, capital of motion picture production, received its fourth case on Saturday when the partners of an independent theatre enterprise filed a clerance complaint in behalf of two theatres. D. Lemucchi and James J. Vanducci, operators of the Vanducci and Lemucchi Theatre Co., at Bakersfield, entered a complaint in behalf of their River theatre at Oildale, Calif., and the Arvin theatre at Arvin, Calif. Both theatres are in small central California communities.

The partners name Paramount, Warner Brothers, Twentieth Century-Fox and Metro-Goldwyn-Mayer plus the United West Coast Theatres and first-run houses in neighboring towns. They charge that a 56 day clearance enjoyed by them over the Oildale and 28 days over the River are unreasonable.

Chicago

A demand for arbitration on clearance was filed June 18th with John F. Sullivan, clerk of the Motion Picture Arbitration Tribunal in the Chicago territory, by James Steininger, operator of Lawn Theatre, Chicago. This is the third case filed with the local board since its inception and the first entered since February.

Mr. Steininger claims that the clearance granted the Marquette, Colony and Highway theatres, all operated by Joseph Stern, over the Lawn, by Paramount, 20th Century-Fox, RKO-Radio, Loew's, Inc., and Warner Brothers, is unreasonable. The three theatres now precede the Lawn by two to five weeks.

The prevailing motion picture trade practice in the Chicago releasing territory permits the distributors to rent pictures in the second week of city release to any theatre charging a 20-cent adult evening admission price. Steininger claims the named distributors have repeatedly refused to sell the Lawn theatre in any week previous to the 4th and/or 7th week of city release. He said that while the Lawn charges the required admission it is obliged to run pictures later, due to the excessive and unreasonable clearance granted by the distributors to the Marquette, Colony and Highway. The arbitration demand asks an award reducing the clearance of the theatres involved.

New York

At New York the conscription of an attorney for military service prompted the withdrawal of the tribunal's 11th case, the clearance complaint of the Ramsey Theatre, Ramsey, N. J., against the Big Five. The settlement of the case and its withdrawal was announced by the Arnold Amusement Corporation, operator of the theatre after its attorney, Marcus Werther, a brother of Lester Werther, secretary of the Arnold Corporation, had been drafted. The action, reported May 10th, asked a reduction of the seven-day clearance held by the Lafayette, Suffern and Warner theatres in Ridgewood, N. J. No arbitrator or hearing date had been selected.

ARBITRATION CASES FILED TO DATE

The following is a summary of the arbitration cases filed to date:

Filed This Week:

Los Angeles—One on Clearance
Chicago—One on Clearance

Previously Reported:

Clearance	58
Some Run	21
Withholding Prints	1
Total to June 25th	82

Hearings Held This Week:

New Haven—Case No. 1
New York—Case No. 5

Settled This Week:

Denver—Case No. 3

Denver

The Denver arbitration office has a clean docket with the settlement, as reported last week, of the McDonald brothers' demand for better clearance for their Nile Theatre at Mitchell, Neb., over several theatres operated by the Gibralter Enterprises in nearby towns. The hearing had been postponed twice, finally to June 23, in the hope of encouraging a settlement.

New Haven

The first arbitration hearing in New Haven on the complaint of the Forest Theatre Corporation, operator of the Forest, West Haven, against all five consenting distributors, on reduction of clearance between the Rivoli and the Forest, was continued until Wednesday, after a full day of testimony on Monday, June 23rd, before Frederick H. Wiggin, arbitrator. Complainant, by its attorney, T. Holmes Bracken, asked for "reduction" of clearance, rather than "elimination," as the written complaint stated, under Section VIII of the consent decree. It was asserted that the present 14-day margin was unreasonable, that it worked hardship and that it caused loss of business at the Forest, because the Rivoli was slow in booking pictures, sometimes delaying the Forest playdate 60 or 90 days after first run.

E. Michael Casioli, president of the Forest Corporation, testified that the 937-seat Forest, opened in December, 1939, was constructed at a cost of $105,000, that it was 1.6 miles from the Rivoli in the separate fire district of Allingtown, and that admission was 28 cents, compared with the Rivoli's 30 cents. The White Way, which follows the Howard by 14 days, was also discussed, and Mr. Cascioli said that since the Howard dates its pictures promptly on availability, the White Way, an older, less modern competitor, charging 20 cents top, often played pictures on the same date or before the Forest.

In a written statement, Mr. Mahan submitted that the arbitrator has no power to grant the complainant change of run, that the existing clearance is reasonable.

Milwaukee

Hearing in Milwaukee's second arbitration case, in which Lee Macklin, operator of the Grand at New London charges Loew's, Paramount, 20th Century-Fox, RKO and Warner Brothers with giving unreasonable clearance to the Rio and Appleton in Appleton, Wis., has been postponed from June 25th to July 17th.

In the first case, hearing of which was completed May 15th also involving unreasonable clearance charged by the Evansville Theatre Co., Evansville, against Paramount, in favor of the Jeffris theatre in Janesville, Wis., Thomas P. Whelan, arbitrator, has granted the defendants an additional week to reply.

Washington

At Washington Warner Brothers circuit has intervened in the sixth case, the clearance complaint of the Apex theatre filed two weeks ago. The complaint, prepared by the firm of Hayes and Sher, former department of justice attorneys names three Warner neighborhood theatres in Washington.

Hearings on the fourth and fifth Washington cases, some run and clearance actions filed by L. W. Lea, of Danville, Va., for the Lea and Schoolfield theatres have been postponed from June 27 to July 7th by Judge Bolitha J. Laws, arbitrator.

New York

In New York on Monday hearings in the board's fifth case, the complaint of the River Theatre Corp., Pearl River, N. Y., against all five on clearance concluded on Monday. Francis Adams Truslow, arbitrator, took the briefs under consideration. He has 30 days in which to make an award.

Philadelphia

The clearance complaint of Morris and Samuel Romerson, operators of the Palm Theatre, Philadelphia, was again postponed on Monday until June 30th. The postponement was granted at the request of the attorneys, who had asked for a similar postponement from the original June 16 date. Case No. 5 in the Philadelphia area, is the first case in the city to name the Warner theatre circuit as an interested party. Filed May 15, the complaint is directed against MGM, 20th Century-Fox and Paramount.

Cincinnati

Fred W. Koch, a Cincinnati attorney, has been appointed arbitrator in the complaint of Fred Rowlands, Columbus, Ohio, circuit operator, fourth filed with the AAA in Cincinnati, against the five consenting companies, asking adjustment of the seven-day clearance which Neth's Markham holds over his Parsons. Date for the hearing has not been set. Mr. Rowlands has filed another complaint with the Cincinnati tribunal.

Atlanta

Atlanta's first case, a clearance complaint filed by Aaron H. Courshon, Miami, Fla., operator against Paramount, Warners and MGM, naming the Paramount Enterprises Circuit will be arbitrated by Harold T. Patterson, attorney. No hearing date has been set.

Second Atlanta complaint, also filed by Mr. Courshon against 20th Century-Fox and the Wometco circuit's clearance will be heard by C. A. Stair, of Atlanta.

Metro-Goldwyn-Mayer
(Loew's, Inc.)

TRADE SHOWINGS
of pictures to be released after Sept. 1, 1941

BRANCH	CITY	THEATRE	ADDRESS	TIME	LADY BE GOOD	DR. JEKYLL & MR. HYDE	DOWN IN SAN DIEGO
ALBANY	Albany, N. Y.	PARAMOUNT	378 Clinton Avenue	MON. (11 A.M.)	7/14	7/21	7/28
ATLANTA	Atlanta, Ga.	RHODES CENTER	62 S. Rhodes Cen. N.W.	WED. (11 A.M.)	7/16	7/23	7/30
	Jacksonville, Fla.	SAN MARCO	San Marco Blvd, S. Jacksonville	MON. (11 A.M.)	7/14	7/21	7/28
	Nashville, Tenn.	BELMONT	1701 21st Ave., South	FRI. (2 P.M.)	7/18	7/25	8/1
BOSTON	Boston, Mass.	EXETER STREET	Exeter Street	TUE. (2 P.M.)	7/15	7/22	7/29
BUFFALO	Buffalo, N. Y.	ELMWOOD	539 Elmwood Avenue	MON. (2:30 P.M.)	7/14	7/21	7/28
	Syracuse, N. Y.	REGENT	820 E. Genesee Street	THU. (11 A.M.)	7/17	7/24	7/31
CHARLOTTE	Charlotte, N. C.	DILWORTH	1609 South Boulevard	MON. (10:30 A.M.)	7/14	7/21	7/28
	Columbia, S. C.	FIVE POINTS	636 Harden Street	TUE. (10:30 A.M.)	7/15	7/22	7/29
	Ashville, N. C.	STATE	15 Patton Avenue	WED. (10:30 A.M.)	7/16	7/23	7/30
	Goldsboro, N. C.	WAYNE	113 South Center Street	WED. (10:30 A.M.)	7/16	7/23	7/30
CHICAGO	Chicago, Ill.	STUDIO	66 E. Van Buren Street	TUE. (10:30 A.M.)	7/15	7/22	7/29
	Peoria, Ill.	MADISON	502 Main Street	TUE. (10:30 A.M.)	7/15	7/22	7/29
	Springfield, Ill.	ORPHEUM	124 Fifth Street	TUE. (10:30 A.M.)	7/15	7/22	7/29
CINCINNATI	Cincinnati, Ohio	ORPHEUM	941 East McMillan St.	MON. (2 P.M.)	7/14	7/21	7/28
	Charleston, W.Va.	CAPITOL	123 Summers Street	WED. (10:00 A.M.)	7/16	7/23	7/30
CLEVELAND	Cleveland, Ohio	METROPOLITAN	55th St. & Euclid Ave.	TUE. (2 P.M.)	7/15	7/22	7/29
	Youngstown, Ohio	UPTOWN	2700 Market Street	THU. (2 P.M.)	7/17	7/24	7/31
	Toledo, Ohio	OHIO	3114 La Grange Street	THU. (2 P.M.)	7/17	7/24	7/31
DALLAS	Dallas, Texas	ROSWIN	925 West Jefferson St.	MON. (2:30 P.M.)	7/14	7/21	7/28
	San Antonio, Tex.	TEXAS	101 East Houston Street	WED. (9:30 A.M.)	7/16	7/23	7/30
	Lubbock, Texas	BROADWAY	1116 Broadway Ave.	FRI. (10 A.M.)	7/18	7/25	8/1
DENVER	Denver, Colo.	SANTA FE	974 Santa Fe Drive	TUE. (1:30 P.M.)	7/15	7/22	7/29
DES MOINES	Des Moines, Iowa	FOREST	1343 13th Street	MON. (2 P.M.)	7/14	7/21	7/28
DETROIT	Detroit, Mich.	MAJESTIC	4136 Woodward Ave.	MON. (1:30 P.M.)	7/14	7/21	7/28
	Saginaw, Mich.	MICHIGAN	1111 East Genesee St.	TUE. (1:30 P.M.)	7/15	7/22	7/29
	Gr. Rapids, Mich.	EASTOWN	1464 Lake Drive	WED. (1:30 P.M.)	7/16	7/23	7/30
INDIANAP'LIS	Indianapolis, Ind.	TALBOTT	2145 North Talbott Ave.	MON. (1:30 P.M.)	7/14	7/21	7/28
	Louisville, Ky.	CRESCENT	2862 Frankfort Ave.	TUE. (1:30 P.M.)	7/15	7/22	7/29

(Continued next page)

BRANCH	CITY	THEATRE	ADDRESS	TIME	LADY BE GOOD	DR. JEKYLL & MR. HYDE	DOWN IN SAN DIEGO
KANSAS CITY	Kansas City, Mo.	VOGUE	3444 Broadway	MON. (1 P.M.)	7/14	7/21	7/28
	Wichita, Kansas	UPTOWN	3209 Douglas Street	TUE. (1 P.M.)	7/15	7/22	7/29
LOS ANGELES	Los Angeles, Cal.	VICTORIA	2570 West Pico Blvd.	MON. (10:30 A.M.)	7/14	7/21	7/28
MEMPHIS	Memphis, Tenn.	PALACE	81 Union Avenue	MON. (9:30 A.M.)	7/14	7/21	7/28
	Little Rock, Ark.	PROSPECT	620 Beech Street	TUE. (11 A.M.)	7/15	7/22	7/29
MILWAUKEE	Milwaukee, Wis.	VARSITY	1324 Wisconsin Avenue	TUE. (10:30 A.M.)	7/15	7/22	7/29
MINNEAPOLIS	Minneapolis, Minn	PARK	St. Louis Park	TUE. (1:30 P.M.)	7/15	7/22	7/29
	Sioux Falls, S. D.	STATE		TUE. (10:30 A.M.)	7/15	7/22	7/29
	Valley City, N. D.	PILLAR		TUE. (1 P.M.)	7/15	7/22	7/29
	Duluth, Minn.	WEST	319 Central Avenue	TUE. (1 P.M.)	7/15	7/22	7/29
NEW HAVEN	New Haven, Conn.	LAWRENCE	70 Lawrence Street	WED. (2:30 P.M.)	7/16	7/23	7/30
NEW JERSEY	Newark, N. J.	CAMEO	83 Elizabeth Avenue	THU. (11 A.M.)	7/17	7/24	7/31
N. ORLEANS	New Orleans, La.	CLABON	1031 N. Claiborne St.	MON. (2 P.M.)	7/14	7/24	7/28
	Jackson, Miss.	RAY	834 West Capitol St.	SUN. (2 P.M.)	7/13	7/20	7/27
NEW YORK	New York, N. Y.	ASTOR	Times Square	WED. (10:45 A.M.)	7/16	7/23	7/30
OKLA. CITY	Okla'ma City, Ok.	UPTOWN	1212 N. Hudson Street	MON. (10:30 A.M.)	7/14	7/21	7/28
	Tulsa, Oklahoma	MAJESTIC	406 South Main Street	WED. (9:30 A.M.)	7/16	7/23	7/30
OMAHA	Omaha, Neb.	DUNDEE	4952 Dodge Street	MON. (10:30 A.M.)	7/14	7/24	7/28
PHILADELPHIA	Philadelphia, Pa.	ALDINE	19th & Chestnut Streets	MON. (2:30 P.M.)	7/14	7/21	7/28
PITTSBURGH	Pittsburgh, Pa.	RIALTO	1600 Fifth Avenue	MON.	7/14 2 P.M.	7/21 10:30 A.M.	7/28 2 P.M.
	Morgantown, W. Va.	MORGAN	High Street	WED. (11 A.M.)	7/14	7/23	7/30
	Meadville, Pa.	ACADEMY	227 Chestnut Street	WED. (11 A.M.)	7/14	7/23	7/30
	Altoona, Pa.	RIVOLI	Logan St. & Baker Blvd.	WED. (2 P.M.)	7/16	7/23	7/30
PORTLAND	Portland, Oregon	ESQUIRE	N.W. 23rd & Kearney St.	WED. (1:30 P.M.)	7/16	7/23	7/30
S. L. CITY	Salt Lake City, U.	STUDIO	161 Main Street South	TUE. (10 A.M.)	7/15	7/22	7/29
	Butte, Mont.	FOX	Washington & Park Sts.	THU. (2 P.M.)	7/17	7/24	7/31
S. FRANCISCO	San Francisco	ALHAMBRA	Polk and Green Streets	TUE. (2 P.M.)	7/15	7/22	7/29
SEATTLE	Seattle, Wash.	GREENLAKE	7107 Woodlawn Ave.	TUE. (2:30 P.M.)	7/15	7/22	7/29
ST. LOUIS	St. Louis, Mo.	NORSIDE	3628 North Grand Blvd.	MON. (1:30 P.M.)	7/14	7/21	7/28
WASHN'TON	Washington, D.C.	CIRCLE	16th St. & Penn. Ave.	WED. (1 P.M.)	7/16	7/23	7/30
	Roanoke, Va.	PARK		WED. (10 A.M.)	7/16	7/23	7/30
	Baltimore, Md.	RIALTO	846 West North Ave.	THU. (10:15 A.M.)	7/17	7/24	7/31
	Richmond, Va.	CAPITOL	2501 Broad Street	FRI. (11 A.M.)	7/18	7/25	8/1

BREEN TALKS ABOUT POLICY AND ENTERTAINMENT PRODUCT FOR RKO

New Production Head Scores "Controversial" Films; Welles To Make Three for Company; New Talent To Be Acquired

By WILLIAM R. WEAVER
Hollywood Editor

Stocky, staccato Joseph I. Breen, entering production at a vigorous 50 years of age as chief executive of RKO-Radio studio, pledged that company to a policy of "pictures for entertainment only," in a 90-minute interview with the trade and news press last Tuesday.

"Escapist pictures?" one interviewer inquired.

"Escapist pictures—yes," he shot back; "that's what the public wants, isn't it?" Nobody gave him an argument.

Pressed for his opinion on pictures with a message, the man who served the industry as Production Code Administrator from December, 1933, to last week, told his listeners: "In my considered judgment, when you put preachment, religion or politics on the screen you get into controversy with your audience."

Welles to Make Three

Orson Welles, whose "Citizen Kane" has been variously catalogued but never ignored, will produce a minimum of three pictures annually, possibly four, for RKO-Radio, Mr. Breen disclosed. A contract is in the making, not yet signed, he said, describing the status as "an amicable understanding."

Mr. Welles will produce, direct, write and act, although not necessarily performing all of these functions in all cases. He will be given free rein, however, and three of the productions over which he will preside are known quantities. These are "The Smiler with a Knife," "Heart of Darkness," both mentioned as Welles projects prior to production of "Citizen Kane," and an untitled story with a Mexican setting, now in script form. On account of some expressions of opinion on the suitability and timeliness of this story as planned, said Mr. Breen, the locale will be changed, possibly to Dakar.

"Citizen Kane" will be made available to exhibitors in one of the company's blocks of five, probably the second, Mr. Breen said, declaring that this inclusion of a publicly exhibited picture is permissible under consent decree procedure because exhibitions have been given at advanced admission prices.

"RKO-Radio needs some new talent," Mr. Breen said, "and we will be acquiring top-flight producers, directors, writers and players." Acquisition of players has commenced, he said, naming Dorothy Comingore and other players from the cast of "Citizen Kane."

No names of producers, directors or writers scheduled to join the studio were revealed, although the new chieftain of the Gower Street plant left no doubt that he considered the writing branch of production fundamental in importance.

Drawing upon his eight years of experience as production Code Administrator during which he said he had examined an average of three and five-eighths script treatments of every picture produced by all studios, Mr. Breen cited cases to establish his point that good stories make stars and bad stories break them.

Discussing Orson Welles as indicative of the type of writing talent he seeks and remarking that his acquaintance with Mr. Welles antedates the producer's entry into film affairs, Mr. Breen said: "Why, you can't go for a ride in an automobile with him without his concocting plots for you out of everything you pass on the way—he'll dash you off a screen play without a minute's warning."

Company policy on production of pictures with a South American setting and theme is not a fixed one, according to Mr. Breen, who said: "We are committed, of course, to the good neighbor policy," but added that no picture definitely of the class indicated is in preparation at this time. A recent RKO picture of that nature which met with some reported resentment has been in process of revision for South American exhibition and it is expected that objections will have been overcome, it was disclosed.

Responding alertly to a question as to whether his resignation as Production Code Administrator had been in any degree associated with public protests received "since the recent loosening of code interpretations," the executive challenged the use of the word "looseness" and declared that there had been no upswing in the number of protests received. "We received 75,000 protests in the first year of our operations—1934," he said, "and we have had less than one thousand, total, in the last two years."

"No," he reiterated, "there has been no loosening. But something else has happened. Producers have read and learned the code. They have learned how to tell their stories in conformity with its provisions. The code is an affirmative—not a negative—document, a great document."

Reports that the company would move to larger quarters were denied. Although need of more space was affirmed, difficulty of obtaining steel, glass and other materials required for studio building, and now on national defense priorities lists, was given as the reason for postponing removal from Gower Street at this time. Overflow activity expected to develop as the new production plans take shape is to be handled at the company's studio in Culver City, now operated in part as a rental lot.

FREE CITY MOVIES SET IN READING

In addition to two drive-in theatres, Reading, Pa., exhibitors face a new competitive factor in the announcement that free movies will be presented Tuesdays and Thursdays throughout the summer at Bengor's Municipal Park in the suburban area. The new park was dedicated May 30th. Outdoor drive-in theatres, Shankweiler's theatre near Allentown and the Shimerville theatre at Emaus, opened for the season earlier this month.

Nicholas Webber Dead

Nicholas Webber, former circuit operator of Waterloo, Iowa, died in that town last week, after a month's illness. A widow survives. Mr. Webber operated his theatres from 1910 through 1917.

Court Term Extended In Schenck Case

Federal Judge Edward A. Conger on Tuesday extended the term of the Federal Court in the Joseph M. Schenck-Joseph H. Moscowitz income tax fraud case, until August, 1942. The extension was made at the request of Mr. Schenck and Mr. Moskowtiz, and with the assent of Mathias F. Correa, United States Attorney. The latter's office later refused explanation of the extension, but it was understood it would allow the trial judge, Grover M. Moscowitz, extension of power to chance sentences of the defendants, who were convicted in April of defrauding the Government in Mr. Schenck's income tax returns for 1935-37.

Under ordinary court rules, the trial judge retains power to modify sentences for only three months after imposition.

The case is now under appeal. Attorneys for both men filed a record on appeal Monday and briefs will be drawn up this summer. There may be an October hearing, and so the defendants, it is said, wish to avoid difficulties of jurisdiction and the re-study of the case which would be necessitated by a shift in judges.

The two defendants are seeking a reversal of conviction, alleging errors in Judge Moscowitz's charge to the jury.

Robbins Scores Points

Herman Robbins, president of National Screen Service, and his company, made two points Tuesday, in current litigation with Charles Casanave, formerly high executive of the company. The New York Supreme Court, Appellate Division, dismissed a Casanave motion asking that his methods of obtaining money while an NSS officer, were valid; and it also reversed a Westchester County Court decision, which had consolidated the Robbins' suit against Mr. Casanave, and the latter's counter suit. The latter reversal means Mr. Robbin's suit is returned to New York County.

Loew's Division Managers

Division managers of the Loew circuit met in New York, Tuesday, at the home office, to discuss Summer operations. Joseph R. Vogel, in charge of theatres outside New York City, presided. Among attenders were Carter Barron, Washington; W. A. Finney, Atlanta; Charles Raymond, Cleveland; Charles Kurtzman, Boston; Mike Cullen, Columbus, Ohio; Harry Shaw, New Haven.

Sherman Succeeds Bell

Irwin Sherman of the Columbia exchange operations department has been named to succeed Si Bell of that department in New York, who was assigned recently to the Philadelphia exchange as a salesman.

Pickford Ill

Mary Pickford, United Artists' partner-producer, who recently formed a new producing combination with Maurice Silverstone, former chief of the distributing company, this week lay ill in Cleveland Clinic.

UA'S ELASTIC PROGRAM; FOX SET FOR CONVENTION; OTHERS MAKE PLANS

Salesmen To Be Told of Films for Release at Periodic Meetings; Warners To Convene in July; MGM Has 45-50

Marked up for new season's product progress this week was the seventh pre-seasonal sales convention by United Artists of the 11 distributor meetings to be held.

Marked up, too, were Warners' preparations for a convention at an undetermined date late in July, and the decision of that company to hold a Canadian convention earlier; and Metro-Goldwyn-Mayer's disclosure of no national convention and a continuance of a 45-to-50 feature commitment; of Paramount's streamlining of its distribution setup in the East for the decree and the assembling of top home office and company officials in Hollywood on plans for 1941-42; and Universal's revamping of short subject plans.

RKO finished its convention late last week, likewise National Screen Service. Republic Pictures continued to report circuit deals for the new selling season.

Metro-Goldwyn-Mayer, on Wednesday, became the first of the "Big Five" actually to specify blocks-of-five selling plans and advance trade showing dates as required under the decree (see page 12), the while the company proceeded with other items in the formulation of its product and policy setup for 1941-42.

U. A. Announces an "Elastic" Policy

United Artists will no longer inform the trade of a minimum or maximum number of pictures forthcoming; its new product will be announced at periodic sales meetings throughout the year, it was announced by Arthur W. Kelly, the company's temporary acting chief, and vice-president in charge of sales, at the two-day regional sales convention in New York City's Hotel Waldorf-Astoria, Monday and Tuesday.

"Quality, rather than quantity, will be the keynote of both production and distribution, in 1941-42," Mr. Kelly said, emphasizing that that had been the company's policy through its 23 years of business.

It was further announced that the regional meetings—New York's being the first of the season—would be held periodically through the season; and that the sales personnel, at these meetings, would be presented with films to be offered "more or less immediately" to exhibitors.

The new policy, of periodic announcements rather than promises of an approximate number of pictures, is not only a change in UA policy; it is also a departure from usual practice by the majors.

Mr. Kelly said films would be available within the next three months from independent producers Alexander Korda, Walter Wanger, Edward Small, Gabriel Pascal, Hal Roach, Arnold Pressburger, and William Sekely.

Among some of the authors who are expected to contribute screen material are the following: George Bernard Shaw, Alexander Dumas, Rudyard Kipling, John Colton, E. Lloyd Sheldon, Richard Washburn Child, Barre Lyndon, Franken Meloney, Margaret Mayo, Salisbury Field, R. C. Sheriff, Walter Reisch, Donald Henderson Clarke, Jane Murfin, Howard Estabrook, Jules Furthman, Patterson McNutt, Jack DeWitt, Rian James, Jeff Moffitt and Paul Gallico.

Among the directors engaged for a number of releases are Ernst Lubitsch, Josef von Sternberg, Henry Hathaway, Julien Duvivier, Zoltan Korda, Tim Whelan and Reinhold Schunzel. Mr. Korda and Mr. Pasca. will be the producer-directors on one or more of their productions.

UA releases to be available shortly, Mr. Kelly said, are: "Lydia," starring Merle Oberon, from Mr. Korda; "Sundown," starring Gene Tierney, from Mr. Wanger; "International Lady," with George Brent, from Edward Small; "Major Barbara," with Wendy Hiller and Rex Harrison, from Mr. Shaw and Mr. Pascal; Arnold Pressburger's "The Shanghai Gesture," with Victor Mature, to be directed by Josef von Sternberg; William Sekely's "New Wine," with Ilona Massey, Binnie Barnes and Alan Curtis; Hal Roach's two new featurettes, "Niagara Falls" and "Tanks a Million," and Michael Balcon's "Three Cockeyed Sailors."

Mr. Kelly also noted that Mr. Balcon plans to produce three additional new season releases for United Artists under the company's deal with the Ealing Studios in England.

Roosevelt Is Visitor

Captain James Roosevelt was a visitor at Monday's sessoins. He is head of Globe productions; but his military duties (he has returned from the Near and Far East, where he was official observer for the Government) are expected to make contributions to the company's new schedule from his studio improbable.

After the announcement by Mr. Kelly, spokesmen for the company said that the fact that nine pictures were ready for release was not to be construed as a notice the company would attempt to sell them in a block. The company will adhere to its policy of marketing pictures individually, it was indicated.

Mr. Kelly said the next series of regional meetings would be held September 15th, again beginning in New York, and followed by similar meetings in New Orleans, Chicago, Cincinnati and San Francisco.

In attendance were home office executives, Eastern representatives of UA producers, and the sales staffs of six Eastern exchanges. From the home office were:

Harry L. Gold, vice-president and Eastern general salesmanager; Haskell M. Masters, Western general sales manager; Harry D. Buckley, vice-president in charge of corporate affairs; Paul N. Lazarus, contract manager; Walter Gould, foreign sales chief; Monroe W. Greenthal, director of advertising and publicity; David E. Weshner, director of exploitation; Albert Margolies, publicity director; Phil Dow, assistant to Gold; Seymour Poe, assistant to Masters; Samuel Cohen, foreign publicity director; Len Daly, Charles Steele and N. A. Thompson.

The selling staff at the meeting was headed by Arthur Silverstone and John J. Dervin, district managers, and Moe Streimer, special home office representative.

The producers' representatives included: Steven Pallos, Morris Helprin and Emanuel Silverstone of the Alexander Korda organization; Lowell V. Calvert, representing David O. Selznick; Harry Kosiner, representing Walter Wanger; J. J. Milstein, representing Edward Small; Richard Rowland and the Loew-Lewin organization; Louis Hyman and Fred McConnell, representing Sol Lesser; Edward Peskay for

(*Continued on following page*)

United Artists Buys Fairbanks Stock, For Re-Sale to Capra, Selznick

Frank Capra and David O. Selznick, independent producers, may soon be partner-producers for United Artists, succeeding the late Douglas Fairbanks, Sr., and the insurgent Samuel Goldwyn, in rounding out the U. A. partner-owner roster, which now comprises Charles Chaplin, Mary Pickford, and Alexander Korda. The Los Angeles County Superior Court on Monday confirmed the sale to U. A. of the Fairbanks estate's $400,000 of shares in the company. The company is to resell these to Mr. Capra and Mr. Selznick. Previous objections to the deal were withdrawn Monday by Mr. Fairbanks' widow, Sylvia, the former Lady Ashley.

She had contended the stock was worth more than the $400,000—$100 per share; and had hired attorneys to prevent the liquidation, pending a valuation.

The court gave its favorable ruling on the understanding the price of $100 per share would apply in sales to Mr. Capra and Mr. Selznick, and that they would each purchase 2,000 shares.

The Bank of America was executor of the Fairbanks estate.

In court, Monday, N. J. Ross and Isaac Pacht represented Mrs. Fairbanks; Sidney Westzler, of Preston & Files, appeared for the bank; Maynard J. Toll, of Omelveny & Myers, appeared for other Fairbanks heirs; and no one represented U. A.

Mr. Selznick said in New York Tuesday the court decision removed final obstacles to the assumption by him and Mr. Capra of U. A. partnerships. It was hinted on that day, too, that he would make two pictures, and Mr. Capra one, for U. A.'s new season. Observers in New York also reported the two men not only would buy the Fairbanks stock, but also the Goldwyn shares, again equally. The assumption of shares of the Fairbanks and Goldwyn stock would give each as much interest in the company as each of the other partners.

Mr. Selznick refused to indicate whether he would accept the reportedly proffered U. A. presidency and board chairmanship.

FOX, WARNERS PLAN CONVENTIONS

(*Continued from preceding page*)

Hal Roach, and David Griesdorf for James Roosevelt.

The following attended from the exchanges:

New York—Clarence Eiseman, manager; Edward Mullen, David Burkan, Samuel Rifkin, Sol Edwards, Lawrence Brown, Richard Harrity and Herbert Richek.

Philadelphia—Harry G. Bodkin, manager; Morton Magill, Saul Krugman, Horace Wright and Elizabeth McCaffrey.

Boston—A. I. Weiner, manager; George Hager, Joseph Cronan, Herbert Schaefer, Nathan Ross and Joseph Carroll.

Washington—Fred A. Rohrs, manager; Mark N. Silver, Fred M. Sandy, George Jeffrey and Elmer McKinley.

New Haven—Lou C. Wechsler, manager; Lewis Ginsburg and Harry O'Brien.

Buffalo—Syd Lehman, manager; Joseph Hartman, Harold Sugarman, M. V. Sullivan, Jr., and J. A. Bykowski.

The second of United Artists' meeting was to take place at the Roosevelt Hotel, New Orleans, Thursday and Friday. Attending this meeting were executives from the home office, and the sales force from the Atlanta, Dallas, Charlotte and New Orleans exchanges.

Headed by C. E. Peppiatt, Southern district manager, the following branch managers and salesmen attended:

Atlanta—T. L. Davis, branch manager; R. J. Barnes, Lynn E. Dunn, William Shiell, Jr., and E. H. Hays.

Charlotte—Jay Schrader, branch manager; R. M. Beevy, H. D. Hearn, and Frank Rule.

Dallas—B. C. Gibson, branch manager; T. R. Barber, A. J. Del Cambre, T. E. Laird, Paul L. Chapman and Roy Sachs.

New Orleans—Floyd P. Murphy, branch manager; Milton Dureau and J. S. Moreland.

Fox Will Have 20 Films Completed by Convention

When delegates from the home office, the branches, and other sectors of Twentieth Century-Fox, and of National Theatres arrive in Los Angeles for the annual Fox sales convention, July 16th through 18th, the studio will have completed approximately 20 films for the new season, it was reported from the production capital on Monday. In addition, it was said, the studio has guaranteed delivery to the distribution department of five pictures within one week after the meeting.

The anticipated schedule would also have another five given over by August 10th, and by September 1st, some 15 pictures would be offered by the company, under the decree.

It is said the convention gathering will see incompletely edited versions of at least nine films, some of which are of high budgets.

Pictures in work, or soon to be started, include "A Yank in the R. A. F.," "How Green Was My Valley," "Belle Starr," "Wild Geese Calling," "Charley's Aunt," "Sun Valley Serenade," "Week-end in Havana," "Riders of the Purple Sage," "Man at Large," "Marry the Boss' Daughter," "Confirm or Deny," "Small Town Deb," "Swamp Water," "Dressed to Kill," "Charlie Chan in Rio," and "Private Nurse."

Warners' Canada, Chicago Meetings

Warners will hold its annual sales convention in Chicago, probably beginning July 28th, it is reported. In addition, like Paramount two weeks ago, it will hold a separate Canadian sales convention before its American convention, it was said in Toronto, over the weekend, following the return there from New York of the company's Canadian sales manager, Wolfe Cohen.

Mr. Cohen spent last week in New York conferring at the home office with top sales executives, on the company's expected first Canadian sales convention. Whether the company will sell in Canada as it will sell here, under the consent decree, or sell in season blocks as has been the practice, was an announcement expected shortly. It was intimated the company will probably sell season's product *en masse*, in Canada. Dates for the Canadian sales convention, which may be held in Montreal rather than Toronto, were to be disclosed before the week's end.

Jesse Lasky, producer of "Sergeant York" for the company, said on his arrival in New York Tuesday morning, in order to attend the film's premiere at the Astor in that city July 2nd, that he would continue releasing through the company.

MGM Instructing Field Staffs on New Policy

Not holding a sales convention this year, MGM, through its sales executives, is instructing field sales staffs on selling of new product under the consent decree, and imparting other information usually given the salesmen at a convention. The executives are visiting the exchanges.

Expressing optimism for the future of the picture business, Mr. Rodgers announced Tuesday the pictures scheduled for release by his company during the summer season.

The schedule was as follows: "The Big Store," with the Marx Bros., June 20; "They Met in Bombay," with Clark Gable and Rosalind Russell, June 27; "Barnacle Bill," with Wallace Beery and Virginia Weidler, July 4; "Navy Blue and Gold," starring James Stewart (re-issue), July 11; A. J. Conin's "The Stars Look Down," July 18; "Ringside Maisie," with Ann Sothern, July 25; "Life Begins for Andy Hardy," with Mickey Rooney, Lewis Stone and the screen Hardy family, August 1; "Mary Names the Day," the new Dr. Kildare picture, August 8; "Blossoms in the Dust," with Greer Garson and Walter Pidgeon, August 16: "Whistling in the Dark," with Red Skelton, Ann Rutherford, Virginia Grey, Rags Ragland and Conrad Veidt, August 22, and "When Ladies Meet," with Joan Crawford, Robert Taylor, Greer Garson and Herbert Marshall, August 29.

Paramount Merges Its Three New York Exchanges

Streamlining its selling units for operations under the consent decree, as have the other companies, Paramount last week consolidated its three New York Metropolitan exchanges, the New York, Brooklyn, and New Jersey. Milton Kusell is district manager of the combination, and Henry Randel, former manager for Brooklyn, the manager. Myron Sattler, former New York branch manager, is now sales manager for the consolidated branches; E. H. Bell, former New Jersey branch manager, will be in a sales capacity in the new exchange.

The annual meeting of the directors' board will occur July 10th. It was postponed from Thursday, June 19th.

Universal's Shorts Policy Is Revised

Universal's feature production policy will be applied to its short subjects, William Scully, distribution chief, said in New York Wednesday. The shorts will be more sharply studded with star names, star bands, and unique ideas rating marquee mention, he said.

Mr. Scully's disclosure came after a report given by short subjects sales manager Bernard Kreisler, following a tour of 31 branch offices and a conference at the studio.

Top name-bands and screen, stage and radio stars will be seen in a new series to be called "Personality and Name-band musicals." Generous budgets have been allotted to these and four will be released this summer replacing the present two-reel novelty musicals. In these will be seen Jan Garber, Henry King, Skinnay Ennis, Russ Morgan and their orchestras along with other screen and radio personalities. The Jan Garber picture is called "Shadows in Swing"; Henry King's, "Music a la King"; Russ Morgan's "Music in the Morgan Manner"; and Skinnay Ennis', "Once Upon a Summertime."

In the new line-up, 15 one-reel subjects, each with a separate title and known as "Variety Views," will replace the present series known as "Going Places." Five of these will be in color. The Variety reels will include sports, politics, international relations, comedy and other interesting highlights of life.

The first subject features the Dionne Quintuplets and Dr. Dafoe.

The "Stranger Than Fiction" series is to be released by separate title for each reel. Sequences in this line-up of 15 subjects will emphasize locations for possible local publicity.

Completing the subjects are 13 Andy Panda shorts in technicolor of which 6 are based on Andy Panda and 7 on Panda's Pals.

Universal is also now compiling a special two-reel featurette in which the outstanding thrill events of the past decade will appear.

Four Disney Features To Be Released by RKO

Four Walt Disney features and 18 short subjects—the Disney studio's entire new season output—will be distributed by RKO, George J. Schaefer, president of the distributing company said at the company's annual sales convention, Monday through Wednesday of last week. At the convention also the company disclosed it would produce 40 to 45 features for the new season, a drop from the committment of 49 to 53 for the current season.

The four Disney features are "Fantasia," on a roadshow basis now; "Dumbo of the Circus," "Bambi," and an untitled Mickey Mouse feature. "The Reluctant Dragon," being released this month, belongs to the current season.

At the close of the RKO convention, it was reported that productions from Samuel Goldwyn, Orson Welles, and Mr. Dinsey would not be included in the blocks of five films offered in consent decree selling. These productions will be sold individually, probably on percentage. Observers, considering percentage pictures contemplated, reported the company might have one in each block of five.

The convention attendees saw eight RKO releases: "The Reluctant Dragon," "Jungle Cavalcade," "Tom, Dick, and Harry," "My Life With Caroline," "Parachute Battalion," "Before the Fact," "The Devil and Daniel Webster," and "Father Takes a Wife."

Republic Closes More 1941-42 Deals

Its 1941-42 product has been sold by Republic Pictures to the Griffith circuit of 138 theatres in Oklahoma and Texas; and to the Essaness circuit of Chicago and the S. J. Gregory circuit of Indiana and Illinois.

The first annual national sales convention of National Screen Service was concluded Thursday, June 19th, after four days, during which George Dembow, vice-president in charge of sales, had presided.

M. H. Hoffman, picture pioneer, now in New York arranging the production schedule of his newly formed Liberty National Pictures Corporation, said in that city Tuesday that pictures would issue from the unit at the rate of one every two weeks, when the work begins at the Hollywood studio.

TRIPLES AND DOUBLES AGAIN HIT BY INDEPENDENTS AND LEGISLATORS

Chicago Exhibitors Ban Dual Features, Plan Institutional Selling Campaigns; Illinois Senate Kills Limiting Bill

Double and triple bills, summer slump and other irksome exhibition matters were again brought up this week for concerted exhibitor action, with the net result that independents in Chicago finally and actually banned some triple feature shows and at the same time decided to protect their box offices against seasonal depression by extra institutional selling effort. Action on these and related matters was taken also in Columbus, Ohio, St. Louis, and elsewhere.

One of the potential threats to dual shows vanished Wednesday afternoon when the Illinois Senate killed the Sandquist anti-duals bill, limiting film showings to 135 minutes, unless there is an intermission of 15 minutes per hour. The House had passed the bill, which is similar to one passed by the legislature two years ago and vetoed by the Governor.

Call for Summer Support

National Allied States Association in an official bulletin this week lists some of the factors which, in the opinion of those directing the organization, are responsible for lowered theatre attendance. The factors are a dearth of important pictures during the Summer months; 16 mm film competition; and competition from other entertainment mediums.

Apropos of the asserted dearth of big pictures, the bulletin remarks:

"The distributors appear to think that it is good business to carry over all strong pictures until the next season, rather than to release any of them while business is so bad.

"This means surrendering the field for the time being to rival forms of entertainment, with the accompanying risk that the public may get entirely out of the movie-going habit."

New York's Independent Theatre Owners Association, representing about 300 theatres, voted to revert to single features late Wednesday, if the major circuits will do the same. A committee is to be formed.

Meanwhile, attempting to stimulate business and check boxoffice decreases, Allied of Illinois met last Wednesday at the Congress Hotel, Chicago, with local exchange men. No definite plans were laid.

Allied members again favored, officially, single features. Jack Kirsch, president, said: "For three years, I have listened to various motion picture studio executives say they are opposed to double features; yet they do nothing to remedy the situation. Let's have some action from them, not just conversation. . . . I'm sure that if the large circuits would take the lead in eliminating double features, every independent exhibitor in Chicago will gladly follow and give them the doubt on any clearance."

Present were: Clyde Eckhardt, 20th Century-Fox branch manager; Rud Lohrenz, Warner district manager, and Sidney Rose, Warner branch manager; M. M. Gottlieb, Universal district manager; James Donahue, Paramount branch manager; Frank Flaherty, Columbia sales manager; Ben E. Eisenberg, United Artists branch manager; W. E. Banford, MGM branch manager. Exploitation men present were: W. G. Bishop and Gene Rich, MGM; Fred Bartow, Paramount; Jack Thoma, Columbia, and Monroe Rubinger, Warners.

GRIFFITH SELLS DEFENSE STAMPS

To further the sale of United States Defense Saving Bonds the Griffith theatre circuit of Dallas, Tex., has distributed albums with one ten cent, one 25 cent and one 50 cent saving stamp to each of its employees.

The employees are urged to buy additional stamps each week to aid the Government's defense program. R. E. Griffith, president, in announcing his plans at a meeting pledged 100 per cent cooperation on the part of his company and personnel.

Through the efforts of Mr. Kirsch a triple feature situation that infested a certain section of Chicago and promised to spread to others has been adjusted.

Two weeks ago independent exhibitors on the northwest side of the city started a triple feature policy against each other. Mr. Kirsch brought the participating managers together this week, with the result the practice will be discontinued.

The Irving, an Essaness circuit house; the Drake and Portage thetares, operated by the GCS circuit, and the Commodore, run by Nat Gumbiner, will eliminate triples on June 29th. The Milford and Rivoli, Meltzer Bros.' houses, and the Admiral, Revue and Fox, GCS theatres, stop triples on July 6th.

Mr. Kirsch was also successful in getting the agreement of the managers to eliminate all 10 cent days, being firmly against any further admission cuts by his members.

Recent tests conducted in Columbus, Ohio, to determine public preference between single and double features shows an overwhelming majority for single bills. Columbus, the capital of Ohio, with a population of roughly 300,000, is considered the worst overseated situation in the country, according to a recent poll by P. J. Wood, secretary of the Independent Theatre Owners of America, showing a total of 53 theatres, with a combined seating capacity of 46,000, and more large and pretentious theatres continuing to be built, particularly in neighborhood and suburban locations.

Theatre Tests Reaction

The latest test to "feel the pulse of the public" on the double feature question, which has and is perplexing the various departments of the industry, was conducted last week, ending June 20, by the 3,016-seat RKO Palace, located in the heart of the downtown business sector, directly across from Loew's Broad, and within two squares of Loew's Ohio and the RKO Grand, comprising the four first runs in Columbus. The Palace played "In the Navy" dualed with "For Beauty's Sake" as a matinee program, and continued with "In the Navy" as a single feature in the evening, with the same price scale prevailing throughout the day.

"Our experiment was highly successful, and, after we dispose of our present double feature booking commitments, I am heartily in favor of adopting a single feature policy," commented C. Harry Schreiber, city manager, and manager of the Palace.

A poll was taken in the lobby and the result showed approximately 73 per cent of the patrons favoring single bills, about 19 per cent with a leaning toward double features, and approximately eight per cent with a negative or indifferent attitude, expressing themselves as "not caring which policy was adopted."

"The most surprising angle of the experiment," Mr. Schreiber continued, "was the large number of key executives in local business and industry who went out of their way to stop and express their approval of single features, adding that they were voicing the sentiments of the majority of their employees."

As a result of last week's survey, the Palace, beginning in the middle of July, will play single bills in the afternoon, double bills at night.

Prospects for the adoption of a bill limiting the length of theatrical performances in Missouri this year are dim in view of an announcement from Jefferson City, Mo., that the Missouri legislature probably will adjourn within two weeks.

Milton F. Napier, counsel for the Better Film Council of Greater St. Louis, sponsors of the bill, said it seemed apparent the bill would not be voted on this session. The measure, aimed at eliminating multiple feature programs, would limit the length of a show to two and a half hours without an intermission.

The score of persons who testified at hearings conducted by the Senate Municipal Corporations Committee spoke in favor of the measure; no one attacked it. However, scores of other bills will likely suffer the same fate as this as the legislature winds up a hectic session. As the others, the film council's bill was not even voted out of the committee.

Meanwhile, H. C. Reigel, Jr., manager of the St. Louis Theatre in St. Louis, Fanchon & Marco house, began a poll of residential sections of the city—from which the theatre draws most of its trade—to determine the attitude of residents on single, double and triple features, and serials, giveaways and short subjects. Questionnaires are being handed the residents by canvassers, and bonus tickets to the St. Louis Theatre will be awarded those who answer the queries.

Carolina Owners Meet

The Theatre Owners of North and South Carolina meet at Myrtle Beach, latter state, Sunday through Tuesday, with president C. H. Arrington presiding.

Mr. Arrington this week mentioned, as problems for discussion, the effect legislation passed by several states would have on the new buying season and relations with ASCAP. He added some exhibitors seemed to fear the new block buying under the decree would introduce more high budget pictures than ever before, and that the exhibitors, as a group, could not absorb the added cost.

Plans for the annual summer convention of the Motion Picture Theatre Owners of Virginia, at Old Point Comfort, that state, this week were being readied under the direction of Sydney Gates, exhibitor and chairman of the convention committee. There will be a fishing trip in Chesapeake Bay, he announced this week; also, an informal cocktail party the night before the convention—for the early arrivals. Golf and swimming will be on the program the first day; and the convention will close with a banquet and ball.

Discussion of arbitration proceedings, as revealed in the state's first such hearing, featured the regular luncheon meeting of the Connecticut Allied, in New Haven Tuesday. Dr. J. B. Fishman presided.

An exposition in which theatre equipment will be displayed will be sponsored by the Independent Theatre Owners Association, New York, in that city September 9th through 11th, at the Hotel Astor.

WARNERS OPEN 'YORK', U.A. HAS 'SAILORS'

Lasky Feature Set for New York Astor July 2nd; Holdovers for "Billy the Kid", "Face"

New merchandising and field showmanship plans are keeping pace with Hollywood's release of new key product.

It's Warner Brothers' turn now at New York's Astor Theatre, home of first run roadshows in New York City. The company's Jesse Lasky-Hal Wallis feature, "Sergeant York," begins a two-a-day run at that theatre July 2nd; and its advertising and publicity director, Charles Einfeld, arrived in New York City this week from Hollywood to complete arrangements for the extensive exploitation the picture will have for its world premiere.

United Artists' "Three Cockeyed Sailors" received a specially exploited premiere Friday, June 20th, at Norfolk, Virginia, with navy men as guests. MGM last week announced "Billy the Kid" received 13 additional holdovers, and that another of its features, "A Woman's Face," caused Loew's Metropolitan Theatre, Brooklyn, to hold it for a third week, this being the first time the theatre has done this with a picture since 1938.

"Sergeant York" Opening

The world premiere and roadshow campaign for the Warner Brothers-Jesse Lasky-Hal Wallis feature of the life of the famous World War hero, Alvin York—"Sergeant York"—is shaping up, this week, as one of the most pretentious to be attempted by the company, which has made a policy of giving its "big" pictures spectacular world premieres, often in remote locations connected in some manner with the theme of the particular picture.

Gradwell A. Sears, vice-president in charge of distribution for the company, announced last week the film would have its world premiere, on a roadshow basis, at New York's Astor Theatre, following the conclusion of the run of United Artists' "Major Barbara" there.

The opening date is the evening of July 2nd; and it is expected there will be a host of the famous present, especially persons from the armed forces, in view of the film's theme. Governor Prentice Cooper, of Tennessee, Sergeant York's home state, has accepted the invitation to the premiere; other politicos are expected, and the chief character, Sergeant York himself, has been granted a 10-day leave from his post as head of his state's draft board, in order to attend the opening.

Warner officials, including Mr. Einfeld, Mr. Sears, Mr. Lasky, Mr. Wallis, H. M. Warner and others, will be there, as will Gary Cooper, who plays Sergeant York in the film.

One of the special features planned for opening night is a military band parade in Duffy Square, with allied ceremonies. Also contemplated is a reunion of Sergeant York and World War comrades.

During the next few weeks there will be national network radio programs, featuring the Sergeant, and Mr. Lasky.

Warners also disclosed it would, in connection with the film's opening, bring a typical family from Sergeant York's home area to New York for a first train ride and first motion picture.

Within the next week, a "big poster campaign," according to company announcement is to cover New York City. Also, various patriotic and veterans' organizations are offering their cooperation in boosting the film.

The Astor Theatre, at the opening, will boast the biggest electric sign ever installed for a theatrical engagement on Broadway, the company also asserted, adding in conclusion that "the list of promotional tie-ups being arranged on 'Sergeant York' will be one of the most extensive ever effected on a picture."

Mr. Einfeld is expected to remain in New York to direct the campaigns on two other pictures, "The Bride Came C.O.D." and "Manpower." The first, with Bette Davis and James Cagney, goes into general release July 12th, after some pre-releases; the second, with Edward G. Robinson and Marlene Dietrich, will be released August 9th, after a big advance campaign.

"Dictator" Business

Charles Chaplin's United Artists release, "The Great Dictator," still playing and receiving record money in many locations, has already surpassed the receipts from any of the comedian's previous films, even those from his "Gold Rush," Arthur Kelly, vice-president of United Artists, in charge of sales, and temporarily the acting chief, told the company's regional sales convention in New York on Monday, first day of the two day meeting.

Universal's "In the Navy," starring Abbott and Costello, on Tuesday ending its second week at New York's Criterion Theatre, set an alltime attendance record during its first seven days, by playing to an estimated 49,947 persons. While figures were not completed at mid-week for the second weeks' attendance, the theatre's operators predicted the second week would better the first.

At the same time, Twentieth Century Fox's "Man Hunt" last week was claimed to have led all pictures on Broadway for the gross it scored, and it was held over. The film grossed approximately $45,000 its first week.

United Artists held the premiere of its British-made "Three Cockeyed Sailors" at the Granby Theatre, Norfolk, Virginia, Friday, June 20th, with attendant celebration, features of which were a preview for officers and men of the United States Navy Yard, nearby, and for the men from British ships there; and a parade and broadcast. Some 8,400 persons saw the film over the weekend. They broke house records.

Holdovers for "Billy"

From the home offices of MGM last week came the announcement that the company's Robert Taylor starring vehicle, "Billy the Kid," had received 13 additional holdover engagements; and that the film had received three week engagements in Denver, Cleveland, and San Francisco. On Friday, June 20th, the total holdover engagements were 22.

Loew's Metropolitan Theatre, Brooklyn, for the first time since 1938 held a picture for the third week. The picture is MGM's "A Woman's Face," starring Joan Crawford. The film, being held over "extensively," according to the company, had two weeks each in Newark and Jersey City theatres.

In the mentioned situations, a new "Scarred-Face She-Devil" promotion was used successfully, and MGM is servicing exhibitors with new accessories for this campaign, which features the scarred face of Miss Crawford. Among the new accessories are a one-sheet, a three-sheet, and 11 by 14 title card, a 22 by 28 lobby card, and a herald. The campaign was originated by Earl Hudson and Ralph Stitt, of the United Detroit Theatres, when the film played their circuit.

RKO will sell Walt Disney's "The Reluctant Dragon" singly as it has sold other Disney features, reports from the field, where selling approaches have been made, indicate.

Paramount has withdrawn "Parson of Panamint" from its June release schedule, in order to give it "an intensified advertising and exploitation campaign," the company announced last week. It was said the picture received such enthusiastic reviews and audience reactions at Coast previews that the home office executives were convinced it needed more than routine handling.

Special exploitation campaigns are now under preparation, and will be tested at the boxoffices of theatres in specially selected key cities pre-release engagements. The tests will determine the nature of the final campaigns, and the national release date.

It was reported the company was considering a world premiere for the picture in Salt Lake City July 4th, with attendant celebration and personal appearances of the producer, Harry Sherman, and several of the film's stars.

Twentieth Century Fox has formed a permanent field exploitation staff of nine men, under Rodney Bush's direction. Their names will be disclosed shortly.

IN NEWSREELS

MOVIETONE NEWS—No. 82, Vol. 23.—Churchill proclaims fight to the end....Royal Navy and *Bismarck* battle....*Robin Moor* survivors arrive in Brazil....James Roosevelt in Egypt....Darryl Zanuck presents training film to General Marshall....Princess Juliana at White House....Fashions....Sports.

MOVIETONE NEWS—No. 83, Vol. 23.—Nazi's declare war on Russia....33 lost on Submarine O-9....James Roosevelt returns to New York....Typewriting champion....Atlantic convoy to Britain....British tanks demonstrated....Sports.

NEWS OF THE DAY—No. 280, Vol. 12.—Royal Navy sinks *Bismarck*...."No Surrender" is Churchill's pledge....Captain Roosevelt in the war areas....Americans warned on air raids....Fashions....Sports.

NEWS OF THE DAY—No. 281, Vol. 12.—Nazi-Russo war....Nation honors submarine dead....Capt. Roosevelt ends war mission....Spider camouflage tested....Fashions....Sports.

PARAMOUNT NEWS—No. 85.—Collegiate mountain climbers....Knox at Montreal....U. S. planes in Egypt....Capture of Iraq....Selassie returns to throne....*Bismarck* conquerors....Church addresses British.

PARAMOUNT NEWS—No. 86.—33 lost on O-9....Convoy reaches Britain....German declares war on Russia....Russian situation analyzed.

RKO PATHE NEWS—No. 85, Vol. 12—*Bismarck* sunk....British capture Iraq....Selassie returns to throne....John and Jimmy Roosevelt on duty....Troop Ship commissioned....LaGuardia explains defense plans....Stars invade Ft. Ord....Soldiers race with full packs.

RKO PATHE NEWS—No. 86, Vol. 12.—33 die in O-9 sub disaster....U. S. policy on Nazi-Russian war....Convoy reaches England....British capture Nazis in Libya....British tanks demonstrated....World typing record set....Army tests spider-trap defense....Ford-UAW pact signed....Sports.

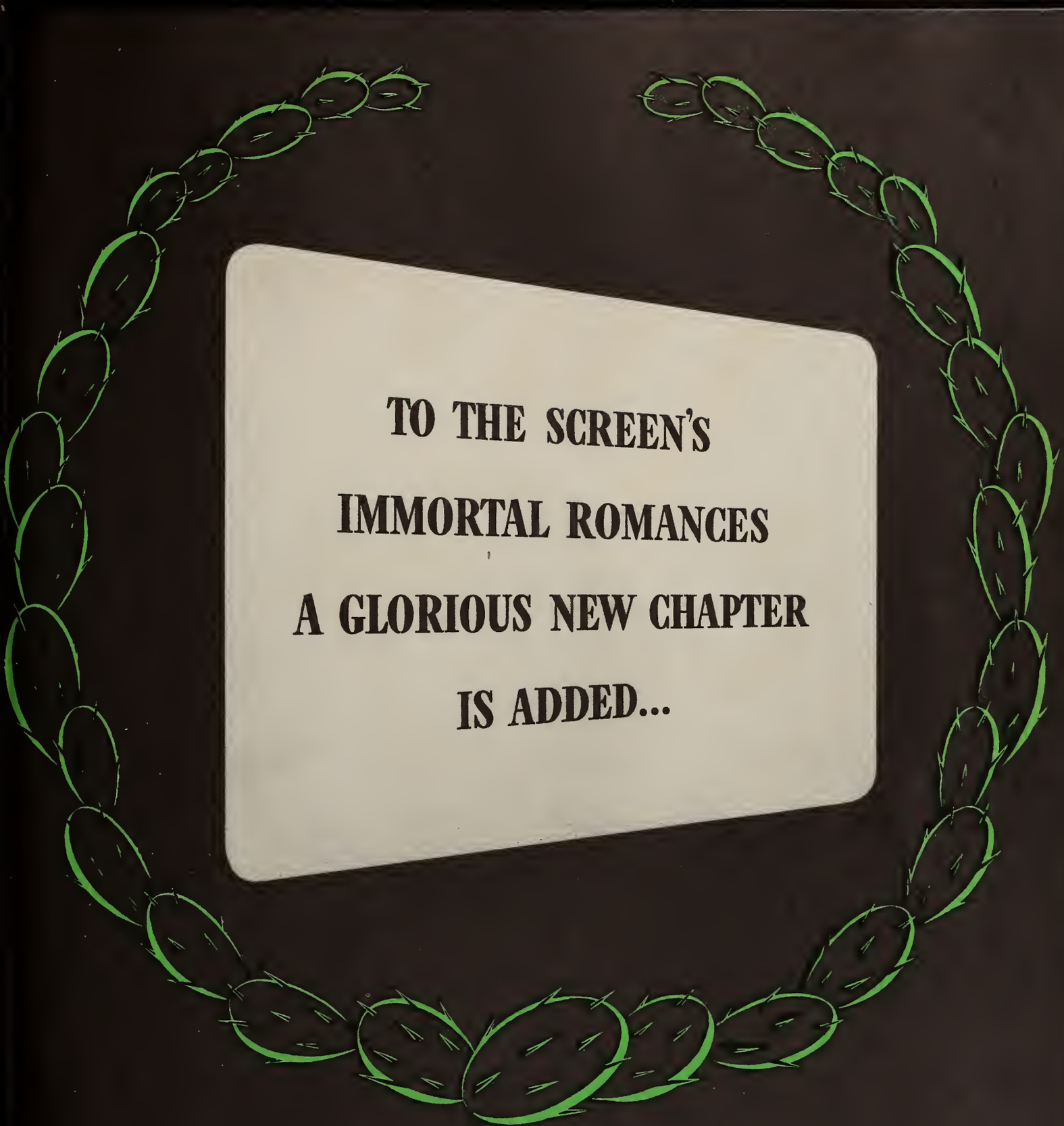
UNIVERSAL NEWSREEL—No. 990, Vol. 13.—*Bismarck* sunk....Selassie returns to throne....Chicago lumber fire....Defense plans outlined....Envoy back with *Robin Moor* story....Rush bomb output....John Roosevelt joins Navy....New Army helmets....Transport commissioned....Conn-Louis weigh in....Air circus stunts.

UNIVERSAL NEWSREEL—No. 991, Vol. 13.—Nazis invade Russia....33 die in sub disaster....Convoy reaches Britain....Camouflage tested....Water skiers in obstacle race.

National Decency Legion Classifies Twelve Films

Of the 12 motion pictures classified by the National Legion of Decency in its listing for the current week eight were found unobjectionable for general patronage and four were classified as unobjectionable for adults. The pictures and their classifications follow:

Class A-1, Unobjectionable for General Patronage: "The Gang's All Here," "Hit the Road," "Hurry, Charlie, Hurry," "Kansas Cyclone," "Nevada City," "New Wine," "Passage from Hongkong" and "San Antonio Rose."



TO THE SCREEN'S
IMMORTAL ROMANCES
A GLORIOUS NEW CHAPTER
IS ADDED...

With Pride. Warner Bros. Presents
The Historic Meeting of

MR. JAMES CAGNEY *and* **MISS BETTE DAVIS** *in*

The Bride




ame C.O.D.,
BETTE GETS THAT CAGNEY TOUCH!

JIMMY CAGNEY

Tough, terrific and terribly funny!

BETTE DAVIS

Her first comedy in four long years!



"THE BRIDE CAME C.O.D."

From WARNERS JULY 12

with

STUART ERWIN · EUGENE PALLETTE · JACK CARSON

GEORGE TOBIAS · HARRY DAVENPORT

Directed by WILLIAM KEIGHLEY

Screen Play by Julius J. and Philip G. Epstein • From the Story by Kenneth Earl and M. M. Musselman • Music by Max Steiner

A Warner Bros.-First National Picture

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

AL SHERMAN of Columbia Pictures' home office, is doing something about having his book, "The World Moves On," transplanted to the screen, as a dramatic story of Joseph Pulitzer, Mr. Sherman claiming one of the most complete collections of private letters and memoranda of the late fiery newspaper publisher. He says he has two tons of the stuff, more than the material which Ralph Pulitzer, the son, turned over to the Library of Congress.

Rummaging through dusty old archives, the other day, revealed many anecdotal insights, about how, for instance, Pulitizer suffered from ill health, which made him a prey to anyone who had a nostrum for sale, like E. H. Clement's "Geneva Lithia Waer, to be taken four times a day on an empty stomach." And about how Pulitzer liked the thought that he could be a President-maker. His paper had a brush with Admiral Dewey, hero of Manila, because it supported the naval officer for the Presidency and then left him high and dry. Pulitzer also earned a pat on the back from Daniel S. Lamont for urging the candidacy of Judge Parker for President. Neither gentleman ever got in.

The publisher came to this country as an immigrant boy, rose to the heights but was never a completely happy man. His years of illness kept him away from his family for months at a time.

Pulitzer's insistence upon complete reports from business associates evidently extended to his family as well, for Mrs. Pulitzer penned long and complete letters concerned with every intimate detail of personal and social life, even to whether it would be advisable to accept August Belmont's offer to share a Metropolitan Opera House box on alternate Tuesdays.

When Charles E. Chapin was recommended for a post on Pulitizer's old *World,* in New York (he was to become, later, one of that paper's outstanding editors), Nelson Hersh, who urged him for the job, insisted once that Chapin be given an extra week's vacation for work well done. Mr. Hersh's recommendation to Pultizer read as follows: "His character I do not admire, but his work is very good. His main fault is flightiness of judgment sometimes." Mr. Chapin, if you recall, died in Sing Sing about ten years ago, while serving a life sentence for murder.

Pulitzer's axiom as a publisher was: "If there is no news, make it." So Nelson Hersh once exploded some bombs from the dome of the old World building at Park Row at the height of a hot spell, to "bring some rain"—and possibly some circulation.

The publisher had a penchant for doing things in code—and his code book (in Al Sherman's possession) had some choice names for Pulitzer friends, associates and business rivals. For example, William Jennings Bryan was known as "Guilder" and "Maxilla." Arthur Brisbane was known as "Horace," Dumont Clarke, Pulitzer's financial adviser, was "Coin"; the New York *Daily Herald* (now the Herald-Tribune) was "Madonna"; Josephus Daniels was "General"; W. G. McAdoo was "Gargoyle"; James E. McReynolds, then U. S. Attorney General, was "Giddiness"; the N. Y. *Journal* was "Geranium" and then "Magnolia"; Joseph Pulitzer, Jr., was known as "Velocity," while his dad was called "Marksman." The Republican Party was "Malaria"; John D. Rockefeller was "Gorgeous"; and Wm. Howard Taft was "Rotund."

Pulitzer's phobia about noise (he couldn't stand any sort of sounds) had him spending over $150,000 a year to support his yacht "Liberty," while the phobia prompted him to write to the Coast Guard to muffle the foghorn just off his Bar Harbor, Maine, estate.

In looking around for a circulation hpyo, Pulitzer picked on the Statute of Liberty, which had been offered to the United States by France. The offer was accepted but the statue couldn't be put up because Congress would not appropriate sufficient money for the pedestal in the N. Y. harbor. Pulitzer's *World* got behind it, urged a campaign for pennies from school-children, and put it over. That's why "Liberty enlightens the world from New York Harbor."

▽

For a time, the other day, patrons in the Lincoln Theatre, at Miami Beach, Florida, could have torn the entire management limb from limb.

Seems that Sonny Shepherd, showman extraordinaire, had one of the theatre's ushers, a Mister Marion Moore, former radio announcer, rush on the stage in the middle of an exciting newsreel. The newsreel was stopped, a spotlight flashed on Moore, who, seated at a table with telephone, microphone and other authentic looking broadcast material, bellowed loud apologies for interrupting the regular performance.

"We interrupt our regular news reel," **he said,** ***"to bring you a special news broadcast. "Flash . . . It was reported today Hitler had declared war on . . . "***

The telephone started ringing and the announcer said ***"Yes, lady, No, No, lady, Don Ameche is not in it. . . . Yes, lady,"*** **etc.**

"Back to the news," **shouted Moore:** ***"Bulletin, Washington, President Roosevelt just said Wilkie was . . . "***

Same telephone business and chatter again interrupted. Then: ***"More important news. Bulletin. London . . . Winston Churchill said Hitler could take a . . . "***

Same telephone business and at last in apparent desperation, Moore said: ***"Lady. It seems you know more about that than I do. Anyway, what I have to say doesn't seem important. There's what everybody is interested in . . . "***

Usher Moore then pointed to the screen and a trailer opened with: ***"Here's the Announcement You Have Really Been Waiting For . . . 'The Great American Broadcast' will Appear at This Theatre On,"*** **etc., etc.**

Sonny Shepherd says "it was terrific"!

▽

Stan Stanfill is always on the alert for publicity for anything playing his Craig Theatre, in Craig, Colorado.

Riding along the 11,000-foot Rabbit's Ear mountain pass, Stanfill's car hit a loose shoulder of the road and toppled into a 12-foot drainage ditch. He suffered a wrenched spine, a bruised hip and a $200 repair bill on his car.

He told reporters that the accident occured when he was hurrying to his theatre to see "The Great Broadcast." They printed it.

ENGLAND censors most identifications of bomb targets, which explains why there are no identificationss of the buildings or film studios in this report from our London office:

During the heavy blitz on London on Saturday night—Sunday morning, a British fighter pilot picked up one of the Nazi raiders and gave it a sharp burst with his guns.

The raider came earthwards in a long dive, the British fighter on his tail. In his efforts to shake off the fighter, the raider jettisoned his load of between 300 and 400 incendiaries and two bombs when close to the ground.

Some of the incendiaries fell on a film studio.

The incendiaries had set alight the whole of the administrative block, some dressing rooms, and a sound theatre and, with the aid of other brigades called in, the local firemen let these burn out and concentrated on saving the biggest studio stages in Europe and other buildings.

They were successful, but while they were working another Nazi raider dived down to machine-gun the firemen and to drop bombs which, like the previous ones, narrowly missed the studios, fortunately falling on open ground.

The only casualties at the studios were three kittens.

▽

W. A. Steffes, former president of Allied Theatre Owners of the Northwest, has his own private canal connecting two bays of the northern Minnesota lake on which his summer home is located. At its dedication, "Al" also conducted the fresh-water launching of a sea-going cabin cruiser which he purchased in Florida and shipped to northern Minnesota.

Steffes' canal is a half-mile long. Merle Potter, Minneapolis *Times* motion picture critic, acted as commodore for the launching and dedication.

▽

Broadway's song writers have been banging out tunes of war and patriotic subjects as in the days of World War I. But they're mostly a rather serious lot of lyrics. We want bigger and better ditties like that little number of 1918, "Would You Rather Be a Colonel with an Eagle on Your Shoulder or a Private with a Chicken on Your Knee?"

▽

Wiacheslare Savitsky has signed an acting contract with RKO Radio.

General Wiacheslare Savitsky is quite a signer. He was one of the signers of that Versailles Treaty, about which Herr Hitler has been making so much of a fuss these late years. He was a member of the Russian delegation that went to Versailles to effect that historic document of "peace."

▽

Parb Research, in San Francisco, claims dedication to the compilation of material about motion pictures, or any branch of amusements. Just what the specific services are we have been unable to determine. But in a brochure Parb cites rules under which its staff must operate.

Says Parb: "Employees are forbidden to: (1) Drink any form of intoxicating liquors, coffee, tea or take any form of narcotic; (2) Get married . . . and, must admit to a complete physical examination."

"Violation of any company rule will mean immediate dismissal." We assume the drinking of milk does not count.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Kiss the Boys Goodbye

(Paramount)

Musical Comedy

Here is a musical comedy, produced and timed to be a strong box office attraction in the heat of the summer, which has all the components necessary for success. It is light and amusing. The songs and background music are good. And the cast, full of marquee names, is excellent.

Unlike many musicals, "Kiss the Boys Goodbye" has both fast-moving story and numerous humorous lines and situations. But plot and humor are not offered as substitutes for music, as the picture also has several songs which give indications of being hits.

The film was based on the Clare Boothe Broadway play of the same name. That was the play which was interpreted as a satire on the hunt for a Scarlett O'Hara for "Gone With the Wind." But the story has been altered considerably for screen purposes.

The story (outlined in detail on page 145 of the *Product Digest*) concerns the efforts of a chorus girl, Mary Martin, to win a part in a Broadway play from the director, Don Ameche. The chance is won after she returns to her native Georgia, puts aside her New York ways for those of the South, and performs for Ameche and Oscar Levant, the composer, who are making a tour in search of a new leading lady. Levant has her come to New York, over the protest of the director. The climax is reached at the home of the backer, Raymond Walburn. After singing for the guests, the Southern discovery reveals the hoax and goes home to Georgia, thinking that Ameche wants the former star, Barbara Allen, to play the part. But he follows her.

Mary Martin has perhaps her best role to date, being given an opportunity to sing several songs and carry a number of the humorous scenes. Don Ameche gives a good characteristic performance and sings one song. Oscar Levant supplies much of the comedy. Rochester and Connie Boswell each have one number and both are done very well. Good support is also given by Virginia Dale, Barbara Jo Allen, Raymond Walburn and Elizabeth Patterson.

The film was skillfully produced by William Le Baron and directed by Victor Schertzinger, who composed the five featured songs. The background music, well above average, is conducted by John Scott Trotter of the Bing Crosby radio show.

Exploitation value is centered in the cast names and the fact that this is a picture to which audiences can be invited with a guarantee of entertainment and laughs to make them forget the current state of the world.

Previewed at the Alexander theatre, Glendale, to an audience of professionals and a large number of paying customers who had come for cash and candy giveaways and the attraction of an advertised "major studio preview" in addition to a current hit. The regular patrons, as well as the professionals, appeared to enjoy the picture very much and laughter was frequent. —MARTIN QUIGLEY, JR.

Produced and distributed by Paramount. Producer, William LeBaron. Director, Victor Schertzinger. Based on the play by Clare Boothe. Musical direction, Victor Young. Musical Adviser, Arthur Franklin. Songs by Victor Schertzinger (music) and Frank Loesser (lyrics). Conductor, John Scott Trotter. Director of photography, Ted Tetzlaff, A.S.C. Art direction, Hans Dreier and Ernst Fegte. Editor, Paul Weatherwax. P. C. A No. 7051. Release date, August 1, 1941. Running time, when seen in Glendale, 83 minutes. General audience classification.

CAST

Cindy Lou Bethany.....Mary Martin
Lloyd Lloyd.....Don Ameche
Dick Rayburn.....Oscar Levant
Gwen Abbott.....Virginia Dale
Myra Stanhope.....Barbara Jo Allen
Top Rumson.....Raymond Walburn
Aunt Lily Lou.....Elizabeth Patterson
Bert Fisher.....Jerome Cowan
Polly.....Connie Boswell
George.....Rochester
John Scott Trotter.....John Scott Trotter
Uncle Jeff.....Minor Watson
Fisher's Publicity Agent.....Harry Barris
House Servant.....George Reed
Cleo.....Thelma Long

They Met in Bombay

(Metro-Goldwyn-Mayer)

Marquee Melodrama

Starting with the names of Clark Gable and Rosalind Russell as marquee magnets, Hunt Stromberg has proceeded in strict compliance with the rules of box office to construct for them a vehicle designed to please their followings. If it appears to the professional eye a somewhat machine-made production, it does not follow of necessity that the millions who have loved seeing these people and others do these things before will not love seeing them do them again.

Only time and test can establish the nature of the public's reaction, and it is to be remembered that only one of Gable's pictures in ready memory—that "Idiot's Delight" thing—found the public unresponsive to his talent.

At bottom this story is a variant of the one about the two jewel thieves, a he and a she, who at first compete for possession of a gem and then form a partnership which progresses from the professional to the romantic. This time they meet in Bombay, on Empire Day, flee together on a tramp steamer to Singapore—or it may be Shanghai—where he, impersonating a British Army Captain, is caught up in a clash of arms with Japanese troops and performs so valiantly as to be awarded the Victoria Cross by a grateful sovereign, after which he is arrested by Scotland Yard for the jewel robbery, escapes momentarily, then returns voluntarily to custody, announcing his intention to marry his partner in crime and join the army after he has served his jail sentence.

If this synopsis suggests that the story is, as the British might say, a bit thick, it is not too hard to take for an audience attracted primarily by the names of the principals. And it does supply, in the battle between the British and Japanese troops, with the British troops victorious, a sequence with action and suspense in it.

Mr. Gable is somewhat more to the fore in the picture than Miss Russell. The other players are sharply subordinated.

There is more action than humor in the film, and such humor as appears is of situation rather than dialogue.

A line spoken by an aged Duchess in her cups, to the effect that "I've always carried my babies like a lady and my liquor like a gentleman" could have been dispensed with at no cost to the enterprise.

The marriage of the principals contemplated at end of the picture might better have been entered into at some point in the action prior to their sharing of quarters on terms intimate enough to suggest that a ceremony has occurred offstage.

Clarence Brown's direction gets about as much out of the material as the writers put into it.

Previewed at the Alexander theatre, Glendale, to a mixed audience which gave it steady attention, the ladies and children present audibly manifesting their approval of Mr. Gable and his works at a number of points, the men displaying somewhat more restraint.—WILLIAM R. WEAVER.

Produced and distributed by Metro-Goldwyn-Mayer. Producer, Hunt Stromberg. Director, Clarence Brown. Photographed by William Daniels. Edited by Blanche Sewell. P. C. A. Certificate No. 7343. Release date, June 27, 1941. Running time, when seen in Glendale, 90 minutes. General audience classification.

CAST

Gerald Meldrick.....Clark Gable
Anya Von Duren.....Rosalind Russell
Captain Chang.....Pete Lorre
Duchess of Beltravers.....Jessie Ralph
The General.....Reginald Owen
Inspector Cressney.....Matthew Boulton
Hotel Manager.....Edward Ciannelli
Maitre d'Hotel.....Louis Alberni

Blossoms in the Dust

(Metro-Goldwyn-Mayer)

Biography of a Humanitarian

This is the story of Fort Worth's Edna Gladney and her life of devotion to the foundlings of her community, the state and the world. It is a story of facts told in terms of drama and dealing with the most fundamental of human emotions in a fashion to surpass in effectiveness the most eloquent fiction.

Analyzed strictly on a basis of box office, the production rates high among contemporary releases.

At root of all that transpires is the plight of babies born out of wedlock into a society accustomed to social and in some respects legal ostracism of illegitimates.

In the telling of the story of a woman's struggle to improve the condition of the foundlings of the world and change humanity's attitude toward the innocent by-product of adult transgression, the picture explores a field of subject matter new to the screen and furnishes showmen a new and vital topic of interest to offer their customers.

It is a basic rule of production that a closeup of a baby is sure fire, with or without story reason. This picture presents a large number of babies, all for excellent reason, and depicts the relationship of assorted adults to the infants and their affairs.

As detailed on page 133 of the *Product Digest*, the film tells of a woman who, following the death of her own baby, interests herself in foundlings, first in a small way, then as leader of a campaign to effect enactment of legislation to terminate official branding of illegitimates on public records, a practice barring them from civil service and certain other rights and privileges.

Previewed at the Four Star Theatre, Los Angeles, to a large turnout of press and profession. The picture held all present in rapt attention, inducing tears at many points, and was roundly applauded on conclusion.—W. R. W.

Produced and distributed by Metro Goldwyn Mayer. A Mervyn Leroy production produced by Irving Asher.

(*Continued on page 42*)

When "Tall, Dark and Handsome" Romero

meets Carole Landis, a Venus with arms—



It's a Clinch at the Box-office!



CAROLE LANDIS • CESAR ROMERO

in

DANCE HALL

with

William Henry • June Storey

J. Edward Bromberg

Executive Producer Sol M. Wurtzel

Directed by Irving Pichel

Screen Play by Stanley Rauh and Ethel Hill • Based on the novel by W. R. Burnett • Lyrics and Music: "There's A Lull In My Life" by Mack Gordon and Harry Revel • "There's Something In The Air" by Jimmy McHugh and Harold Adamson

20th CENTURY FOX

REVIEWS OF FEATURE PRODUCT

(*Continued from page 40*)

Based on a story by Ralph Wheelwright. Directors of photography, Karl Freund, A. S. C., and W. Howard Green, A. S. C. Color director, Natalie Kalmus. Associate Henri Jaffa. Musical score, Herbert Stothart. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associate, Urie McCleary. Set decorations, Edwin B. Willis. Special effects, Warren Newcombe. Gowns by Adrian. Men's costumes by Gile Steele. Film editor, George Boemler. Running time, 000 minutes. Release date, June 27, 1941. P. C. A. Certificate No. 7192. Adult audience classification.

CAST

Edna Gladney.....Greer Garson
Sam Gladney ..... Walter Pidgeon
Dr. Max Breslar ..... Felix Bressart
Charlotte ..... Marsha Hunt
Mrs. Kahly ..... Fay Holden
Mr. Kahly ..... Samuel S. Hinds
Mrs. Keats ..... Kathleen Howard
Mr. Keats ..... George Lessey
Allan Keats ..... William Henry
Judge ..... Henry O'Neill
Damon ..... John Eldredge
Zeke ..... Clinton Rosemond
Cleo ..... Theresa Harris
G. Harrington Hedger..... Charlie Arnt
Mrs. Gilworth ..... Cecil Cunningham
Mrs. Loring ..... Ann Morriss
Sammy ..... Richard Nichols
Tony ..... Pat Barker
Helen ..... Mary Taylor
La Verne .....Marc Lawrence

For Beauty's Sake

(Twentieth Century-Fox)

Comedy and Mystery

"For Beauty's Sake" is primarily a vehicle to bring the long-absent Ned Sparks brand of humor to the screen and at its best is only a fair comedy-mystery in which the star, as a press agent for a beauty salon, is given ample opportunity to demonstrate his individual comic ability. With Majorie Weaver, Ted North and Joan Davis in supporting roles, the picture is at times humorous through the efforts of Mr. Sparks and Miss Davis although it lacks the suspense necessary to entertaining mystery fare.

It concerns a young college boy, "Bertram Erasmus Dillsome" (Ted North), whose interest in modern life is second only to his study of astronomy. He inherits a beauty salon in a fashionable hotel and, under the terms of the will, must manage it for two years. Midway the theme of the picture reverts from comedy and becomes mystery when it is discovered that a blackmail ring is using the shop as its source of information. With the aid of "Jonathan B. Sweet" (Sparks), "Dillsome" uncovers the plot and exposes the operators of the ring before the business is too seriously injured. A romance has developed in the meantime.

Shepard Traube directed and Lucien Hubbard was associate producer.

Reviewed at the Brooklyn Albee theatre during the dinner hour when only a handful of people watched the proceedings with little interest as they waited for the presentation of "Blood and Sand."—GEORGE SPIRES.

Produced and distributed by Twentieth Century-Fox. Directed by Shepard Traube, Lucien Hubbard, associate producer. Photographed by Charles Clarke, A. S. C. Art directors, Richard Day and Lewis Creber. Set decorations by Thomas Little. Film editor, Nick DeMaggio. Musical director, Emil Newman. Release date, June 6, 1941. Running time, 62 minutes. P. C. A. Certificate No. 6470. General audience classification.

CAST

Jonathan B. Sweet.....Ned Sparks
Dime Pringle.....Marjorie Weaver
Bertram Erasmus Dillsome.....Ted North
Dottie Nickerson.....Joan Davis
Middlesex .....Pierre Watkin
Miss Sawter.....Lenita Lane
Mr. Jackman.....Richard Lane
Ann Kuo.....Lotus Long
Rodney Blynn.....Glenn Hunter
Mrs. Lloyd Kennar.....Lois Wilson
Lloyd Kennar.....John Ellis
Julius H. Pringle.....Tully Marshall
Julia .....Phyllis Fraser
Father McKinley.....Olaf Hytten
Amy Devore.....Isabel Jewell

The Gang's All Here

(Monogram)

Trucking War

Lindsley Parsons' latest production for Monogram release is a story built on action and comedy with Frankie Darro, Jackie Moran and Mantan Moreland in the starring roles.

Directed by Jean Yarbrough the story concerns the adventures of Darro and Moreland as truck drivers who become involved in a highway war between rival trucking concerns. Aided by Jackie Moran as the garage mechanic, Keye Luke, the insurance investigator, and Marcia Mae Jones as the daughter of the head of the trucking company, the group runs the gamut of adventure until they rid the roads of the outlaw concern.

Highlighted with scenes of the trucking war especially a race between two five-ton trucks resulting in the demolition of one, and the comedy lines handled by Manton Moreland the picture should appeal to those who seek action, suspense and comedy.

Reviewed at the New York theatre on Broadway attended by an afternoon audience who concentrated on the events and watched nervously as the vehicles careened from side to side in the action sequences.—GEORGE SPIRES.

Produced and distributed by Monogram. Jean Yarbrough, director, Lindsley Parsons, producer. Glenn Cook, assistant director. Jack Ogilvie, film editor. Mack Stengler, photographer. Sound, Glen Glenn. Running time, 61 minutes. P. C. A. Certificate No. 7366. Release date, June 11, 1941. General audience classification.

CAST

Frankie .....Frankie Darro
Patsy.....Marcia Mae Jones
Chick .....Jackie Moran
Jeff .....Mantan Moreland
George .....Keye Luke
Pop .....Robert Homans
Saunders .....Irving Mitchell
Norton .....Ed Cassidy
Marty .....Pat Gleason
Dink .....Jack Kenney
Ham Shanks.....Laurence Criner

Once a Crook

(Twentieth Century-Fox)

Crook Comedy Melodrama

The original of this contemporary crook subject—that it is contemporary is established by the police wearing steel helmets—ran as a Westend play. Its star was, as here, Cockney Gordon Harker, to whose particular style of terse, acidulous comedy the yarn was patterned. Though the Harker fans may tend to associate him with the Inspector Hornleigh of recent screen appearances, they will find the clothes of the ex-crook-turned-saloon keeper fit quite well, and it is of course Harker they will pay to see. The production, however, is very stylized, shows imitation rather than initiative, and beyond the Harker fans the market may not be very wide.

Harker's role is that of a publican with a seamy past and a shady son. Trying to put back in a safe a stolen "sparkler," he is framed by an ex-buddy, caught out by his detective pal, and put on trial. A last-minute alibi saves him. The idea is a sentimental one, but the only sentiment visible is between the boy and his girl friend. Development is rather on comedy lines with Harker provided with a foil in Yorkshire comic Sydney Howard in the role of a plausible old Bible quoter who still keeps an envious eye on loot. Much of the action unrolls behind the bar of the saloon, now and again taking a sidetrack to the apartment of the "The Duke," a gentleman cracksman with a spurious American accent and idiom.

Apart from Harker's patterned patter which his fans will find as they expect from their hero, Sydney Howard's miming in a grotesque role is the film's choicest personal ingredient, beside which Kathleen Harrison's termagant "Auntie" and Wally Patch's solid courtroom cop stand level.

The technical qualities are excellent, but the casting seems to have been a process of wartime difficulty.

A preview theatre audience was ready to laugh at the Harker Howard comedy lines and sequences, but did not visibly respond to the melodrama.—AUBREY FLANAGAN

A Twentieth Century Production. Released by 20th Century Fox. Directed by Herbert Mason. Produced by Edward Black. Maurice Ostrer in charge of production. Adapted from the play by Evadne Price and Ken Attiwill. Screen play by Roger Burford. Photography, Arthur Crabtree. Editing, R. E. Dearing. Cutting, Alfred Roome. Art Direction, Vetchinsky. Sound Supervisor, B. C. Sewell. Recording, S. Wiles. Musical Director, Louis Levy. Running time, 81 minutes. Adult Audience classification.

CAST

Charlie Hopkins.....Gordon Harker
Hallelujah Harry.....Sydney Howard
Auntie .....Kathleen Harrison
Estelle .....Carla Lehmann
The Duke.....Bernard Lee
Bill Hopkins.....Cyril Cusack
Bessie .....Diana King
Inspector Marsh.....Joss Ambler
Joseph .....Charles Lamb
Prison Governor.....Raymond Huntley
K.C. .....Felix Aylmer
Solicitor .....John Salew
Warder .....Wally Patch
The Captain.....Frank Pettingell

Kansas Cyclone

(Republic)

Western

This latest of the Don "Red" Barry western series is also one of his best. A good story and excellent supporting players are among the chief assets of the picture. The Barry series has always been noted for considerable action, more so than some other series, and this one is no exception. The story never gets out of hand, and is calculated to keep the fans on the edges of their seats. It is suspenseful and builds up to a climax that will not let the expectant spectator down.

Rounding out the picture, there is romance, in which Lynn Merrick, a striking blonde, has more of a part than is usually the case. William Haade plays the sheriff, a stout fellow who has become involved with a gang of criminals in order to obtain money to take his ailing wife on a trip. The wife is played by Dorothy Sebastian, Harry Worth plays the heavy.

Although told and acted with considerable elan, there is nothing unusual to the plot. Barry, on his way to Bannock City, stops some hold-up men from stealing a gold ore wagon, but, found with the dead driver, he is locked up in jail. Befriended by the local Wells Fargo agent—actually Barry is a U. S. Marshal hired by Wells Fargo to investigate the many gold ore thefts, he starts from there and follows his clues until he has the evidence. The gang is captured by a posse in a gun battle. Beyond that there are many human interest offshoots of the main plot and they are what makes this a better than usual western.

Reviewed in a projection room in New York. —PAUL C. MOONEY, JR.

Produced and distributed by Republic. Associate producer, George Sherman. Directed by George Sherman. Production manager, Al Wilson. Photography, William Nobles. Editor, Charles Craft. Musical director, Cy Feuer. P. C. A. Certificate No. 7388. Running time, 56 minutes. Release date, June 24, 1941. General audience classification.

CAST

Jim Randall.....Don "Red" Barry
Martha .....Lynn Merrick
Sheriff Ed King.....William Haade

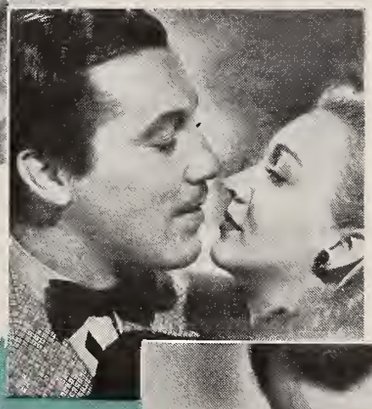
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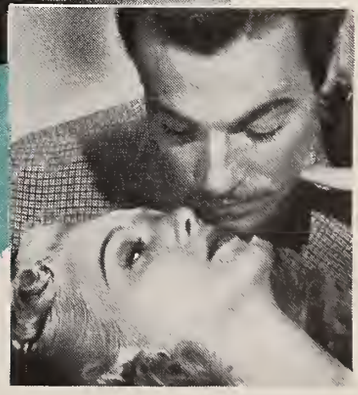














It's Romero...up to his boxoffice tricks again...in a worthy successor to "Tall, Dark and Handsome"!

CAROLE LANDIS
CESAR ROMERO

in

DANCE HALL

with

William Henry • June Storey

J. Edward Bromberg

Executive Producer Sol M. Wurtzel

Directed by Irving Pichel

Screen Play by Stanley Rauh and Ethel Hill • Based an the novel by W. R. Burnett • Lyrics and Music: "There's A Lull In My Life" by Mack Gordan and Harry Revel • "There's Samething In The Air" by Jimmy McHugh and Harold Adamson

It's a Clinch at the Box-office!

20th CENTURY FOX

REVIEWS OF FEATURE PRODUCT

(Continued from page 42)

Cal Chambers.....Milt Kibbee
Jud Parker.....Harry Worth
Helen King.....Dorothy Sebastian
Jim Turner.....Jack Kirk
Ben Brown.....Forrest Taylor
T-Bone.....Charles Moore

I Was a Prisoner on Devil's Island

(Columbia)

Melodrama

"I Was a Prisoner on Devil's Island" is a standard melodrama whose locale is the notorious French penal colony and whose principal characters are a sadistic, grafting doctor, his wife who hates him and an American who has served in the French Foreign Legion. The latter two are in love, and, through the sentence of the youth to the colony for an accidental murder, manage to find a means to happiness, but only after a jungle fever epidemic, in which the graft of prison officials is exposed, and other incidents of melodramatic flavor occur.

Sally Eilers, Donald Woods and Edward Ciannelli are the principal players, and Victor Kilian, Charles Halton, Dick Curtis, John Tyrrell, Eddie Laughton, Edmund Cobb and Robert Warwick are the support.

Producer Wallace MacDonald and director Lew Landers put into the film the elements necessary for it to satisfy the fans of this particular type of entertainment.

Previewed at the Columbia studio, Hollywood, to a press audience which displayed moderate interest.—V. K.

Produced and distributed by Columbia. Produced by Wallace MacDonald. Directed by Lew Landers. Photographed by John Stumar. Edited by Richard Fantl. Art direction, Lionel Banks. Assistant director, Gene Anderson. P. C. A. Certificate No. 7412. Running time, when seen in Hollywood, 69 minutes. Release date, June 30, 1941. General audience classification.

CAST

Claire.....Sally Eilers
Joel Grant.....Donald Woods
Dr. Martel.....Edward Ciannelli
Guissart.....Victor Kilian
Commandant.....Charles Halton
Jules.....Dick Curtis
Gerault.....John Tyrrell
Brisson.....Eddie Laughton
Quarry Guard.....Edmund Cobb
Governor.....Robert Warwick

Sweetheart of the Campus

(Columbia)

College Comedy

Set for release on June 26th, at start of the school vacation period, this comedy of college life under difficulties supplies showmen little, save whatever value may attach to the billing of Ruby Keeler, Ozzie Nelson and Harriet Hilliard for attraction purposes.

It is a slim offering, fashioned in the general format of "Too Many Girls" but dealing instead with a college that has too many boys, and thin as to talent on screen.

Such humor as may have been counted upon to hold together the seven musical numbers which are sung and danced to accompaniment supplied by Mr. Nelson and his bandsmen is amateurishly handled and derives no help from a script that contains no new or freshly treated material.

Direction by Edward Dmytryk manifestly allows for audience laughs and becomes meaningless when these do not occur.

Production by Jack Fier is matter-of-fact.

The story, which is employed mainly as connective and background for band numbers, concerns a stranded dance band which enrolls in a college to stimulate its enrollment, via television and otherwise, with sundry complications ensuing.

Previewed at the Alexander Theatre, Glendale, to a small turnout of townsfolk on a Monday night which became steadily smaller as the picture progressed.—W. R. W.

Produced and released by Columbia. Director, Edward Dmytryk. Assistant director, Seymour Friedman. Photographer, Frank Planer. Film editor, William A. Lyon. Sound engineer, Frank Goodwin. P. C. A. No. 7229. Running time, when seen in Hollywood, 65 minutes. Release date, June 26, 1941. General audience classification.

CAST

Ruby Keeler.....Betty
Ozzie Nelson.....Ozzie
Harriet Hilliard.....Harriet
Gordon Oliver.....Terry
George Lessey.....Dr. Hale
Byron Foulger.....Dr. Bailey
Kathleen Howard.....Mrs. Sparr
Leo Watson.....Bon-Bon
Charles Judels.....Victor
Don Beddoe.....Sheriff
Frank Gaby.....Dr. Grimsby

Bachelor Daddy

(Universal)

Baby Sandy Comedy

Edward Everett Horton, Raymond Walburn, Franklin Pangborn and Jed Prouty, dependables in the field of comedy, are grouped in support of Baby Sandy this time, with benefit to the marquee, but on account of the material supplied them with scant success as to entertainment quality of the picture.

It is in the nature of the popularity which makes baby stars that Baby Sandy's fans may not object to the absurdities and inanities committed in her behalf by writers, producer and director, but that is for the fans to say.

The story is about a baby whose mother installs it in custody of three brothers who live in a Bachelors' Club which has a rule against admission of feminine guests. Chief among several comedy sequences, none overwhelmingly amusing, is one in which the baby operates an elevator, perilously, while the rest of the cast strives to rescue the baby, the elevator and a couple of persons who become entangled in the rigging.

Previewed in a studio projection room for a small press audience which appeared unanimous in its disappointment.—W. R. W.

Produced and distributed by Universal. Producer, Burt Kelly. Director, Harold Young. Photographed by Milton Krasner. Edited by Paul Landres. P. C. A. Certificate No. 7434. Release date, July 4, 1941. Running time, when seen at studio, 61 minutes. General audience classification.

CAST

Sandy.....Baby Sandy
Joseph Smith.....Edward Everett Horton
Edward Smith.....Donald Woods
George Smith.....Raymond Walburn
Williams.....Franklin Pangborn
Beth Chase.....Evelyn Ankers
Eleanor Pierce.....Kathryn Adams
C. J. Chase.....Jed Prouty
Ethelbert.....Hardie Albright
Judge McGinnis.....George Meader
Louie.....Bert Roach
Girl.....Jaunita Quigley
Boy.....Bobby Larson
Landlady.....Mira McKinney

Murder by Invitation

(Monogram)

Murder Mystery-Farce

Laid in an old mansion replete with secret panels and passages, this comparatively well made picture treats, with considerable levity, of a murder mystery. Gruesomeness and farce vie alternately for audience attention, and upon this note showmanship campaigns can be based.

As the story of the attempts of an elderly woman's relatives to obtain her fortune of $3,000,000 unfolds, three persons are murdered, corpses appear and disappear, and the actual culprits are discovered through the work of a Winchellian columnist and the woman herself.

Wallace Ford as the newspaperman; Marian Marsh, making a screen comeback, as his secretary, and Sarah Padden, veteran character actress, are the principal players in the cast, Miss Padden playing outstandingly the role of the elderly woman whom her relatives attempt to have declared insane.

Director Phil Rosen paced the story with a skilled hand, making the A. W. Hackel production a solid entry in its entertainment category.

The picture closes with a gag, having a newspaper photographer snapping the columnist and the secretary in a clinch and turning to the audience with: "The Hays office ain't going to like that long kiss."

Previewed in Hollywood projection room to a press audience which liked the offering.—V. K.

Produced and released by Monogram. Producer, A. W. Hackel. Director, Phil Rosen. Assistant director, Mack Wright. Film editor, Martin G. Cohn. Production manager, Ben Gutterman. Photographer, Marcel Le Picard. Sound, Glen Glenn. P. C. A. No. 7435. Running time, when seen in Hollywood, 67 minutes. Release date, June 30, 1941. General audience classification.

CAST

Bob White.....Wallace Ford
Nora O'Brien.....Marian Marsh
Aunt Cassie.....Sarah Padden
Sheriff Boggs.....George Guhl
Judge Moore.....Wallis Clark
Garson Denham.....Gavin Gordon
Maxine Denham.....Minerva Urecal
Trowbridge.....J. Arthur Young
Eddie.....Herbert Vigran
Larry Denham.....Philip Trent
Michael.....Dave O'Brien
Mary Denham.....Hazel Keener

Two in a Taxi

(Columbia)

Love and Economics

Stemming from the Irving Briskin side of the Columbia studio, and directed by Robert Florey, this is a return to the type of story popular during the early 1930's, dealing with the efforts of an impoverished young couple to establish themselves sufficiently to get married.

Anita Louise is the young lady in the case, Russell Hayden the young man. For Mr. Hayden, it marks a first dramatic role, since he played the part of "Lucky" in the "Hopalong Cassidy" series. Both the principals and Noah Berry, Jr., as their friend and confidant, give good accounts of themselves.

Hayden is seen as an independent taxi driver, always a little in debt to the finance company. His attempts to raise enough money for a down payment on a gas station are depicted in serious vein, with some comedy stemming from his troubles with traffic officers. The place of the "little man" in society comes in for discussion not always treated humorously.

Dick Purcell, Chick Chandler, Fay Helm, George Cleveland and Frank Yaconelli are among those rounding out the cast. Production, direction and story values are pedestrian and according to a formula which may well have outlived its usefulness as entertainment.

Previewed at studio projection room to a visibly restless press audience.—WALTER SELDEN.

Produced and released by Columbia. Director, Robert Florey. Producer, Irving Briskin. Sound engineer George Cooper. Assistant director, George Rhier. Musical director, M. W. Stoloff. Art director, Lionel Banks. Film editor, Viola Lawrence. Director of photography, George Meehan. P. C. A. No. 7411. Running time, when seen in Hollywood, 62 minutes. Release date, July 10, 1941. General audience classification.

(Continued on page 46)

WHAT A BREAK FOR BENNY...
when he becomes one of the girls!



JACK BENNY in CHARLEY'S AUNT

with

KAY FRANCIS · JAMES ELLISON

and **Edmund Gwenn • Reginald Owen Arleen Whelan • Laird Cregar • Ernest Cossart • Anne Baxter • Richard Haydn**

Directed by Archie Mayo • Produced by William Perlberg • Screen Play by George Seaton

20th CENTURY FOX

REVIEWS OF PRODUCT

(*Continued from page 44*)

CAST

Bonnie ..... Anita Louise
Jimmy Owens ..... Russell Hayden
Sandy Connors ..... Noah Beery, Jr.
Bill Gratton ..... Dick Purcell
Sid ..... Chick Chandler
Ethel ..... Fay Helm
Gas Station Proprietor ..... George Cleveland
Tony Vitale ..... Frank Yaconelli
Sweeny ..... Ben Taggart
Herman ..... Paul Porcasi
Professor ..... Henry Brandon
Benny ..... John Harmon

Puddin' Head

(Republic)

Canova Comedy

This latest of the Judy Canova pictures follows closely on the heels of her "Sis Hopkins." Both these productions have Judy emerging from hillbilly surroundings into the upper strata of New York wealth and society and both are dependent, preponderantly, on the comedy element with just a suggestion of personal tragedy to anchor the stories.

In a comparison of the two, "Puddin' Head" comes off second best. There are a few comedy scenes that are very amusing, but for the most part the comedy appears to be labored and overdone. It would also appear that the picture is too long for the story it has to tell.

The supporting players include Francis Lederer, who plays a fortune-hunting prince; Raymond Walburn and Eddie Foy, Jr., father and son comedy routine; "Slim" Summerville, who plays Judy's hillbilly uncle, and Alma Kruger, the stern chairman of the board of the broadcasting company. A more detailed synopsis of the picture is carried in the Product Digest section, page 171. Judy sings several songs, including "Hey, Junior!," "Minnie Hotcha," "The Ghost Routine" and "You're Telling I," the latter with Eddie Foy, Jr.

Reviewed in a projection room in New York. —PAUL C. MOONEY, JR.

Produced and distributed by Republic. Associate producer, Albert J. Cohen. Directed by Joseph Santley. Production manager, Al Wilson. Photographed by Jack Marta. Supervising editor, Ernest Nims. Art director, John Victor Mackay. Wardrobe by Adele Palmer. Musical director, Cy Feuer. Orchestrations by Walter Scharf. P. C. A. Certificate No. 7363. Running time, 80 minutes. Release date, June 25, 1941. General audience classification.

CAST

Judy Goober ..... Judy Canova
Prince Karl ..... Francis Lederer
Harold Montgomery, Sr. ..... Raymond Walburn
Uncle Lem ..... "Slim" Summerville
Yvonne ..... Astrid Allwyn
Harold Montgomery, Jr. ..... Eddie Foy, Jr.
Matilda ..... Alma Kruger
Kincaid ..... Hugh O'Connell
Herman ..... "Chick" Chandler
Mr. Harvey ..... Paul Harvey
Miss Jenkins ..... Nora Lane
and The Sportsmen

The Medico of Painted Springs

(Columbia)

Dr. Kildare on Horseback

With "The Medico of Painted Springs," Columbia introduces a new series of western pictures in which the principal character is a young doctor who is skilled in riding, shooting, fighting and everything else expected of an outdoor action film hero. Starring Charles Starrett in the title role, the initial picture augurs well for the group, for it contains the ingredients western fans admire.

Supporting Starrett are Terry Walker, Ben Taggart, Ray Bennett, Wheeler Oakman, Richard Fiske, Edmund Cobb and The Simp-Phonies, the latter a cowboy band.

The young physician, hired by the Army, arrives in a small western town to examine volunteers for Teddy Roosevelt's "Rough Riders" and becomes involved in a war between sheepmen and cattle raisers. He gets to the bottom of the criminal activity and brings peace to the range.

Jack Fier, the producer, and Lambert Hillyer, the director, deserve the credit for a tightly packed, surefire piece of entertainment.

Previewed at a studio projection room in Hollywood to a press audience which enjoyed it.—V. K.

Produced and distributed by Columbia. Produced by Jack Fier. Directed by Lambert Hillyer. Based on the book by James L. Rubel. Photographed by Benjamin Kline. Edited by Mel Thorsen. Assistant director, Milton Carter. P. C. A. Certificate No. 7403. Running time, when seen in Hollywood, 59 minutes. Release date, June 26, 1941. General audience classification.

CAST

Steven Monroe ..... Charles Starrett
Nancy Richards ..... Terry Walker
John Richards ..... Ben Taggart
Ed Gordon ..... Ray Bennett
Fred Burns ..... Wheeler Oakman
Kentucky Lane ..... Richard Fiske
Sheriff ..... Edmund Cobb
and The Simp-Phonies

Merchant Seaman

(General Film Distributors)

War Documentary

Once again the Crown Film Unit has, whilst contributing a perfect documentation of an aspect of Britain at war, enriched the entertainment archives of the British screen. The credits this time are due to Jack Holmes and his technical staff for the creation in "Merchant Seaman" of a picture which is bang in the very front of realist films of today. Taking his unit on to the high seas and into the harbors of Britain, using shipboard and deckhouse, and the direct bronzed seamen themselves, Holmes has made a photographically real study of the men who man our convoys, captured the dangers and the thrills, set his sound track throbbing with the beat of the ship's engines, and the demoniac scream of enemy bombers, left the tang of spume and spray in the memory of a magnificent and human document. The film in its brief scope includes a torpedoing, an attack by bombers and by submarine, attempts no heroics and no melodrama, and is, as a result both heroic and intensely melodramatic. Few British films have been as well cut as this, none more thrilling nor more inspiring. It deserves a widespread box office success on both sides of the Atlantic it takes as its canvas.—Running time, 24 minutes.—AUBREY FLANAGAN.

Harvests for Tomorrow

(Warner Bros.-Loew's)

New England Farming

Produced by the Agricultural Adjustment Administration and being distributed by Warner Brothers and Loew's, Inc., in the northeastern section of the country for the three months' period beginning July 1st, "Harvests for Tomorrow" is a documentary film of farm land and the rehabilitation of such land in New England. Narrated by Frank Craven, who has been provided with a script as warm and simple as his dialogue and Yankee humor, the film tells of the growth decline and present-day rebirth of the American soil in that section of the country. The excellent photography is aided by a musical score by John Alden Finckel.—Running time, 28 minutes.

New Construction Begun in Mexico

by LUIS BECERRA CELIS
in Mexico City

A syndicate of Mexican capitalists and theatremen is completing arrangements for the erection in the port of Vera Cruz of a de luxe cinema, similar to the Cine Teatro Alameda, a leading Mexico City theatre, at a reported cost of about $700,000. Work on this theatre is expected to start early in July and it is planned to open it about the end of next winter or in the early spring. Backers of the proposition consider that Vera Cruz is to become an even more important tourist center as a result of the increased popularity of sea travel to Mexico.

Films made by two cameramen who rode on local fire engines for a week when they responded to alarms have been compiled for national exhibition by the local police traffic department. These pictures, showing how traffic congestion and the carelessness of motorists and pedestrians imperil life and property here by hampering the fire department, are part of the traffic authorities' program to educate automobilists and the general public to the advantages of careful navigation in the streets.

"Cantinflas," film comedian, is scoring a great success in the picture, "Ni Sange Ni Arena" ("Neither Blood Nor Sand"), burlesquing bull fighting, now in its second week at the select Cine Teatro Alameda here. The response to this picture is extraordinary. It grossed $14,950 in its first week, only $50 less than "Gone With the Wind" at this theatre. But "GWTW" played to matinees, always morning shows in this country, at the Alameda. "Ni" has broken all box office records here for its initial week.

▽

Featuring the critics' reviews and stressing the "adult entertainment only" angle, Jim McDonough distributed heralds on "This Thing Called Love" at the Grand, in Galt, Ontario. Cards were posted on posts, fences, windows, etc., carrying copy in block letters "What Is This Thing Called Love? For further information telephone (theatre number)."

▽

Opposition of the Confederation of Mexican Workers which has succeeded in keeping German pictures off Mexican screens has not prevented Pedro Calderon, one of the leading Mexican distributors, from attempting to exhibit a German film, the first of that kind to appear in Mexico in a long time, "Aurora or Submarine Warfare." This picture was passed by the Government's censors after a few deletions.

▽

Small producers of Mexican picture shorts are in danger of being driven out of business because of the demand of the labor unions that they employ more help than the producers assert is necessary. They have appealed to the unions to modify their demands, contending that it is better for them to keep going with staffs that are adequate to their needs than to go out of business and throw workers out of employment.

Not Runyon, Hellinger

"Broadway Bill," referred to in the June 14th edition as a Damon Runyon story, was a Mark Hellinger story.



YOUR "KITTY FOYLE" STAR IN
A PERFORMANCE THAT RATES
ANOTHER OSCAR . . .



GINGER ROGERS



Directed by
GARSON KANIN
Produced by
ROBERT SISK
Story and screen play by Paul Jarrico

HARRY would be such fun to marry! If only his prospects were brighter, the future would be set!

Tom, Dick and Harry

with George **MURPHY**

Alan **MARSHAL**

Burgess **MEREDITH**



TOM's a go-getter, out to get her . . She knows he'll make good . . and certainly make a good husband.

DICK's not only nice, but nice and rich! . . He'd let her have everything —except Tom and Harry.

Your favorite star in the funniest love story ever told . . She's a girl engaged to three men — and the four of them would make just one swell couple!

How To Run Your Wife's Affairs



THE HOLLYWOOD SCENE

Steady

Production steadied down this week, with three fewer films completed and four less started, but with two more shooting than during the week before.

Numerically, seven were finished, 10 begun and 47 before the cameras, while 34 were being prepared and 84 edited, respectively three less and six less than in the latter two categories during the preceding week.

The week's tabulation:

COMPLETED

COLUMBIA
Texas
Woman of Desire
The Medico Rides
MGM
Down in San Diego
MONOGRAM
Fugitive Valley
ROACH (UA)
Niagara Falls
WARNERS
Navy Blues

STARTED

PARAMOUNT
Glamour Boy
Flying Blind
RKO
Unexpected Uncle
REPUBLIC
Ten Nights in a Bar Room
ROACH (UA)
Tanks a Million
20TH-FOX
Weekend in Havana
UNIVERSAL
Arizona Cyclone
The Americanos
Bombay Clipper
WARNERS
One Foot in Heaven

SHOOTING

COLUMBIA
Blonde from Singapore
Woman of Desire
You'll Never Get Rich
GOLDWYN (RKO)
The Little Foxes
MGM
Untitled Dr. Kildare
The Chocolate Soldier
Whistling in the Dark
Honky Tonk
Untitled Garbo
Life Begins for Andy Hardy
Smilin' Through
Ringside Maizie
MONOGRAM
Rough Riders
PARAMOUNT
Reap the Wild Wind
Timber Wolves
Bahama Passage
Sullivan's Travels
WANGER (UA)
Sundown
RKO
Weekend for Three
Look Who's Laughing
REPUBLIC
Ice-Capades
20TH-FOX
How Green Was My Valley
We Go Fast
Man at Large
Riders of the Purple Sage
Marry the Boss' Daughter
Yank in the R.A.F.
Charlie's Aunt
Wild Geese Calling
UNIVERSAL
Almost an Angel
This Woman Is Mine
WARNERS
New Orleans Blues
Nine Lives Are Not Enough
The Maltese Falcon
The Smiling Ghost
Law of the Tropics

No short subjects were completed or started.

▽

Just completed is the latest Ralph Spence original, a comedy titled "From Rags to Rhythm." Designed with flexibility of casting in view, the story is patterned to fit such comedians as Bob Hope, Jack Benny, Bing Crosby, Jack Oakie or Red Skelton, and has been submitted to Paramount's Buddy De Sylva and Broadway's Billy Rose, who requested a copy.

Mr. Spence was one of the company which worked on the "Ziegfeld Follies" in New York, in the days of twenty dollar first nights and sequin-studded curtains. First meeting in 1921, Spence used to write the book and De Sylva the lyrics. One of the most successful of the Spence efforts was "The Gorilla," 1925 stage hit and subsequently the subject of three film versions.

His latest work has been the re-write on "New York Town," with Fred MacMurray, Mary Martin and Robert Preston, not yet set for definite release, but the Spence trademark on picture scripts extends back some 25 years, includes films here and abroad, ranges from "Connecticut Yankee in King Arthur's Court" to "The South American Way."

Comedy? "Still the way to get them coming to the box office," says the writer, and points to "From Rags to Rhythm."

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Joseph Pasternak, who has resigned from Universal as producer, has been signed by Metro-Goldwyn-Mayer. He will report to the studio about September 1st, after he completes "Almost an Angel," Deanna Durbin picture.

▽

Irene Bordoni, French comedienne and singer, will return to Hollywood after a ten-year absence to star in Paramount's "Louisiana Purchase" in the role she created in the Broadway version of the musical, it was reported by the company.

"THERE'S NO PLACE LIKE HOLLYWOOD"

Victor Mature is one of five players signed by Hal Roach some two years or so ago to be built up to stardom in Roach pictures. He had a part in Roach's "1,000,000 B.C.", released in April, 1940.

Week before last, in New York, Victor Mature and the lady of his choice obtained a marriage license; told the license clerk they would be married on Sunday at a certain church.

Sunday the press of Gotham appeared at the designated church to cover the nuptials, but the principals didn't arrive.

That Sunday night Walter Winchell told his Jurgens Journal radio listeners about the incident.

Next day, Monday, Actor Mature was signed to two Hollywood contracts, a two-a-year five-year deal with Twentieth Century-Fox and a special, written-in part in Arnold Pressburger's "Shanghai Gesture".

Both deals are by special arrangement with Hal Roach.

Up to Their Ears

Twentieth Century-Fox is currently going through its share of the production boom; with eight pictures shooting, one started, and another recently completed.

Started this week was "Week-End in Havana," Technicolor musical being directed by Walter Lang, who handled "Moon Over Miami." In the lead roles are Alice Faye, John Payne, Carmen Miranda, Cesar Romero and Cobina Wright, Jr. "Belle Starr" was the film most recently completed, with Gene Tierney playing the title role, supported by Randolph Scott.

The pictures now before cameras include such future screen material as "How Green Was My Valley," based on the Richard Llewellyn novel, produced by Darryl Zanuck and directed by John Ford, with a cast headed by Walter Pidgeon, Maureen O'Hara and Anna Lee. Then there is "Charley's Aunt," starring Jack Benny and featuring Kay Francis, Edmund Gwenn, James Ellison, Arleen Whelan, Ann Baxter and Richard Haydn, and "A Yank in the R.A.F.," which co-stars Tyrone Power and Betty Grable, and "Wild Geese Calling," with a cast headed by Henry Fonda, Joan Bennett and Warren William.

Additionally shooting are "Man at Large," with Marjorie Weaver and George Reeves; "Riders of the Purple Sage," with George Montgomery and Mary Howard; "We Go Fast," co-starring Alan Curtis and Lynn Bari, and "Marry the Boss' Daughter," with Benda Joyce, Bruce Edwards, George Barbier and Hardie Albright.

Slated to start July 7th are "Cadet Girl" and "Small Town Deb," followed a week later by "Lone Star Ranger." On July 26th, cameras roll on "Remember the Day," starring Claudette Colbert, and "Detour to Love."

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In two separate loan-outs of the same player, Hollywood this week again demonstrated its dependence upon the star system it created. And, additionally, gave proof of its trend toward multi-starred films.

The first instance was the case of Henry Fonda, under contract to Twentieth Century-Fox. Mr. Fonda was borrowed by Columbia to appear opposite Barbara Stanwyck in "The Doctor's Wife," and shortly after, borrowed by Warners for the sake of "The Male Animal," in which he will play opposite Priscilla Lane.

For "When Ladies Meet," Metro-Goldwyn-Mayer added Herbert Marshall to a cast already including Joan Crawford, Robert Taylor and Greer Garson. The all-star backfield will be directed by Robert Z. Leonard.

▽

Frank Seltzer has joined Jesse L. Lasky as an executive assistant. He resigned from the publicity staff of the Association of Motion Pictures Producers.

BRITISH EXHIBITORS LOSE GROUND IN DRAFT FIGHT

Leaders See Few Concessions Possible in Effort to Reserve Needed Projectionists

by AUBREY FLANAGAN
in London

With the industry's efforts to obtain a retention of its manpower reaching an advanced stage, indications are that the net result will be much less than it expected, less even than it will be content with. As forecast in these columns, any concessions on the reservation of manpower, whether it be for studios or picture theatres, which will be made by the Government are not likely to exceed fifty percent of the demands.

Already some indication of the position in regard to picture theatres has been given by Sidney K. Lewis, president of the Cinematograph Exhibitors Association who addressing his General Council said: "We can no longer expect to retain the whole of our first and second projectionists over 25 . . . the thing we have to do is to make the best bargain we can at a time like this."

Studied by Panel

In regard to production the Manpower Panel, having heard all the available evidence from the Services, the Government Departments and the industry itself, on needs and available personnel, has started to draw up its recommendations. The adamantine attitude of the Services and the urgency of the military situation suggest that here again the industry will have to be content with less than it would like.

Though many women are already working in the boxes as second and third operators the Services have got an envious eye on these, and the A.T.S., the Army's feminine corps, are currently advertising for women technicians and projectionists to work in and around the mobile film units.

Nor has the exhibitor front been entirely solid in confronting the Ministry of Labour. It has already been reported that the circuits had made their representations independent of the CEA. It is now established that they have been critical of the CEA treatment of the problem, accused it of lack of energy and drive, called for a more vigorous handling of the whole matter.

The CEA handling of the problem, however, has been defended by Mr. Lewis, who has pleaded the adoption of the diplomatic method on the grounds that "It is not always wise to lead a revolution up Tower Hill and sing the Red Flag until you know the result of the enquiry." Mr. Lewis protests that he is as ready as anyone "to breathe fire and brimstone" but "sees no reason why the big guns should be let off yet if we can bring about the desired results and maintain amicable relations with the Government departments, which is a statesmanlike way of doing it."

Mr. Lewis, acting of course for his fellow officers, has, in fact, rebuked Association members for their lack of collaboration in providing ammunition for the battle. A questionnaire was sent out to exhibitor members to provide statistics for the argument, only two-thirds, at most, of the cinemas approached replied. Now a new questionnaire is being sent out by the Board of Trade to probe, factually and statistically, the allegation that some 2,000 cinemas at least would be compelled to close unless the picture houses are allowed to retain their operators. Until the facts are garnered and presented to the Board of Trade, which probably will not be before this reaches print, the situation remains static, with the calling up of the projectionists temporarily suspended.



S. W. SMITH, managing director of the British Lion Film Corporation who has been voted into the presidential chair of the Kinematograph Renters' Society for a second year of office.

Meanwhile the CEA will pursue its conciliatory way, even in the face of the ginger group. Says Mr. Lewis, with characteristic and resourceful metaphor, "If you want to get a deputation to sound the big drum to a Government department and put their backs up I am ready to receive your instructions, but if so I must ask you to relieve me of any resposibility for its results."

Suggests Pooling Resources

Meanwhile on the production field constructive suggestions continue to come from industry sources. Not the least of these emanates from producer Michael Balcon, who suggests that the problem of personnel can be solved for the time being by a rationalisation and pooling of manpower, by a conservation of personnel resources. No new studios, says Balcon, should be opened: no new companies formed; artists should be pooled and no particular star should be placed under exclusive contract.

Exhibitors and producers both have another headache, provided by the coupon rationing of costumes and clothing. All clothing, by the new Board of Trade order, is rationed on a coupon basis, coupons being supplied to and used by the individual. Neither exhibitors nor production companies have coupons for clothing and on the face of it no existing machinery will permit them to acquire clothing, costumes, or materials.

Approaches made by production interests here, and notably by its American representatives, have drawn from the Board of Trade a promise that an amendment will be made to the new clothing order to enable producers to acquire costumes, dresses, suits, etcetera, for British films. It has been unofficially stated that the export market will provide a suitable loophole, but the indications are that concessions for film production are likely to cover a wide range.

Work Resumed By Gainsborough

The Gainsborough Studios at Islington which were closed during the stiffest days of last year's Blitz are once again to be used as a production headquarters. Maurice Ostrer, Gainsborough-G.B. executive in charge, has so many films on the tapis that they cannot all be made at Shepherds Bush where all his pictures have been produced recently. So the Gainsborough lot, on the banks of the Regents Canal in one of London's most Blitzed districts goes back to work.

First film to be made there will be the screen parallel of the highly successful radio feature "Higang" in which Bebe Daniels, Ben Lyon, Vic Oliver and Jay Wilbur's band have each Sunday night for the past twelve months, sent the thermometer of British radio listening soaring to its hottest point in years.

Mr. and Mrs. Lyon, and Mr. Oliver, leaders of the American entertainment outpost in wartime Britain, will, of course, be starred in the film, script of which is already being matured by the literary team of Messrs. Marriot Edgar and Val Guest. Ben and Vic will be news commentators at rival radio stations. Graham Moffatt and Moore Marriott, established standbys of countless Shepherds Bush and Islington comedies, will be in the cast. Marcel Varnel will direct.

Shepherds Bush claims a wartime production record with 14 features to its credit since September 1939.

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John Paddy Carstairs has concluded studio work on the Vic Oliver-Sarah Churchill comedy "He Found a Star" at the Riverside Studios, Hammersmith. Final scenes were shot in the Wimbledon Theatre, and, cutting is now being attended to. The film casts Oliver as an agent whose mission in life is to protect the smaller artist from the depredations of the crooked. John Corfield produced.

▽

"Blitz Hotel," which is to dramatize the story of a typical London hotel in wartime, is to be made at Denham by Maurice Elvey who is to forsake the directorial side for that of production. Harold French will direct under Elvey's aegis. A script has already been prepared by Negley ("Way of a Transgressor") Farson. Objective of the film is to concentrate on the hotel during twelve nocturnal hours of Blitz, and weave a pattern of drama and comedy, adventure and thrill. In the film will appear, probably, bandleader Carroll Gibbons who has led his orchestra at a London Hotel since the war started. He has also written the music for the film.

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Norman Hartnel, creator of dresses for Her Majesty the Queen, has dressed some of the scenes in Warner's Teddington film "You Can't Escape for Ever." Hartnell's creations will be seen on set representing Florien's dress salon in pre-Capitulation Paris. Authentic, one hundred per cent, dyed in the blue Mannequins from Mr. Hartnell's studios will work as models before the cameras. John Harlow is directing. Ann Dvorak has the part of Paris dress designer.

POTENTIALITIES OF FUEL SHORTAGE WORRY OWNERS; SOLUTIONS STUDIED

Some Exhibitors See Possible Use of Special Buses to Bring Patrons to Theatres; Heating Will Be Problem

Predictions that the nation's autodrivers face "gas-less Sundays," at first voluntary and then probably enforced, and that the country's home-owners and real estate operators face a fuel and possibly a coal shortage, hold portents for theatre operation, ominous even if still speculative. The predictions, largely by Harold L. Ickes, Secretary of the Interior—lately appointed "petroleum czar"—this week were being mulled by theatre owners, both independent and circuit, whose theatres are heated by coal or oil, and patronized by owners of automobiles.

Conversations with operators of the larger circuits revealed varying opinions on courses to be taken, and uncertainty over the extent of possible petroleum-product restrictions.

May Set Up Bus Lines

It was apparent fuel storage precautions of great extent were not being taken by exhibitors, because of uncertainty over future Government action and, also, that although several groupings of theatres depend upon patrons' own automobile travel for a majority of their business, it was expected that bus and other transportation lines would continue to feed theatre areas. If authorities allow it, special bus lines may be established by theatres, either individually, or cooperatively, by themselves, or in conjunction with other local merchandising services.

Presented in following paragraphs are the views of the operators of the leading circuits, many of whose houses exist on attendance of car owners, and most of whose houses use oil for heating.

Charles Koerner, newly appointed operating head of the RKO circuit, remarked that in the majority of instances of dependence on car trade, alternative "feeders" to the theatres were bus lines and he did not expect the restricted gasoline consumption to affect these lines.

In the event of gasoline restrictions, and even the cutting of bus service, he envisioned special bus service by theatres. Asked whether he thought exhibitors would be allowed to use gasoline vehicles to maintain patronage, he replied that he thought they might and that, in any event, they could operate these lines in conjunction with other local enterprises, as a "community service."

Not over 15 per cent of RKO's theatres depend upon car owners for business, Mr. Koerner estimated. The majority of the chain's houses are in cities, with numerous non-private feeders.

He added he expected the Coast "type of operation"—large theatres attracting patronage from great distances—to suffer mostly from anticipated restrictions, but noted the Coast is the site of oil production, and that the extent of restrictions up to this week was "anybody's guess—and, everybody's guessing."

Anent fuel for theatre heating, he remarked that the circuit depended mainly upon coal rather than oil.

"We are not disturbed as yet, but we may have to be," he concluded.

FOX NEWS TO GET HEADLINERS' AWARD

Fox-Movietone News will receive the 1941 journalistic achievement award for the best foreign newsreel of the past year at the eighth annual National Headliners' Club frolic on Saturday, June 28th, at the Traymore Hotel in Atlantic City.

The company received the award for bringing to this country the newsreel showing the defeat of the French fleet at the battle of Oran, considered the outstanding foreign newsreel of the year by the judging committee of the Headliners' organization.

Charles Moscowitz, general manager of the Loew chain, said at New York headquarters the circuit had not formulated policies because there had been no official action; and until there was action, he did not think the circuit was justified in taking decisions that might have to be altered or junked.

He remarked that so far as the expected fuel shortage affected theatre operations it would affect the circuit no more than other circuits and theatres. In any event, he said, the Loew chain is now doing what it has done every summer: stocking its bins and fueling its tanks, for the forthcoming autumn and winter.

He refused to hazard what percentage of the chain's houses depended on the "car trade," beyond remarking that in the neighborhood situations, which comprise many of the Loew properties, there was no dependence on such trade.

He also remarked that patronage devices, such as use of special buses, in event of restricted use of gasoline, were not being thought of at present, because the extent of the restrictions was not known. He added that he did not think such buses would be allowed because they would nullify the object of the Government action.

Sees Clearance Affected

Joseph Seider, head of the Prudential circuit, which recently acquired the Casey and Wheeler group, and now has theatres in Long Island, Westchester, New Jersey, and Connecticut, said 85 per cent of his theatres depended almost solely on trade from people with cars.

"This is most true of the smaller towns," he said, adding that he expected bus lines to be as much under fuel surveillance as private cars, and for that reason could not envision the use of buses by theatres, inasmuch as such would increase gasoline consumption.

He remarked that one good feature in the situation was that persons would patronize neighborhood theatres, rather than travel distances to a theatre which had more fortunate clearance.

He refused to hazard the average distance traveled by persons attending his theatres, remarking that the subject was one of dispute in current clearance cases.

The Prudential-Wheeler houses depend entirely on oil for heating, he said.

Mr. Seider said oil dealers were guaranteeing delivery for the winter, but were refusing to quote prices. He said the average tank capacity in a theatre was 2,000 gallons, precluding possible stock-up sufficient to last through a winter.

A. Gordon Reid, general manager of the Fabian circuit, with theatres in upper and lower New York State, and in New Jersey, said:

"We have about 30 houses in areas in which people come to theatres by automobiles, and in those cases, the majority of the theatres' trade is from those people. This has been too sudden for us to think much about it, and formulate a policy as yet, because the Government hasn't definitely said what it is going to do. What has happened up to now have been statements and suggestions.

"However, I can predict it will be a serious business for our country houses. I can see only a reliance, if automobile travel is restricted, upon buses, because that is the normal alternative means of transportation. Possibly, we may have to offer buses ourselves, if the Government will allow us to buy gasoline for the purpose. That's still in the future.

"I cannot say there is any 'average' distance traveled by persons who come to our theatres. There is no longer any 'country.' A person may be 20 miles away; but if the picture is good, he'll hop into his car and be at our theatre in 30 minutes.

"So many of our theatres depend upon a lot of small towns nearby; Pompton Lakes, for instance, and Middletown, and Port Jervis. All of these have many small towns and villages nearby, from which people come by car.

"Heating in our houses will be another problem this winter; but we're not thinking that far ahead, this week. About 75 per cent of our houses use oil. Maybe we'll have what they had in the first World War—heatless days, one day per week when a theatre will be closed."

First Runs Would Be Hurt

George Skouras, head of the chain bearing his name, predicted a possible gasoline restriction would hurt first runs only, benefit neighborhood houses.

He deprecated the importance of car trade and said 90 per cent of the country's theatres depended for the bulk of their business, upon people of the immediate neighborhood.

Additionally, Mr. Skouras saw reduced car travel as a boon because the automobile is to some extent a competitor, as an entertainment medium, to the theatre.

The importance of reduced fuel consumption to theatres was belittled by the circuit head, who remarked problems such as giveaways, games, and double and triple feature programs, were more pressing to the current and future success of exhibition.

Heating of his theatres was not a question of moment, he asserted, pointing out that tanks in theatre basements were now filled. "If the time ever comes when they refuse to sell us oil," he said, "there won't be any business to use the oil for."

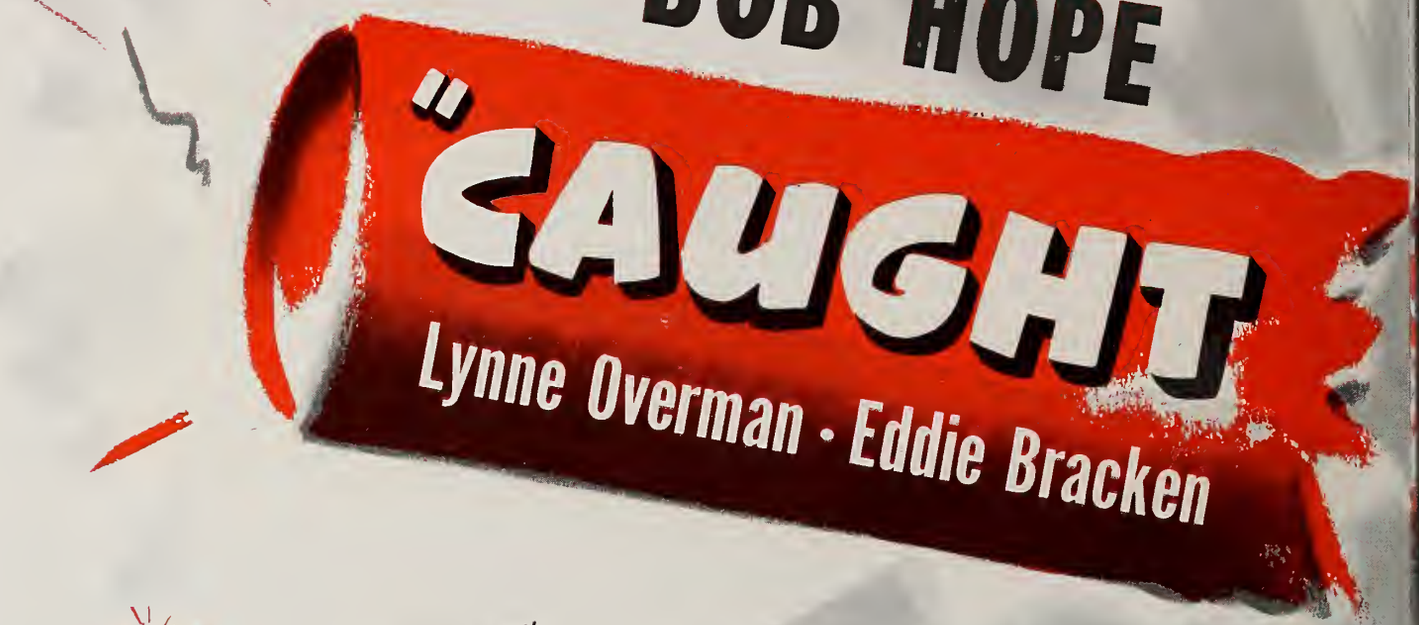
Joseph Bernhard, general manager of the Warner circuit, remarked that he could not see oil restrictions here, when they have not got them in Canada, and added:

"Anyway, nothing's definite. Government leaders make lots of statements, and we have to wait for something tangible."

More than half the chain's theatres apart from its first runs are dependent upon car trade, Mr. Bernhard estimated. He added no special oil orders, or plans for additional tank installations, had been given.

HOTTER THAN A

BOB HOPE



MARION

"CAUGHT IN THE DRAFT" runs 38% ahead of "Road to Zanzibar"!

ATLANTA

"CAUGHT IN THE DRAFT" runs 40% ahead of "Zanzibar"!

LOWELL

"CAUGHT IN THE DRAFT" runs 69% over "Road to Zanzibar"!

WORCESTER

"DRAFT" blows 25 ahead of "Zanzib

JOHNSTOWN

"DRAFT" shoots 40% ahead of "Zanzibar"

DEPEND ON

PAR

FIRECRACKER!

DOROTHY LAMOUR

in the DRAFT"

Produced by B. G. DeSylva · A Paramount Picture • Directed by David Butler
Original Story and Screen Play by Harry Tugend

BOSTON

2nd week equals 2nd week of "N. W. M. P." which played at advanced prices!

ALTOONA

The power of "DRAFT" pulled it 44% ahead of "Zanzibar"!

CHARLOTTE

"CAUGHT IN THE DRAFT" runs 50% ahead of "Zanzibar"!

ASHEVILLE

"DRAFT" is out in front of "N.W.M.P."



UNT

TO BOOM YOUR SUMMER BUSINESS!

Use Romantic Types for S. A., Hollywood Told

Hollywood's endeavor to help cement relations between the Anglo-Saxon and Latin republic in the Western Hemisphere, by sending motion picture stars below to South America on good-will missions, is worthwhile, but it should be done with top-flight and romantic stars, according to a Latin-American publishers' representative, Pedro Weinstein Uris, who was in New York for two weeks, buying Disney cartoon and other cartoon publishing rights, and who left for his Buenos Aires headquarters this week.

Mr. Uris, traveling auditor for the publishing house, Tor, producers of children's magazines and of books, said Latin-Americans were already pre-sold on the United States, its democratic system, and the necessity for holding together in the face of outside aggression; and that, therefore, the good-will trips of film stars such as Douglas Fairbanks, Jr., and of Don Ameche were well received.

Want "Romantics"

However, he said, Mr. Fairbanks is not, in his opinion, the type of say Tyrone Power, Clark Gable and Robert Taylor, who have occupied the imaginations of Latin-Americans, and especially of their women, as romantics. He asserted Mr. Fairbanks, instead, was known as a virile, active type.

He added that while the missions of such people accomplished their purpose, they were, however, deadly to the subsequent popularity of the stars—a fact, he admitted, which might give pause to the stars and the companies who may release them for such missions.

The unveiling of a romantic motion picture star—his appearance in person instead of in the screen roles Latin-Americans have hitherto been accustomed to—is too great an impact for the sometimes unrealistic Latin screen fans, Mr. Uris pointed out. They become disappointed, he said.

The Nazis and their friends in Argentina and other South American countries have not been able to overcome at all the influence of the American screen in maintaining good relations between Latin and Anglo-Saxon countries on this side of the world, Mr. Uris declared.

In fact, in Argentina, Nazi influence is ridiculously small, in comparison with American, he claimed. *El Pampero,* the sole Buenos Aires newspaper favorable to the Nazis, and a newspaper about which much comment has been made, has a circulation of less than 50,000, and is supported mainly by Axis funds. "It is a laugh," he said.

El Pampero is the newspaper which has frequently criticized not only North American diplomacy but also the American screen, and especially the sending of American film stars to the Latin countries.

U. A. Detroit Promotions

Harry Lotz, United Artists booker in Detroit, has resigned to go to Buffalo, N. Y., to open a variety store. Ben Zimner, also a booker, has been promoted to office manager, and Ralph Forman, former shipper, became booker. John Steva, formerly with RKO, took Mr. Forman's place as shipper for the company.



By Staff Photographer

PEDRO WEINSTEIN URIS, Latin-American publishing house representative says good-will missions undertaken by U. S. film stars have been successful but asks that "first-class, romantic" stars be sent.

Michigan Theatres Sign For Defense Films

A meeting was held Monday at the Detroit Variety Club to start a playdate drive for national defense films throughout the state of Michigan. Ninety per cent of branch managers, bookers and salesmen attended the meeting, plus representatives of more than 200 theatres. Pledges were signed by 493 out of 521 open theatres in the state to play the films.

Meanwhile, the Motion Picture Committee Cooperating for National Defense has adopted the slogan, "A Defense Film With Every Program." The Committee is hopeful that this slogan can be inserted in press books, in company advertising and in trade papers.

Fox Story Editor Named

Joseph H. Moskowitz, eastern representative of Twentieth Century-Fox Studios, has announced the appointment of Bertram Block as New York story editor, succeeding the late Franklyn Underwood. Mr. Block was formerly associated with Metro Goldwyn Mayer in a similar capacity for nearly 11 years and was also story editor for Sam Goldwyn.

Wally Howes Resigns

Wally Howes, film buyer and assistant to Major L. E. Thompson of the Trans-Lux circuit for the past nine years, has resigned. He plans to take a short vacation, after which he will announce his new affiliation.

Guttman Joins Roach

Charles Guttman has joined Hal Roach's studio staff as an assistant producer. Mr. Guttman comes to his new post after a 14-year association with Metro Goldwyn Mayer's foreign sales department.

A. T. A. Plans Short Subject

Edward G. Robinson has agreed to appear in a trailer for the American Tuberculosis Association to be used in fund raising campaigns.

Nebraska Jurors Fine Fox-Midwest; Crescent Case Set

A Nebraska independent on Monday won triple damages of $7,789.01, plus legal costs, from Fox Midwest Amusement Corporation when a jury in federal district court at Lincorn, Neb., found the circuit guilty of Federal anti-trust law violations.

F. E. Hollingsworth, owner and operator of the Pix theater in Beatrice, Nebraska, brought suit against Fox alleging violation of the Sherman Act and other national anti-trust laws. A jury set Mr. Hollingsworth's actual damages at $2,596.67. The law provides he has a right to thrice this amount. Fox intimated it would not appeal.

Fox Midwest was the last of 17 defendants named in Mr. Hollingsworth's original suit in which he asked $234,000 damages and charged a conspiracy among the defendants to force him out of business by giving the Fox house, the Rivoli, a "corner" on virtually all first run films. All but three Fox subsidiaries and their officers were dismissed by Judge T. C. Munger after the trial was a week old. The day before the case went to the jury, Judge Munger directed a verdict favoring all the remaining defendants but Fox Midwest.

The judge told the jurors that evidence of a conspiracy was inconclusive and that they should devote themselves only to the question of monopoly. Seven distributors had been named in the conspiracy action.

Take Crescent Depositions

Preparations for the anti-trust suit against the Crescent Amusement Corp. which comes to trial July 7th in federal court at Nashville continued this week as Alan N. Doby, special attorney for the Department of Justice, continued to gather depositions from principals in the case.

Mr. Doby has questioned Anthony Sudekum, president of Crescent, and Kermit C. Stengell, president of the co-defendant Rockwood Amusement Company. O. W. Hughes, assistant United States Attorney, has mailed subpoenaes to 72 witnesses. The list includes former theatre managers, bookers, owners and others associated at one time or another with operations of the defendants or other companies in the same area. Many of the persons named are now residents of cities scattered from New York to California.

Mr. Hughes has entered a motion with Judge Elmer D. Davies requesting that the court compel their appearance. Judge Davies has not yet ruled on a defense petition for a jury trial.

A supplemental bill of particulars recently entered adds 24 alleged anti-trust violations in Tennessee, Alabama, Kentucky, Arkansas and Mississippi to the government's complaint.

The anti-trust suit entered at Sioux Falls, North Dakota, by Arthur R. Johnson against Minnesota Amusement Company and major distributors asking $523,500 damages will come to trial in federal district court at Sioux Falls in October, Government attorneys indicated this week.

P.R.C. Adds Two Salesmen

Producers Releasing Corp. in Philadelphia, added two new salesmen to the staff, H. Woody Given and William Rosenfeld, Mr. Given is the son of Herbert W. Given, branch manager in that territory, and will handle the sales in the New Jersey and Harrisburg territory.

ONE LONG LAUGH!

Funnier than "Scatterbrain" . . . gayer than "Sis Hopkins" . . . here is the summer show that will make your theatre a crowded vacationland.



Puddin' Head



JUDY CANOVA
FRANCIS LEDERER

Raymond Walburn • "Slim" Summerville
Eddie Foy, Jr. • Astrid Allwyn
Alma Kruger • Hugh O'Connell
"Chick" Chandler
Joseph Santley—Director

Screen play by Jack Townley and Milt Gross
Original story by Jack Townley

A REPUBLIC PICTURE

NOTHING REALLY WRONG BETWEEN FCC AND RADIO, FLY TELLS SENATE

Interstate Commerce Committee Hearings Held Following Resolutions to Investigate FCC; New Networks Hinted

Radio networks should be licensed but, in any event, only minor revisions in present laws appertaining to radio are necessary to eliminate the difficulties between the industry and the Federal Communications Commission, its chairman, James L. Fly, said in Washington on Monday, taking a conciliatory tone after several weeks of somewhat acriminous debate with representatives of the radio chains, both at the National Association of Broadcasters convention in St. Louis and the three-week Senate Interstate Commerce Committee hearings in Washington.

The hearings were on a resolution by Senator Wallace White, Republican, of Maine, to investigate the FCC after its action of May 2nd, ordering the National Broadcasting Company to sell its Blue network, and criticising what it termed "monopoly" in broadcasting. Commissioner Fly on Monday again asserted he did not doubt the Commission's authority to act and order as it did; and that the hearings were, "for all practical purposes" an investigation. He added the FCC was willing, nevertheless, to have its authority determined by the courts, and reiterated that its regulations were beneficial to radio as a whole.

Committee Recesses

Meanwhile, the Senate committee was recessed, subject to the call of the chairman, Senator Burton K. Wheeler, Democrat, of Montana, and this week was studying the testimony taken in three weeks of hearings, during which Commissioner Fly defended his orders of May 2nd, and Commissioner T. A. M. Craven, the NBC, the Columbia Broadcasting System, had several independent station operators assailed them.

For thirteen days spread over a three-week period, members of the committee had heard the jurisdiction of the commission over the networks alternately defended and attacked. Chairman Wheeler presided at all hearings; Senator White attended nearly all the sessions and other members of the minority were fairly constant in their participation while the Democratic members appeared as opportunity afforded them time.

If the committee decides to make no further investigation it may, nevertheless, suggest the suspension of the regulations to afford time for the consideration of legislation revising and modernizing the radio law, which all parties agreed was desirable. Some legislation already has been drafted by Senator White, more clearly defining the powers of the commission and amending the provisions dealing with appeals to the courts from FCC decisions.

Meanwhile, a new controversy appeared to have broken out in the commission, which on June 19th announced that Mutual had informally submitted a new form of contract with its affiliates, which is non-exclusive, contains no provision for option time, permits stations to determine annually whether to remain with the network and gives affiliates responsibility in the selection and rejection of programs.

The same majority which supported the network regulations joined in passing on the contract, announcing that while it has not been formally approved the commission "believes that the new Mutual network form of affiliation contract, as it understands the operations intended thereunder, will be in compliance with the letter and spirit of the regulations."

Commissioners Norman S. Case and T. A. M. Craven, who dissented from the chain investigation report and regulations, opposed the majority on the ground that it was "jumping the gun" in passing on the contract before the regulations which it is designed to meet are operative.

On representations that parties interested in the subject would not be able to prepare their presentation for the hearings scheduled to open June 25 on newspaper operation of broadcasting stations, the commission postponed the hearings until July 23.

The application, asking for postponement until September 15, was filed by Harold Hough, chairman of the Newspaper-Radio Committee, who requested additional time to give newspaper interests an opportunity to prepare their testimony and evidence.

New Networks Hinted

First hint of a possible new network was dropped at the Senate committee's FCC hearings, last week, when, in criticizing the Commission's rule over radio, John J. Burns, counsel for the CBS, expressed doubt that "even Ed Noble would want to start a network" under FCC rules.

He referred to Edward J. Noble, owner of station WMCA, New York, who refused to confirm the significance of the remark, when reached, later, in that city.

The Senate hearings closed Friday, June 20th.

At the Friday hearing, J. W. Lee of Station KGFF, Shawnee, Okla.; Clarence Wheeler, vice-president of WHEC, Rochester, N. Y.; James Weiland of WFTC, Kinston, N. C., and Charles B. Hasbrook of WCAX, Burlington, Vt., attacked the May 2 regulations, while Hope H. Barrol, Jr., of WFBR, Baltimore, charged the chain contracts give the networks an option on substantially all the desirable hours of affiliates.

Lee, whose station formerly was affiliated with MBS, testified that he had been forced to pay more in line charges to A. T. & T. than he had received from his affiliation with Mutual, which drew the remark from Senator Bone of Washington that a "little more rigid inquiry into A. T. & T. line charges by the FCC might be wise."

Paul W. Morency, of Harvard, a vice-president of the Independent Radio Network Affiliates, on that day testified his unit voted 205 to 18 that grievances with networks should be adjusted by direct negotiation, rather than by Government regulation. He added the unit also voted support of the White resolution for an FCC investigation, 210 to 15.

A chief speaker, also, on that day, was Neville Miller, president of the National Association of Broadcasters, who asserted the new Commission regulations had brought the radio industry "awfully close to censorship" and that "radio stations are in a fearful frame of mind."

Mr. Miller charged the public, generally, had never complained about the service given them by the networks. He also said present rules applying to radio, are antiquated.

The Commission's ruling that its orders must become effective by August second, was also assailed by the NAB head, who noted no specific reasons were advanced by the FCC for setting that date.

Trammell Attacks Commission

Niles R. Trammell, president of the NBC, was a chief speaker on Wednesday, June 18th, noting, above all, that the same commission which has been threatening profitably operated and honestly acquired properties of the networks, is also demanding they invest their money in the uncertainty of television.

After charging that, unless Congress acts now, Commissioner Fly may, under powers conceded now, take over the radio industry eventually, Mr. Trammell claimed the commission chairman was attempting to benefit the Mutual Broadcasting System, a competitor, which has supported Mr. Fly.

He additionally asserted: "Nowhere in the history of administrative regulation has so brutal a method of amputation of a major portion of a great private enterprise, been invoked."

Under the FCC rules, Mr. Trammell added, a prospective purchaser of discarded NBC affiliates would be unable to have exclusive contracts with them, would not be certain of the allegiance of these affiliates for more than one year, and could not have an option on their time during the year.

Senator Wheeler, committee chairman, said long term contracts gave networks control over station affiliates, and that that control should be subject to FCC approval.

On Monday, Commissioner Fly denied knowing of plans for Harold Ickes, Secretary of the Interior and Petroleum Coordinator, to take over communications. He added he doubted the reports and did not believe Mr. Ickes desired to add to his present troubles.

SHORT PRODUCT PLAYING BROADWAY

Week of June 21

CAPITOL

Rookie Bear ..... MGM
Information Please, No. 7... RKO Radio
Diving Thrills ..... Columbia
Feature: Billy the Kid ..... MGM

CRITERION

Unusual Occupations, No. 6. Paramount
Farm Frolics ..... Vitaphone
Feature: In the Navy ..... Universal

MUSIC HALL

Wings of Steel ..... Vitaphone
Pantry Pirate ..... Disney-RKO Radio
Feature: She Knew All the Answers ..... Columbia

PARAMOUNT

Flies Ain't Human ..... Paramount
Those We Love ..... Paramount
Feature: One Night in Lisbon. Paramount

RIALTO

Louis vs. Conn Fight Pictures ..... RKO Radio
Feature: Tight Shoes ..... Universal

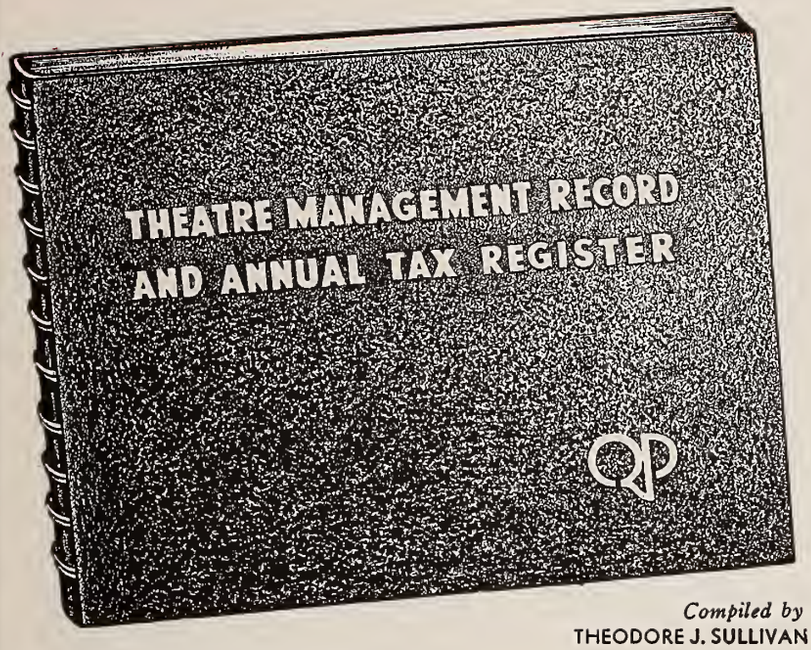
ROXY

Empire in Exile ..... 20th Cent.-Fox
Feature: Man Hunt ..... 20th Cent.-Fox

STRAND

Trial of Mr. Wolf ..... Vitaphone
It Happened on Rollers .... Vitaphone
Throwing a Party ..... Vitaphone
Feature: Out of the Fog ..... W. B.-F. N.

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"U" AND P.R.C. GET NEW FINANCING, MONOGRAM BUYS 65,866 SHARES

SEC Holds Hearings on Atlas Proposal for Reorganization of K.-A.-O.; Picture Stock Trading Is Still Negligible

J. Cheever Cowdin, chairman of the board of Universal Pictures Company, Inc., announced Monday in New York, that the company had concluded a loan agreement with the First National Bank of Boston and the Bank of Manhattan Company, making available to it funds for production and general corporate purposes up to $5,600,000. The loan agreement, which provides for interest at five per cent, runs for three years from June 30, 1941 and is renewable at the option of the company, for an additional year.

More than $4,000,000 of the loan is understood to be new money. The First National of Boston made available to Universal a year ago $1,500,000 for the retirement of a $1,110,000 studio mortgage held by Consolidated Film Laboratories.

"The new loan consolidates and expands the credit facilities available to the company," said Mr. Cowdin. "The additional working capital provided under the agreement is important at the present time since the company's current program calls for the manufacture of a substantial portion of the product for the 1941-42 season prior to its opening on September 1. Universal production is already well ahead of any previous years and it expects to enter the new season with a record number of pictures completed and in the hands of its exchanges for delivery in accordance with its release schedule."

P.R.C. Additional Funds From Consolidated

Financing plans also commensurate with the expanded production, and increased budgets on the 42 pictures on the 1941-42 program of Producers Releasing Corporation, were consummated last Friday by O. Henry Briggs, president of P.R.C., and Herbert J. Yates, president of Consolidated Film Industries.

This new financing by Consolidated supplements the deal made in February in which Consolidated made available to PRC a sum in excess of $1,000,000 for the completion of the current 1940-41 program and the 1941-42 picture schedule of 42 feature productions.

With 34 of its 38 pictures on the 1940-41 program completed, and the remaining four in production or preparation, PRC is ahead of schedule, and is set to begin production on the 1941-42 program in August.

George Batcheller, in charge of production for PRC, has already scheduled "Jungle Siren," the first 'special' on the new program, to go before the cameras in July.

Sigmund Neufeld, supervisor of westerns, has in preparation the nine stories secured from Johnston McCulley, author of "The Mark of Zorro," to be used for Buster Crabbe, George Houston and Tom Tyler, on the 1941-42 program of "Adventures of Billy the Kid," "The Lone Rider" and "The Frontier Marshal" series.

Production unit heads of PRC include Jed Buell, John T. Coyle, T. H. Richmond and K-B Productions.

LOS ANGELES SEVENTH INDUSTRIAL CITY

Los Angeles now ranks seventh in the United States as an industrial area. In value of production, the area leads in manufacturing motion pictures and airplanes. It is second to Detroit in automobile assembly and second to Akron in rubber products. Other important industrial activities include oil refining, meat packing, food processing and furniture and clothing manufacturing.

Monogram Acquires Stock from Pathe

Monogram franchise holders, together with W. Ray Johnston and Trem Carr, last Thursday, June 19th, acquired 65,866⅔ shares of Monogram stock held until then by Pathe Laboratory, Inc.

The acquisition of this stock gives the Johnston franchise holders' group approximately a 50 per cent holding in Monogram.

K.-A.-O. SEC Hearings Open and Close

Washington hearings before the Securities and Exchange Commission last Monday on the Atlas Company proposals for reorganizations of Keith-Albee-Orpheum failed to bring applicants interested in the hearings to testify.

After Irving Schiller, counsel for the SEC introduced the application in evidence, Trial Examiner Charles S. Lobinger called for the witnesses who did not appear, and the hearing was closed, subject to any amendments that may be filed later by the applicants.

Seeking exemption from provisions of the investment company act for certain purchases and sales of securities and other property among them are Atlas Corporation, RKO, K-A-O, American Company, Michael J. Meehan and a new company to be known as the B. F. Keith Corporation.

Meanwhile in Wilmington, Delaware, dismissal of a Chancery Court action last week to enjoin RKO from voting its seven per cent cumulative preferred stock of K-A-O in favor of a proposed reorganization, has paved the way for consummation of the plan. Chancellor W. W. Harrington granted the dismissal on petition of the counsel for the J. S. Farlee Company, New York, which brought the original complaint.

The meeting of Keith-Albee-Orpheum stockholders to act on the proposed plan for refunding and consolidation for the company, scheduled for Tuesday, was postponed to Friday to allow time for attorneys to complete contract forms. Approval of the plan is expected at the meeting.

SEC Reports on Film Stock Deals

Trading by officers and directors in the securities of motion picture companies continued negligible in April, according to the first semi-monthly summary for that month issued Monday by the Securities and Exchange Commission at Washington.

The only transaction reported was the acquisition of 100 shares of Columbia Pictures common stock by Abraham Schneider, New York, officer, who at the close of April held 1,504 shares and 7,880 options for common stock.

In reports on the holdings of persons becoming officers or directors of corporations, the SEC listed Hugh S. Robertson, New York, as holding no Radio Keith Orpheum securities when he became a director May 1st.

A sharp jump in business in the Third New York (Broadway) District brought Federal admission tax collections in May to $6,695,991, an increase of $1,328,000 over the preceding month, it was reported Monday by the Internal Revenue Bureau at Washington.

The May total compared with $5,627,394 in April and $1,791,096 in May, 1940, at which time the 40-cent ticket tax exemption was still in effect.

In the New York theatrical district, collections increased from $514,220 in April to $1,846,594 in May, or slightly more than the increase nationally. Almost all of the increase was in box office collections, which jumped from $446,265 to $1,773,084, only slight improvement being shown in other classifications with collections in tickets sold by brokers increasing from $14,919 to $16,931, permanent use or lease of boxes and seats from $103 to $356, and admissions to roof gardens and cabarets from $52,993 to $56,223.

Bureau records show that for the five months of the calendar year—January to May—total U. S. collections were $32,766,903, against $9,522,228 in the corresponding period in 1940, while for the first 11 months of the fiscal year, which ends June 30th, they were $65,082,445 against $20,242.313.

Encouraging Signs In Ohio Sectors

Retail sales in six Ohio key cities have aggregated $125,000,000 monthly so far this year, compared with $102,000,000 last year, $94,000,000 in 1939, and $118,000,000 in 1929, according to figures released this week by the Central National Bank, Cleveland, for their monthly business outline. A study shows that sales for the full year will reach at least $1,500,000,000 for the six cities, and at least $3,200,000,000 for the state, an all-time high.

Approximately 200,000 jobs have been filled by private industry in the state during the past 18 months, lifting the total employment figure to 1,900,000 men and women. About 100,000 additional openings are expected to be created before the end of the year.

Frontier To Release "Land" in September

"Native Land," a full length "dramatized documentary film, portraying the American tradition of liberty in terms of today" is nearly completed, and will be released by early September, according to its producer, Frontier Films, Inc., of New York City.

The film, now 100 minutes long, was produced by Paul Strand and Leo Hurwitz, of Frontier and features Art Smith, Howard de Sylva, Virginia Stevens, and Amelia Romano, players with experience in that city's Group Theatre. Music is by Marc Blitzstein, commentary by David Wolff, and narration by Paul Robeson. To be printed on 35mm., the film represents two and one-half years of production, money for which, Mr. Hurwitz said recently, was advanced only by Frontier.

9-MAN BOARD IN HOLLYWOOD RULES ON SCRIPTS AND FILMS FOR THE PCA

Hays Emphasizes Functioning of Board; 33,917 Opinions on Stories, Scripts, Finished Films Issued in the Six-Year Period

Joseph I. Breen's actual transfer, last week, from the motion picture industry's Production Code Administration in Hollywood to executive head of the RKO Radio Studios, brought emphasis from Will H. Hays, speaking for the organized industry, that "the work of the Code Administration is so organized it will continue to function effectively.

"The Code Administration operates as a board, with a director," Mr. Hays pointed out. A director successor to Mr. Breen is still to be named.

The board is an eleven-man setup, nine in Hollywood at the main source of production, one in the east, and another, Francis S. Harmon, traveling between both offices as executive assistant to Mr. Hays. Mr. Harmon also is head of the eastern branch, assisted by Lester Thompson, who also is director of the industry's Advertising Advisory Council.

The nine board members in Hollywood include Geoffrey Shurlock, Charles R. Metzger, Arthur Houghton, Harry Zehner, Earl E. Bright, T. A. Lynch, Charles C. Pettijohn, Jr., Simmon Levy and Addison Durland—a membership with a wide variety of backgrounds, geographical, social, professional and religious to assist Hollywood in maintaining proper standards in pictures under the Code.

During the six-year period commencing January 1, 1935, and ending December 31, 1940, the Code Board issued 33,917 opinions relative to the suitability of novels, stage plays, short stories, original scenarios, shooting scripts and completed pictures.

Committee Views Scripts, Films

A committee of the Board views story or completed picture, and if certain specified changes are suggested, the committee recommends to the Board that script or film be approved upon this basis.

Mr. Shurlock, senior member of the Hollywood nine-man Board, who presided at the daily conferences during Mr. Breen's trips to New York, Europe and elsewhere, will continue temporarily as acting director. It is at these daily conferences that decisions are made, based on the various committee opinions of scripts and pictures viewed within the previous 24 hours.

The Board's facilities are available both to MPPDA members and non-members. Last year, some 523 features were approved; 329 of them were productions of member companies and 194 were from non-members.

An insight into the committee-membership equipment reveals a wide diversification of backgrounds, all making a continuing contribution toward the achievement of a balanced judgment on the part of the board as a whole.

FRANCIS S. HARMON, head of the eastern branch of the Production Code Administration, and executive assistant to Will H. Hays, was born in Paulding, Mississippi, in 1895. His father and grandfather were Methodist ministers. He holds B.A. and M.A. degrees from the University of Virginia, and LL.B. from Harvard Law School and an honorary LL.D. from Millsaps College, in which Mississippi institution he lectured in history.

He served for two years as Assistant Attorney General of the State of Mississippi, practiced law in Jackson and is now a member of the Mississippi and New York Bars and of the American Bar Association. He was editor of a Mississippi daily newspaper for five years and is now the president of the corporation which owns and publishes this daily.

During the World War, he enlisted in France as a private in the regular army, later becoming a lieutenant of field artillery in the A.E.F.

Mr. Harmon served as National President of the YMCA for two years (1930-1931) then as General Secretary of the International Committee of the YMCA's of the United States and Canada for five years.

The Production Code Administration



Standards of morality and good taste embodied in the motion picture industry's Production and Advertising Codes are applied by this group. Reading from left to right: Simon Levy, Arthur J. Houghton, Harry H. Zehner, Charles R. Metzger, Geoffrey Shurlock, acting director; Francis S. Harmon, head of the Eastern branch in New York; Thomas A. Lynch, Earl E. Bright, Charles C. Pettijohn, Jr., and Addison Durland. Lester Thompson, administrator of the Advertising Code in New York and assistant to Mr. Harmon on Production Code matters, does not appear.

GEOFFREY M. SHURLOCK was born in Liverpool, England, in 1894, and came to the United States as a child. He is a grandson of an Anglican clergyman, a member of the Episcopal Church and is married. He was educated in private schools in California.

After serving as secretary to Rupert Hughes, he joined the story department of Paramount, then became assistant to the studio production vice-president, later scenario editor, and then was in charge of the production of foreign language pictures for Paramount. He joined the Production Code Administration in 1932.

LESTER THOMPSON, assistant to Mr. Harmon in the Eastern Branch of the Production Code Administration, in addition to his duties as Director of the Advertising Advisory Council, was born in California in 1888 and is a graduate of San Francisco schools. He attended the University of California, where he was a member of Delta Tau Delta fraternity.

He has been continuously in the amusement and newspaper business since leaving college in 1909, specializing in publicity work. He was 11 years with Ringling Brothers and later with the combined Ringling-Barnum & Bailey Circus. Between circus seasons, he publicized theatrical attractions and road-show pictures.

Mr. Thompson was associated for many years with the late J. J. McCarthy, his first assignment being Griffith's "Intolerance" in 1916.

Following service in the Navy during the war, Mr. Thompson was one of the original ten men selected by Paramount to inaugurate the first exploitation department in the motion picture industry. He had headquarters in Boston and covered all New England. In 1930, he re-joined Fox Films and spent two years as special exploitation representative in Australia and New Zealand.

When J. J. McCarthy joined the Hays organization in 1933 to inaugurate the Advertising Advisory Council, Mr. Thompson came along as his first assistant. Following Mr. McCarthy's death in 1937, Mr. Thompson was appointed director.

EARL E. BRIGHT was born at Evansville, Indiana, in 1898. After attending the public and high schools of that city, he was employed by the Gulf Refining Company and the P&WV Railway Company in Pittsburgh, entering the University of Chicago in 1921 and receiving the Ph.D. degree in 1924. He has been an assistant to Will H. Hays, in New York and Hollywood, for the past fifteen years.

ARTHUR J. HOUGHTON was born in Boston, attended the public schools in that city, and then went to St. Joseph's College, New Brunswick, Canada. In 1913 he married Sallie Fisher, light opera prima donna, and they have two children. He and his family are members of the Catholic Church.

He has been connected with show business since 1908 when he served as manager for several musical comedies. In 1910 he began a long association with Charles B. Dillingham at the Globe Theatre, New York. As manager for the team of Montgomery and Stone, he superintended all of their productions up to 1928, and also supervised the three silent movies made by Fred Stone in California in 1917. After touring Europe for Flo Ziegfeld for talent and plays, he managed the New Amsterdam Theatre

(*Continued on following page, column* 1)

Production Code Administered by Nine Man Board

(Continued from preceding page)

in New York for two years, then joined the staff of the Production Code Administration in 1934. He represented the Production Code Administration in London from January, 1938, to June, 1939.

CHARLES R. METZGER was born in Indianapolis in 1894. He holds the A.B. and A.M. degrees from Indiana University, the LL.B. degree from Benjamin Harrison and Indiana Law Schools, and was a student at Harvard. He practiced law in Indianapolis for nineteen years, and was deputy prosecuting attorney for two years and counsel for the Associated Theatre Owners of Indiana for eight years. He was a director of Allied States Association of Motion Picture Exhibitors from 1930 to 1935. He is a member of the American, Indiana and Indianapolis Bar Associations.

THOMAS ALLEN LYNCH was born in Boston in 1907. He was educated at Santa Clara University, Gonzaga University, Catholic University of America and University of Southern California. He majored in philosophy and languages and holds the A.B. and M.A. degrees. For five years he taught languages and science in San Francisco, Los Angeles and elsewhere. He is married and has been with the Production Code Administration since 1940.

HARRY H. ZEHNER was born in New York City July 25, 1888. He attended New York City public schools and DeWitt Clinton high school. After a varied experience in business he became assistant manager of the Waldorf Astoria Hotel. After five years in that position he enlisted in the 308th Field Artillery of the 78th Division. Following the war, Mr. Zehner became assistant to Carl Laemmle, president of Universal Pictures Corporation. He became assistant general manager of the coast studios of Universal in 1929, remaining in that position until the company was sold in 1937.

C. C. PETTIJOHN, JR., was born in East Orange, New Jersey, in 1918. He majored in philosophy and history at Georgetown University, where he received the Ph.B. degree in 1939. He was captain of the Georgetown University golf team in 1939, attained considerable success in amateur tournaments.

SIMMON LEVY reviews more than 100,000 still photographs annually as head of the West Coast office of the Advertising Advisory Council. He was born in Butte, Montana, and educated in the public schools there. He had a long and varied business experience in mining, real estate, merchandising and investments before becoming affiliated with the Association in August 1933.

ADDISON DURLAND was born in Cuba, of American parents. He is 38 years old. He attended Belen School, Havana, Cuba; Peekskill Military Academy, Peekskill, New York; Pomona College, Claremont, California; and National Institute at Havana and the Law School of Havana University.

He has been special correspondent for Havana dailies and magazines in New York and Hollywood; assistant editor of the Pan-American monthly "Revista de la Habana"; motion picture critic in Havana; assistant to the superintendent of the Young Men's Bureau of the Charity Organization Society of New York; head of the New York office of the Cuban Tourist Commission, an official government organization; co-editor of the Latin-American News Service of the New York *Herald-Tribune*; and chief of the Spanish Section of the National Broadcasting Company in New York.

CANADA SETS LIMIT ON MUSIC FEES

Total music fees which may be collected in 1941 *from broadcasting stations in Canada, has been set at* $121,063, *by the Canadian Copyright Appeal Board. According to the schedule of license fees approved by the Board, ASCAP's affiliate, the Canadian Performing Rights Society, Ltd., may collect from Canadian stations* $107,612, *based on the rate of eight cents per receiving set for* 1,345,157 *sets. BMI Canada, Ltd., can collect* $13,451 *for the same period, based on an authorized fee of one cent per receiving set.*

President Receives Zanuck's Report on Defense Films

Darryl F. Zanuck, vice-president in charge of production for Twentieth Century-Fox, and head of the Research Council of the Academy of Motion Picture Arts and Sciences, last week made a report to President Roosevelt on what the film industry is doing to aid the defense program.

Mr. Zanuck visited the White House, where he is understood to have given the President a detailed outline of what is being accomplished, and what is planned for the future in the way of training films and other pictures.

Following his visit he returned to Hollywood last Thursday, June 19th.

Dismiss RCA Suit

All causes of action in the consolidated stockholders' suit against the Radio Corporation of America were dismissed in New York Supreme Court Tuesday by Justice Aaron J. Levy. The suit had referred to alleged misconduct by officers and directors prior to 1932.

The court overruled stockholders' contentions that the company concealed certain acts and settled previous stockholders' actions, so that the six-year period in which suits can be brought expired before the commencement of the dismissed action.

Roy Cooper Promoted

Roy Cooper, division manager in San Francisco of the Golden State Theatre Circuit since 1938, has been made assistant to R. A. McNeil, general manager of the circuit. Mr. Cooper's new post makes him film buyer for 37 Golden State neighborhood houses in the San Francisco Bay area. Hal Neides, former manager of the Orpheum in that city, has been named division manager for 16 theatres of the circuit.

Ohio Censor Report

The Ohio censors reviewed a total of 451 reels in May, from which 24 eliminations were ordered, compared with 481 reels reviewed and 13 eliminations ordered in April. In May, 1940, there were 615 reels and 29 eliminations.

Columbia Changes Title

The title "49th Parallel," a British production recently acquired by Columbia, has been changed to "Five Men."

ASCAP Sues Broadcasters on Barring of Songs

During the past few weeks while the networks have been busy in Washington, testifying before the Senate Interstate Commerce Committee hearings on the FCC rulings concerning NBC and CBS, officials of the American Society of Composers, Authors and Publishers, whose negotiations with the networks have been quiescent for more than a month, quietly set in motion a four-way legal suit filed against the National Broadcasting Company, Columbia Broadcasting System, National Association of Broadcasters, and Radio Corporation of America. The suit asks for damages based on about 1,000,000 songs "banned by NBC and CBS since January 1st."

Following announcement of ASCAP's legal move, the networks countered with a "test case," instituted by Broadcast Music, Inc., the music publishing firm set up by the networks after the split on the first of the year. Edward B. Marks Music Corporation is named with BMI in the suit filed in the Supreme Court of New York which aims to determine legally an involved copyright problem.

The ASCAP suit which will be handled by its attorneys, Schwartz and Frohlich, with David L. Podell as its trial lawyer, will seek triple damages against the "big-business elements" of radio, arguing wholesale conspiracy in restraint of trade and figuring the damages at approximately $15,000 a day lost in revenue since January 1st.

BMI's test case is not for damages, but will argue for clarification of ownership of 15,000 songs in the catalog of the Marks publishing company, which, since January, has been a BMI affiliate. BMI claims that it has been playing songs written by ASCAP members before the writers joined the Society, but that it has refrained from using the songs while the writers were members of ASCAP. The network music company wants the Supreme Court to settle, once and for all time, the question of who owns the copyrights to the songs and whether or not a music publisher has sole control of a song's copyright. ASCAP's contention has been that composers are privileged to license these rights jointly with the publishers. The suit does not involve in any way the numbers in the Marks' catalog which are presently being performed by BMI licenses, but is intended to have the court clarify who owns the rights so that compositions involved will be available for performance.

The test case compositions selected are: "Bluer Than Blue," by Lew Pollack and Tot Seymour; "You Fit Into the Picture," by Bud Green and Jesse Greer, and "Mississippi River," by J. Rosamond Johnson and Frank Abbott. All except Mr. Abbott are ASCAP members.

Taking time out from its current litigation problems, the Society's board of directors, at a meeting held early this week, authorized a $1,000,000 dividend for the second quarter, ending June 30th, which will be paid to ASCAP members by July 1st. The dividend, which was approved in the form of a resolution proposed by J. J. O'Connor, publisher member of the board, is much higher than the membership anticipated in view of the Society's decreased radio revenue since January 1st. Approximately $1,500,000 for quarter dividends was made by ASCAP in normal revenue years.

Responsibility of Films in Defense Cited by Arnold

Addressing the Rotary International convention last week (June 18) in Denver, Edward Arnold, president of the Screen Actors Guild, pledged anew the motion picture industry to service of the democracies.

"There are two Hollywoods," he declared. "One is the Hollywood everybody knows. The other is the Hollywood which, until a few years ago, nobody knew. One is the Hollywood of make believe and glamour, of beauty and artistry—the Hollywood which presents itself on the theatre marquee and on the screen inside the theatre. That Hollywood you know, and tonight I want to talk about the other Hollywood—the Hollywod behind the screen, the Hollywood that is grateful to the public which made it and is aware of its responsibility to that public, the Hollywood which is humbly aware of the great instrument for good within its control and sincerely seeks the best ways to use it, the Hollywood that serves the public interest in a thousand ways.

"Purpose Is To Entertain"

"Make no mistake about it; the purpose of the entertainment industry is to entertain. But that isn't all. We are conscious within our industry of our responsibility to the public and to those democratic institutions and traditions which made possible the free development of the motion picture.

"Box office isn't the only important word in our industry. Service is another.

"The motion picture developed under democratic conditions, thriving under the basic freedom which is freedom of expression. In the democracies, public support carries with it public responsibility.

"The motion picture, product of democracy, has had that support and now gladly shoulders its responsibility. In the service of the way of life which created it, the motion picture industry dedicates itself to the democracies.

"I bring to you the greetings of the Motion Picture Society for the Americas, in which I have the privilege of serving as a member of the board of directors. . . . The society was established by the Office for the Coordination of Commercial and Cultural Relations Between the American Republics. Its directors, together with John Hay Whitney . . . and Kenneth Thompson, executive secretary of the Screen Actors Guild who was drafted to direct the work of the society, contribute their services toward making the motion picture a medium of strengthening the cultural ties among the 21 American republics.

Seeks to Foster Unity

"Using the educational potentialities of the films, the society seeks to foster unity in our hemisphere, based on an intimate first hand knowledge of each nation's art, music, literature, history and ways of life. Those of you whose homes are in Mexico City will remember the happy results of a visit by 50 of our leading actors, directors, writers and executives to your city in April. Others of you whose homes are in the other American republics we hope to see and meet with personally on future trips to Central and South America. We will come to you for advice and counsel.

"If you wish us to, we will make motion pictures in your countries. The films which we make in our country and send to you for your entertainment will, we hope, be consistent with your culture and your ideals. Through the medium of the motion picture, we hope to become not only good neighbors, but better neighbors—better friends."

Telling of the work of the Motion Picture Committee Cooperating for National Defense and the making of special films for various branches of the armed forces, as well as other agencies, Mr. Arnold continued:

"Meanwhile in the commercial production of motion pictures, consideration must be given to the requirements of civilian morale. We must continue to produce the best of entertainment. It is interesting to note that the president of the British Board of Trade considered American motion pictures so important to the morale of the British Isles that he requested that film imports be maintained at the highest possible level. For England, American films remain an 'essential service' and the same is true at home and in other American republics."

Mr. Arnold also told of the charities activities of the industry, as well as arrangements for special shows at encampments of armed forces.

Paramount Permit Issued

Permit for the construction of Paramount's new $100,000 exchange building has been issued by the District Building Inspectors. Delay in getting the permit was due to the building boom in the capital. The new exchange will be located in the 300 block of H. Street Northwest, not far from Union Station.

New Haven Prices Raised

The Loew-Poli College in New Haven, Conn., has increased admissions on its first run pictures from the former 28 cents-39 cents to the uniform price of the A houses downtown, 39 cents-50 cents. The college plays holdovers from the big Loew-Poli house for the most part.

Wilby Elected Alumni Head

R. B. Wilby, president of the Wilby-Kincey Corp., of Atlanta, Ga., has been elected president of the National Alumni Association of Georgia Institute of Technology.

Browne Enters Plea Of Not Guilty

George E. Browne, president of the IATSE, on Friday, June 20th, entered a plea of not guilty to the three-count indictment which charges him and William Bioff with violations of the Federal Anti-Racketeering Act by alleged extortion of $550,000 from four film companies. Judge Edward A. Conger of the Federal court in New York has fixed bail at $50,000 and set trial for August 18th, the same day as the Bioff trial.

Judge Conger in denying a request by Browne to fix bail at $20,000 said he saw no reason to differentiate between Bioff, whose bail is $50,000, and Browne. Upon the request of U. S. Attorney Matthias F. Correa, the court admonished Browne not to interfere with Government witnesses.

Harry Young Promoted

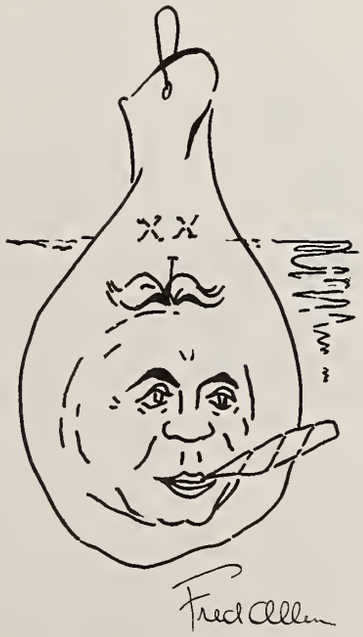
Harry H. Young, Universal salesman in Columbus, Ohio, has been appointed manager of the Universal exchange in Cincinnati, to succeed Peter Rosian, who last week was named manager of a newly-created district consisting of Cincinnati, Indianapolis, Oklahoma and Dallas territories. Mr. Rosian will continue to make his headquarters in Cincinnati, which will necessitate remodeling the new exchange building, which was dedicated a few weeks ago. Successor to Mr. Young has not been announced.

Ziehm Opens Detroit Office

Edward Russel has opened a branch office in Detroit for Arthur Ziehm, Inc., for the distribution of the Ziehm company's product. Ralph Peckham, formerly of Grand National, will be sales manager.

Censor on Republican Committee

Chairman of the Pennsylvania State Censor Board, Mrs. Edna R. Carroll, has been re-elected vice-president of the Republican City Committee in Philadelphia.



• FRED ALLEN, THE WELL-KNOWN HAMATEUR ARTIST, TAKES HIS POISON PEN IN HAND TO PORTRAY JACK BENNY AS "CHARLEY'S AUNT".

BOX OFFICE CHAMPIONS FOR MAY



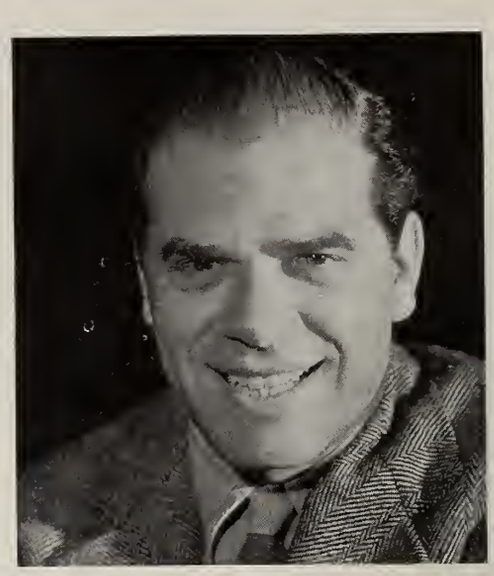
Edmund Goulding, director

THE GREAT LIE: Produced and distributed by Warner Brothers. Executive producer, Hal B. Wallis. From a novel by Polan Banks. Photographed by Tony Gaudio. Cast: Bette Davis, George Brent, Mary Astor, Lucile Watson, Hattie McDaniel, Grant Mitchell, Jerome Cowan, Charles Trowbridge, Thurston Hall, Russell Hicks. Release date, April 2, 1941.



Mitchell Leisen, director

I WANTED WINGS: Produced and distributed by Paramount. Producer, Arthur Hornblow, Jr. From a book by Beirne Lay, Jr. Cameraman, Leo Tover. Film editor, Hugh Bennett. Cast: Ray Milland, William Holden, Wayne Morris, Brian Donlevy, Constance Moore, Veronica Lake, Hedda Hopper, Phil Brown. Release date, July 18, 1941.



Frank Capra, producer-director

MEET JOHN DOE: Produced and directed by Frank Capra and Robert Riskin. Released by Warner Brothers-First National Pictures. Cast: Gary Cooper, Barbara Stanwyck, Edward Arnold, James Gleason, Walter Brennan, Spring Byington, Gene Lockhart, Rod LaRocque, Irving Bacon, Regis Toomey, J. Farrel McDonald, Warren Hymer. Release date, May 4, 1941.



George Stevens, director

PENNY SERENADE: Produced and distributed by Columbia. Photographed by Joseph Walker. Film editor, Otto Meyer. Art director, Lionel Banks. Cast: Irene Dunn, Cary Grant, Beulah Bondi, Edgar Buchanan, Ann Doran, Eva Lee Kuney, Leonard Willey, Wallis Clark, Walter Soderling, Baby Biffle. Release date, April 24, 1941.



Alexander Korda, producer-director

THAT HAMILTON WOMAN! Produced and directed by Alexander Korda. Distributed by United Artists. Art director, Vincent Korda. Associate, Lyle Reynolds Wheeler. Cameraman, Rudolph Mate. Cast: Vivien Leigh, Laurence Olivier, Alan Mowbray, Sara Allgood, Gladys Cooper, Henry Wilcoxon, Heather Angel. Release date, April 30, 1941.



Robert Z. Leonard, director

ZIEGFELD GIRL: Produced and distributed by Metro-Goldwyn-Mayer. Producer, Pandro S. Berman. Musical numbers directed by Busby Berkeley. Art director, Cedric Gibbons. Cast: James Stewart, Judy Garland, Hedy Lamarr, Lana Turner, Tony Martin, Jackie Cooper, Ian Hunter, Charles Winninger, Philip Dorn. Release date, April 25, 1941.

COMMERCIAL TELEVISION STARTS, BUT WITHOUT FILMS FROM MAJORS

Distributors Withhold Rights to Features on Ground of Competition; Broadcasters Will Use Documentaries, Shorts

Films—none from the majors—will occupy as much as 30 per cent of commercial television time, in some instances, when the broadcasters begin the 15 hours a week of commercial television authorized to start on Tuesday July 1st. The gulf between the broadcasters and the motion picture industry in respect to the use of screen product for the airwaves remains however wider than ever before.

Renewed efforts by radio men to interest the major distributors in commercial television have been rejected. Film executives are frankly outspoken in their belief that television at present offers nothing but competition to the motion picture exhibitor and distributor. They see slight chance of revenue sufficient to induce them to offer film product. Even were the returns from sponsored television likely to run into many times the highest figure now anticipated, several key motion picture men said it was doubtful that film producers would jeopardize their theatre contracts by supplying product for the airwaves.

Old Films, Shorts Used

Despite the coolness of the industry towards television, the National Broadcasting Company, Columbia Broadcasting System, and DuMont Television Corporation, ready to start commercial television at New York, report a sizeable percentage of their tentative program is devoted to transmitting from motion picture film. The product which they will use runs from educational pictures to travelogues, library stock material, and the output of now bankrupt independents. Little of the material is, or ever was classed as top notch motion picture product.

The attitude of the film industry as a whole towards television was characterized by the statement of a Twentieth Century-Fox official: "We regard it as competition, for the time being at least, and have not and will not release any of our product to television."

RKO spokesmen said the company's official attitude on television was "Not interested." In the past, issues of the Pathe Newsreel and the March of Time, distributed by RKO, have been used on NBC television programs. They will not be available for commercial television after July 1st. "We make films for theatres" one executive added "why should we sell or give them to a medium that may eventually keep theatre patrons at home?"

Discussed at U.A.

United Artists' distribution officials said that the question of television rights had been referred to its producer-members a year ago. At the time none were interested in a broadcasting tieup for their pictures. Since then the subject has been considered a dead issue.

Universal Pictures a year ago refused permission for a broadcaster to use one of the company's short subjects on an experimental program. According to the company's lawyers Universal still feels its interests are centered exclusively on the screen and there is no reason to sell or assign television rights either for current or old product.

Spokesmen for every other company, with the exception of Paramount which is the DuMont parent company, expressed similar disinterest in the present television market. All added that they would do nothing to jeopardize exhibitor revenues.

Sole link between the organized industry and the television studios, insofar as the use of film is concerned, is through the Motion Picture Committee Cooperating for National Defense The series of short subjects and brief trailers prepared by various government agencies on phases of the national defense program have been made available for television programs. At New York NBC has indicated that it will run the series as a patriotic service. CBS, DuMont, and television stations in other sections of the country are expected to use the defense pictures also.

At the office of Francis W. Harmon, coordinator of defense activity in the motion picture industry, it was said that the films were cleared for use over the air waves at the request of the Office of Government Reports. A. A. Mercey, assistant to Lowell Mellett, director, asked the film industry to allow the broadcasters to use the national defense reels.

Other films for television are being obtained, it is reported at New York, from the files of film stock libraries and the files of independent producers. For the most part the pictures are travelogues or educational subjects, although one series of four reel mystery and comedy subjects are reported to have been obtained by NBC. General Film Library, largest of the stock collections at New York reports that it has provided film for a number of television stations, both in New York and other cities.

Payment by the broadcasters for the film is reported as nominal, in comparison with standard film rentals. The stock shots are generally purchased on a "cost per second on the air" rather than a "cost per foot basis." Other pictures have been purchased outright or leased for a specified number of television showings.

Documentary films, as a class, are more generally available for broadcasting than regular product. "The River," "The Plough That Broke the Plains," and other U. S. Government shorts are on NBC's list of future film broadcasts. British short subjects, produced for the Government Propaganda Office, describing the Empire's war effort may also be used by certain broadcasters. Propaganda will be eliminated from the reels if they are used however, one spokesman said.

ASCAP Complications

The whole issue of films for television is at present further complicated by the fact that the majority of the reels under consideration by the broadcasters contain ASCAP music, not licensed for reproduction on the airwaves. Pending a formula with the music Society new scores, from recorded public domain music, have been added to some films. Officials of ASCAP characterized the whole field of performing rights to music on television programs as "unexplored and without precedent." They expressed willingness to meet with the broadcasters, sponsors and other interested parties to work out a formula to permit performances on the copyrighted music. It was pointed out however, that there is question as to whether ASCAP holds the dramatic performing rights of some songs used in motion pictures. It was held possible that the discussion would have to include the individual composers as well as their agent society.

The largest single deal for film between a broadcaster and motion picture distributor is reported to involve the "Chronicles of America" series of educational pictures produced in the early 1920's for the Yale University Press. NBC is said to have acquired television rights from the Press at New York, and according to tentative plans will present the fifteen three-reel historical films as part of its sustaining educational television fare. The pictures at

(*Continued on following page*)

MAYER READY FOR COMMERCIALS, TOO

First experimental test of theatre television in New York's Rialto Theatre was conducted last Saturday. The screening was of the Aqueduct, Long Island, horse race and was satisfactory, according to Arthur Mayer, Rialto manager, who has a three-month contract with option to renew for exclusive use in New York of the Scophony system.

Mr. Mayer plans to hold similar, unannounced, "sneak" tests between now and Tuesday, the tentative date set for his introducing television programs in his theatre, the first motion picture house to do so in New York.

When asked whether the exhibitor would have to pay promoters of highly-publicized sports events, like the Louis-Conn fight, for example, Mr. Mayer said that television of those events for theatre use probably "would be taken care of" by sponsors who would want to capitalize on the broadscale advertising of this new medium.


KEEP YOUR EYE ON
GENE TIERNEY
Sky-rocketing to stardom in "Belle Starr"!
One of the fresh new 20th Century-Fox star personalities!

TELEVISED SPORTS EVENTS PLANNED

(*Continued from preceding page*)

one time were distributed to theatres by Pathe but for over ten years have been restricted to a school, church and educational circulation.

DuMont, a Paramount subsidiary, appears at present to be the only television firm likely to have an unlimited supply of motion picture material. Tentative plans list up to five hours a week of film transmission by DuMont's New York station. Paramount's general product is not expected to be released for television. However discussions under way are said to involve use of special newsreel clips, and old short subjects and features. The studio may also experiment with special production for television use in the future.

Travel films issued by the film service of the U. S. Department of Interior's travel bureau and state and chamber of commerce scenic reels may also be used on the airwaves. However, the broadcasters will not use the commercially sponsored reels prepared, and usually distributed without cost, by railroads and travel agencies. Efforts will be made however to sell air time to such agencies. One television program man said that rates would be "low enough to practically insure the use of television by groups with film already available."

At least one contract, for five years, has been signed between a broadcaster and a film distributor. The pact with Central Films, headed by Philip M. Brown of New York, makes the company's travel and novelty short subjects available for air use on a per program rental basis. The agreement concluded a year ago is said to be the first formula for renting general films to a broadcaster. Payments are per program and rentals are said to average in the neighborhood of prices for one day's showing of a short at a Broadway first-run house.

Stations Ready for Opening Tuesday

Commercial television will make its airwave debut Tuesday with the authorization of the Federal Communications Commission. In the New York area the television stations of the two major networks, the National Broadcasting Company and the Columbia Broadcasting System are ready with the minimum of 15 hours a week of program material.

But at midweek, less than seven days before the launching of what prophets a year ago were hailing as "a great new industry," a great hush surrounded details of the new operation.

Itemized lists of programs for the first weeks were held back by both networks. Their subject matter was hinted at in only the broadest outlines. All information on sports, studio, and film subjects originally scheduled for use during early commercial operation was labelled "tentative" again this week. Officials were reluctant to discuss the possibility of sponsorship of the so-called "commercial" telecasting.

Advertising, sponsorship, rates, and other commercial details existed, it appeared, only as topics of "confidential" and "tentative" discussion in vice-presidential offices. Several advertising agencies expressed interest in possible future sponsorship of television programs. They too were advised to bide their time while the broadcasters debated and settled the commercial formula.

Product, as in the early days of experimental television, appears to remain a major problem under commercial operation. Tentative plans included studio, remote pickup and film programs. None however appeared likely to differ from the subjects used a year ago when television was on the air experimentally for as much as 16 hours weekly.

Quiet Launching Seen

The broadcasters, it was noted in New York, are not likely to launch television with publicity, expensive promotion, and high cost programs while their fate at the hands of the FCC remains uncertain. As one official observed, "You can't start an expensive new industry with one hand, and tell the government that you are facing ruin with the other." The facts surrounding the start of commercial operations on July 1st seemed to bear out the observations. Neither of the big radio networks appeared likely to go "all-out" on television until they were sure of "unrestricted enterprise" in the field. They will however comply with the FCC order and have 15 hours a week of programs on the air each week starting with July 1st.

NBC last week halted preparations of a publicity announcement of its first television plans, the hours on which its station at New York, W2XBS, will be on the air and what type of program it would broadcast in the effort to build up a television audience large enough to attract sponsors. Queries as to the first week's program were answered on Tuesday and Wednesday with the word that they were not set.

From the office of Alfred Morton, vice-president in charge of television reporters were advised that no statement on NBC television plans would be published. Programs, it was said, will be announced from week to week. Brief summaries will be sent to radio editors of the daily papers for listing on the radio pages. However there is to be no publicity, or other building up of program offerings. Direct mail, to the three or four thousand owners of television receivers in the New York area, will be relied upon by NBC to inform potential audiences of what will be on the television programs.

The tentative lineup of programs for the first week closely followed the pattern of experimental broadcasts which have been underway, intermittently, for almost two years. Afternoon and evening transmission periods, starting at 2:30 and 9:00 P.M. were expected to fill in the minimum of 15 hours and comply with FCC time requirements. Between July 1st and 7th at least four tennis matches, a baseball game between the Brooklyn Dodgers and Philadelphia, and unspecified studio and film transmissions were supposed to be on the tentative bill.

They include a broadcast on July 1st of the presentation of a one million dollar check to the United Service Organization. Soldiers from Fort Dix will stage a dramatic skit prepared for the television programs to show the work of the USO. On Wednesday a television version of another show "Bottlenecks," prepared by soldiers of the Army Signal Corps at Fort Monmouth, N. J., will be broadcast.

Columbia's plans were also nebulous. At least insofar as they were publicized. The station announced that it has a full fifteen hour schedule ready for transmission from its studios in Grand Central Station. Casting directors are still interviewing and rehearsing acts, musicians, commentators and other talent for the first week programs. But no details were listed. Programs will be sent at the last minute to newspapers and to listeners on the CBS mailing list.

The schedule of Columbia operations now includes weekday broadcasts from 2:30 to 3:30 every afternoon, Monday through Friday; and 2 to 4 on Saturdays. Evening programs will be broadcast from 8 to 9:30 Monday through Thursday and from 8 to 10 on Friday and Saturday. No Sunday programs are now planned.

Work at CBS continues on the color system developed by Dr. Peter Goldmark, who is also chairman of the color committee of the Radio Manufacturers Association. CBS, it is understood, plans to press experiments, and in January 1942, when the subject again comes before the FCC will seek government authorization for colored cemmercial television.

RCA and DuMont Adjusting Receivers

Meanwhile, manufacturers are reported completing plans to make necessary adjustments on television receivers. RCA and the DuMont manufacturing firm will both make the changes through their dealers, without charge to the owners. They would not estimate how long the changes will take.

Sets will not be able to receive CBS programs, on the newly assigned Channel No. 2 until adjustments have been made.

DuMont television plans are still pending completion of installation of equipment at the transmitter at 515 Madison Avenue. According to Allen B. DuMont the firm has notified the FCC that it will be on the air not later than August 1st. It is understood that defense priorities have held up delivery on needed parts for the transmitter. As soon as they arrive and are tested the station will take the air commercially. The possibility of meeting the July 1st deadline are described as slim, but the DuMont engineers expect they will be broadcasting within a week or two afterwards.

Program plans at DuMont are described as virtually complete. They will not be announced, however, until the company starts regular operation. Will Baltin, program director, will supervise studio pickups on dramatic, and live talent shows. Between three and five hours weekly will be devoted to film transmission. Mr. DuMont said that the available subjects include travelogues, old cartoons, and a number of educational subjects. Deals with the parent company, Paramount, for newsreel, short subjects and features are still pending.

Coming from 20th Century-Fox!

DARRYL F. ZANUCK'S production of

"A YANK IN THE R.A.F." with TYRONE POWER in "

BETTY GRABLE

20th CENTURY FOX

RESTRICTIONS IN SIGHT FOR AXIS FILM DISTRIBUTORS, EXHIBITORS

Hull Tells Senator Mead Film Propaganda Is Being Studied; Extension of Alien Agent Registration Act Seen

Drastic U. S. Government action is in sight to halt spread of Axis propaganda films in the United States, it was indicated Monday, following a letter made public by Secretary of State Hull to Senator James M. Mead of New York.

Secretary Hull, in reply to last week's request by Senator Mead that the U. S. make a full study of the question of propaganda film importation and circulation said, "The matter of the dissemination of propaganda of all kinds, including films, by agents and representatives of the Axis powers is one which has received careful consideration of this department as well as other departments of the Government which are immediately concerned.

"Under the Act of June 8th, 1938, which is commonly known as the Foreign Agent Registration Act," the letter continued, "any agent of a foreign principal disseminating propaganda material is required to register with this department. A careful watch over propaganda material has been kept by this department in order to determine whether the provisions of this Act are being complied with. Since it has been felt for some time that an elaboration and tightening of the statutory restrictions would be desirable, proposed amendatory legislation is now being drafted."

Extension of Law Seen

Administration officials refused to discuss the steps that might be taken to achieve this objective, but there were suggestions informally that the requirements of the alien agent registration law might be extended to cover all persons who disseminate foreign propaganda in any manner, such as through theatre exhibition. It is considered doubtful that, at the moment, the Administration would care to impose a flat ban on the dissemination of propaganda, since to do so would serve to drive it underground where it would be difficult to detect.

Under President Roosevelt's order "freezing" Axis funds, all German and Italian money in this country is made immovable in the banks where it is deposited, except that nationals of those countries residing here may be permitted to draw certain sums for living expenses.

Concerning motion pictures, the Presidential order means that if Germany or Italy has sold any films here all money received for the pictures and not already transmitted must remain in the United States until released on order of President Roosevelt.

No information has been made available as to whether any funds from motion pictures have been nailed down by the freezing order, but if so, it is not believed the sum was large.

When asked whether present developments in Washington would affect his company, George Nitze, president of Ufa Films, Inc., interviewed in his New York office early in the week, said "It may have some effect, but it is too soon to tell."

Mr. Nitze, who throughout the interview assumed an amiable, affable manner and even suggested to the reporter that his office "would be glad to cooperate in any way it could," reiterated that Ufa was "merely an American business organization that has contracts with producers in Germany and Italy on the usual percentage arrangement." He enumerated the companies as Universum Film Aktiengesellschaft, Tobis and Italafilm, Inc.

Mr. Nitze, nevertheless, is registered with the State Department under the Foreign Agent Registration Act.

Queried as to why the firm name of Ufa was used, even after it became known in this country that Universum Film Aktiengesellschaft and Tobis were taken over by Dr. Goebbels, Hitler's director of the Ministry for Enlightenment and Propaganda, Mr. Nitze said, "It was a very good idea to continue to use this particular trade name, as it was known all over the world. We were incorporated under the laws of the State of New York in December, 1924."

Mr. Nitze, who has been in America since 1928, disclaimed any knowledge of how Ufa or Tobis operate in Germany, and denied having any connection with them other than "business." He said, "I have enough to do with my distribution business here in the United States."

According to Mr. Nitze, only 15 theatres in America show German language films. He did reveal, however, that his pictures "also were shown to schools and organizations," but did not divulge what schools or organizations he meant. The fee for showings to the latter groups, was $25 a day for a feature and $5 for a short subject.

Mr. Nitze declared, "The profit to Ufa from German theatres in the United States is so small, that it amounts to practically nothing." When asked why he continued to remain in a business that netted so little profit, he replied, "We have a number of employees. We want them to keep their jobs. We make just enough profit so that we can operate."

He also denied that Ufa ever received subsidies of German funds. "If that were true," he said, "we would have a large, showy office taking up the whole floor, instead of the small office which you see."

Mr. Nitze denounced the "frequent statements in the American press that Ufa is controlled by German authorities. I most emphatically state that this is an absolute falsehood and merely invented for agitation purposes."

When asked whether Ufa was doing business in South America, Mr. Nitze said that his company did not operate outside of the United States.

Claims Newsreel Status

Referring to the current suit before Supreme Court Justice William H. Murray, in Albany, to determine whether "Sieg im Westen" is a feature film and therefore should be licensed by New York State for exhibiting, Mr. Nitze declared that it was instituted to "stir up trouble," and that the picture was "entirely made up of newsreel scenes."

According to the Ufa head, the film arrived in this country on March 23rd, 1941 and was inspected at the Port of New York customs' office, under entry number of 751647. Three weeks later it was released to Ufa, but Mr. Nitze did not say where the picture was during the three-week period. Anti-Nazi sources in New York have charged that "Sieg im Westen," like other German propaganda films, reached German consular offices first, before being released, to Ufa with orders for distribution.

The real owner of Universum Film Aktiengesellschaft and Tobis in Germany, as reported in the *New York Times* on May 6th, 1937, is the Franz Eher Publishing Company, owner of the *Voelkischer Beobachter,* the Nazis' central propaganda medium, of which Hitler is a partner. In 1937, 20 directors of Ufa resigned their posts and Dr. Goebbels named bankers, actors, directors and representatives of his Propaganda Ministry to serve on the board.

Max A. Cohen, head of Allied Theatre Owners of New York, an MPTOA affiliate, is responsible for calling Senator James M. Mead's attention to the urgency of governmental restriction on Axis propaganda films, which prompted the New York senator to inquire, in a letter addressed to Secretary Hull last week, what action the State Department was taking to ban such films as "Victory in the West."

In a statement to the press last Monday in Panama, Douglas Fairbanks, President Roosevelt's goodwill envoy to South America, declared that he found "German propaganda has made serious inroads in South America, far more serious than we realize back home."

IRELAND, PROVINCES REPORT BUSINESS UP

The motion picture theatre in Ireland and British Provincial settlements are doing capacity business, it was reported in a letter to the Paramount home office from Tony Reddin, British publicity representative for the company, who recently completed an extensive tour of the British Isles.

Blackouts are not compulsory in Ireland, Mr. Reddin wrote, and theatre business is at record levels, while theatres in Birmingham have not missed a single performance since the Blitz began.



KEEP YOUR EYE ON

JOHN SUTTON

Who's going to click in "A Yank in the R.A.F."!

One of the fresh new 20th Century Fox star personalities!

Committees Are Named for '41-42 by MPPDA

Seven standing committees for 1941-42 were appointed at the regular quarterly meeting of the board of directors of the Motion Picture Producers and Distributors of America, held last Friday at headquarters in New York.

The appointment by Will H. Hays, as president of the MPPDA of standing committees for the year was announced by Carl E. Milliken, organization secretary.

The standing committees appointed by Mr. Hays follow:

EXECUTIVE COMMITTEE:
Will H. Hays, chairman; Jack Cohn, Columbia; Nicholas M. Schenck, Loew's; George J. Schaefer, RKO Radio; Sidney R. Kent, 20th Century-Fox; Nate J. Blumberg, Universal; Barney Balaban, Paramount; Harry M. Warner, Warner Brothers; Maurice Silverstone, United Artists.

FINANCE COMMITTEE:
Sidney R. Kent, 20th Century-Fox; Harry M. Warner, Warner Brothers; George Borthwick, MPPDA.

SPECIAL BUDGET COMMITTEE:
Nicholas M. Schenck, Loew's, chairman; Barney Balaban, Paramount; Joseph H. Hazen, Warner Brothers.

MEMBERSHIP COMMITTEE:
Jack Cohn, Columbia, chairman; Nate J. Blumberg, Universal; George J. Schaefer, RKO Radio.

FOREIGN RELATIONS COMMITTEE:
David Bernstein, Loew's; Joseph H. Hazen, Warner Brothers; W. C. Michel, 20th Century-Fox.

LAW COMMITTEE:
Austin C. Keough, Paramount, chairman; Richard E. Dwight, 20th Century-Fox; Charles Schwartz, Columbia; Charles D. Prutzman, Universal; J. Robert Rubin, Loew's; Walter L. Brown, ERPI; Robert W. Perkins, Warner Brothers; Dennis F. O'Brien, United Artists; Lawrence B. Morris, RCA Manufacturing Company; Gordon E. Youngman, RKO Radio.

TITLE COMMITTEE:
Albert Howson, Warner Brothers, chairman; Hannah Kass, Columbia; Grace Rosenfield, Hal Roach Studios; William A. Orr, Loew's; Irene Scott, Paramount; Sadie Laitas, Edward Small Productions; George Muchnic, RKO Radio; James Mulvey, Samuel Goldwyn, Inc.; William N. Weiss, Terrytoons; E. P. Kilroe, 20th Century-Fox; Benjamin Pepper, United Artists; Adolph Schimel, Universal; Hal Horne, Walt Disney Productions; Harry Kosiner, Walter Wanger Productions; Katherine Brown, David O. Selznick Productions.

Charter Committee Named For Los Angeles Variety

Duke Clark, Paramount branch manager who was recently named temporary chairman to appoint a committee of Los Angeles film and theatre men to request a charter from the Variety Clubs of America to organize a tent in that city, has named John Leroy Johnston, Charles Buckley, Robert H. Poole and Earl Collins to the committee and they in turn will appoint ten more committeemen.

Kenneth T. Collins, chief barker, is chairman of the Indianapolis Variety Club's sponsorship of "Opera Under the Stars" in that city July 9th and 10th. Co-chairmen are Arthur Landes and Marc J. Wolf. The proceeds from the presentation will go to the club's philanthropic work.

In Boston, the local Variety Club held its first annual golf and lawn party at the Pinebrook Valley Country Club at Weston, Mass., on Monday, June 23rd. Golf and tennis in the afternoon, were followed by dinner and dancing in the evening. Edward Ansin and Al Kane were co-chairman of the affair and Hy Fine was master of ceremonies.

The annual outdoor party of the Kansas City Variety Club will be held July 28th, at the Ivanhoe Country Club. This is a semi-public event, with tickets available for Club members, their family and friends.

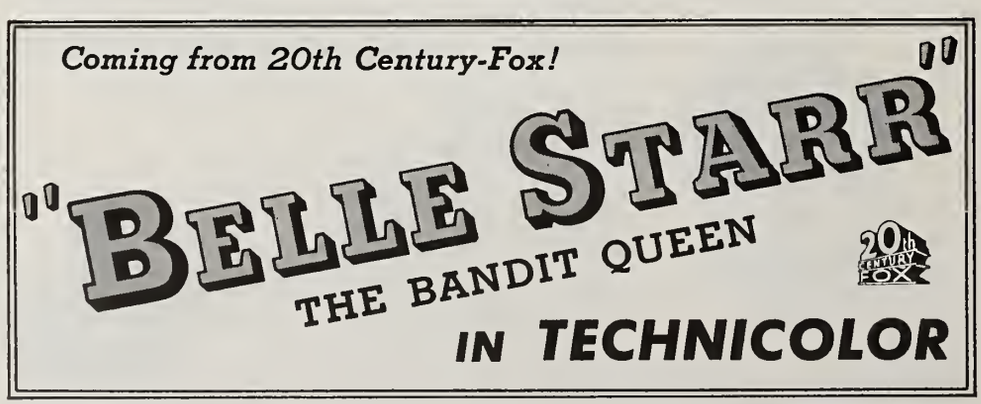
The Cincinnati Variety Club will hold its annual frolic June 30th at the Summitt Hills Country Club. Mike Greenberg and Andrew Niedenthal are co-chairmen of the affair.

World Sued on Contract

A breach of contract suit for $85,000 damages was filed Friday in the Federal district court in New York by J. S. Rex Cole against World Pictures, Du World Pictures, Lloyd's Film Storage Corp., Arthur A. Mayer and Irwin Shapiro. The plaintiff, as assignee of Bennett Pictures Corp., Ltd., claims violation of a five-year distribution contract made in 1935 for the films, "Legong" and "Kliou." The complaint charges defendants with failing to account for the proceeds of the films.

U. A. Promotions

Ed Mullen has been promoted to assistant to Clarence Eiseman, manager of United Artists' New York exchange, and Herbert Reichek has been named office manager. The announcement of the promotions was made by Harry L. Gold, vice-president, and Arthur Silverstone, eastern district manager. Mr. Mullen formerly was office manager at the exchange, and Mr. Reichek was chief booker.



Films Prepared For Defense Use

The American motion picture industry, hewing to its policy of entertainment first and propaganda second, regardless of pressure groups, nevertheless has been contributing to national defense, through special training films, in one instance, and through the wholesome themes of its purely theatrical product, the Kiwanis Club and representatives of the Schine circuit were told, in Gloversville, N. Y., Tuesday, by Arthur H. De Bra, of the Motion Picture Producers and Distributors of America.

Mr. De Bra pointed out that many short subjects and feature films in the past three years contained "material directly relating to mental preparation for our national defense." He continued:

"I wish I could read you titles. I must be content with a summary from a recently completed study titled "Motion Pictures in a Democracy." During 1939-'40 and '41, 68 entertainment films were listed which make a contribution to the knowledge of America's history and traditions; 43 films of a biographical nature tended to increase appreciation of the great builders of the nation; 77 films underscored the responsibilities resting upon the present generation for preserving American and world democracy; 45 pictures dealt with family life in a democracy; 13 showed the tragic effects of racial and religious prejudice; 12 underlined the importance of conserving our material resources; 10 pictured the benefits of better housing and improved recreational facilities; and 15 others dealt with local and national projects of importance to National Defense."

He added these films were as important in Latin-American republics and British territories as here, and were therefore weapons in the "war of nerves—better antitoxins for saboteurs and fifth columnists than the Axis propaganda pictures."

300 Silents Revived at Museum of Modern Art

A cycle of 300 films, including those of the silent era from 1895 to 1928, will be launched by the Museum of Modern Art in New York on June 30th.

The exhibit of the films will take four months with each program running two consecutive days, giving New Yorkers the opportunity to see the historical development of motion pictures as contained in the Library's collection.

Short Booked in Sweden

Walter Gould, foreign head of United Artists, has announced that the company would distribute in Sweden and Switzerland the British short subject, "London Can Take It," a pictorial description of life in war-torn London. Quentin Reynolds, American correspondent, is narrator for the subject.

Charles Hurley Promoted

Charles Hurley, formerly assistant booker of the Universal exchange in Washington, D. C., has been transferred to the Cincinnati branch as head booker, to succeed Frank Schreiber, who recently resigned to become manager of the Avon theatre in Cincinnati.

WHAT THE PICTURE DID FOR ME

AssociatedBritishTalkingPictures

I SEE ICE: George Formby—Formby is very popular with our customers and we find enjoyable box office returns on his pictures. This is not his best, but did business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Columbia

HOWARDS OF VIRGINIA, THE: Cary Grant, Martha Scott, Richard Carlson—I have yet to meet an exhibitor that has enjoyed business on this one. We failed to make film rental. Costume and historical pictures are not popular with us.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

LOST HORIZON: Ronald Colman, Jane Wyatt—Plenty old, but plenty good. Never had so many comments on a single picture and they were all good. People still come to see it in spite of its age. I haven't seen a picture yet that has outranked this one. Running time, 118 minutes. Played June 5-7.—Christ S. Caporal, Bison Theatre, Oklahoma City, Okla. General patronage.

THIS THING CALLED LOVE: Rosalind Russell, Melvyn Douglas—A clever little comedy. Well directed and all parts carried out by the cast. If your patrons like something spicy, this is it. It really is worth running. Running time, 98 minutes. Played June 1-3.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

First National

RETURN OF DR. X, THE: Humphrey Bogart, Rosemary Lane, Wayne Morris, Dennis Morgan—Had the kids scared to death and most of them standing in back despite all the seats. Personally, I don't think this was the scariest but it was good, nevertheless. Running time, 62 minutes. Played June 5-7.—Crist S. Caporal, Bison Theatre, Oklahoma City, Okla. General and neighborhood patronage.

STRAWBERRY BLONDE: James Cagney, Olivia de Havilland, Rita Hayworth—This is just what the doctor ordered. It makes no difference how sick you may be, "Strawberry Blonde" is a sure cure. We have waited years to see such a picture. Run it the best time you have got and book for a second engagement if you can. It is worth it. Running time, 97 minutes. Played June 8-10.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage

STRAWBERRY BLONDE: James Cagney, Olivia de Havilland, Rita Hayworth—A nice show which did fair business; we are still humming the theme song used in this one. Played May 6-8.—Melville Danner, Kozy Theatre, Granite, Oka. General patronage.

WAGONS ROLL AT NIGHT, THE: Humphrey Bogart, Sylvia Sidney, Eddie Albert, Joan Leslie—Good action picture and average business. This is a circus story, though you could not tell it from trailer, one sheet or 11 x 14's. Some thrilling scenes where lion kills trainer and escapes. It thrilled me because I once saw a lion trainer killed by five lions when I was a band leader in a circus. Running time, 84 minutes. Played June 11-12.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Metro-Goldwyn-Mayer

COME LIVE WITH ME: James Stewart, Hedy Lamarr—Good picture and pretty good box-office. Now that James Stewart is in the Army his publicity is helping his pictures. Running time, 85 minutes. Played May 21-22.—Felix H. Tisdale, Ga-Ana Theatre, Georgiana, Ala. Small town and rural patronage.

DR. KILDARE'S CRISIS: Lew Ayres, Lionel Barrymore, Laraine Day, Robert Young—On a par with the rest of this very good series. All of them are above the average in program fare. Business not so good on this one, but business is off during May-June every year. To keep up the interest in the series, perhaps two a year would be enough.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

FLIGHT COMMAND: Robert Taylor, Ruth Hussey, Walter Pidgeon—I really do believe Metro means it this time, when they say bigger and better pictures, watch Leo, etc. At least, this is a good start. Now, come on, Metro, get out of that rut you are in and get back to par. Played June 15-17.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

GO WEST: Marx Brothers—Enough laughs in this picture for three or four of the general run-of-the-mill. The audience missed several of the gags still laughing over the last one. When the Brothers were on the screen the laughs came one after another in short order. Some thought it silly but they all liked it. Running time, 82 minutes. Played June 11-12.—Felix H. Tisdale, Ga-Ana Theatre, Georgiana, Ala. Small town and rural patronage.

NEXT TIME WE LOVE (Reissue): James Stewart, Margaret Sullavan—Another weak box office attraction that was forced onto the exhibitors along with their other product. Double billed with "Maisie Was a Lady" for one day, which helped it some but not enough to realize a profit. Running time, 87 minutes. Played May 20.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

PEOPLE VS. DR. KILDARE, THE: Lionel Barrymore, Lew Ayres, Laraine Day—Good picture and good business. Kildare stories always please. Running time, 78 minutes. Played June 10.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PHILADELPHIA STORY, THE: Cary Grant, Katharine Hepburn, James Stewart, Ruth Hussey—A great picture for a great town but we are not in a great town. Since the play was in my nearest city, a few looked forward to seeing the picture. Katharine Hepburn did build up her standing with the ones that saw the picture. I still don't see how Stewart won the "Oscar" for his part. Of course, that's only a small town manager's opinion. Running time, 112 minutes. Played May 25-26. Felix H. Tisdale, Ga-Ana Theatre, Georgiana, Ala. Small town and rural patronage.

PHILADELPHIA STORY, THE: Cary Grant, Katharine Hepburn, James Stewart, Ruth Hussey—Not nearly as good as I though it was going to be. Had quite a number say they didn't like it. Advance information led one to believe this was just about the greatest show of its kind ever made. Entirely too much dialogue and not too much story; also, very short on action. The box office also was given a slap in the face!—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibtor. Address all communications to—
What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

STRIKE UP THE BAND: Mickey Rooney, Judy Garland, Paul Whiteman—Very fine entertainment, but a few selections played by the Paul Whiteman orchestra would have put this in the top bracket. Too much Rooney and drums. Running time, 120 minutes. Played June 14.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

Monogram

TAKE ME BACK TO OKLAHOMA: Tex Ritter, Bob Wills and his Playboys—The audience was laughing all the way through this and it wasn't because of the jokes. Positively the worst picture of the year. Running time, 64 minutes. Played May 8-10.—Crist S. Caporal, Bison Theatre, Oklahoma City, Okla. General and neighborhood patronage.

Paramount

CAT AND THE CANARY, THE: Bob Hope, Paulette Goddard—This one had the adults as scared as the kids. Had most of the kids standing up in back and a few grown-ups. One of the best mystery-comedies made. Bob Hope is a natural for this part. The murderer is well concealed. Audience well pleased and half scared to death. Running time, 71 minutes. Played June 8-11.—Crist S. Caporal, Bison Theatre, Oklahoma City, Okla. General patronage.

DANCING ON A DIME: Robert Paige, Peter Hayes, Grace McDonald—Can't understand why they spend millions for big musicals when this type of program pleases the public more. We need more programs like this. Running time, 75 minutes. Played June 4-5.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

REACHING FOR THE SUN: Joel McCrea, Ellen Drew, Eddie Bracken—Good picture which pleased but failed to draw. Many scenes are supposed to have been laid in a large automobile factory in Detroit. Has good comedy and some action. Running time, 90 minutes. Played June 15-16.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TEXAS RANGERS RIDE AGAIN: John Howard, Ellen Drew, Akim Tamiroff—A very good western. Enjoyed by everybody. Running time, 67 minutes. Played June 6-7.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

VIRGINIA: Madeleine Carroll, Fred MacMurray—This is my first contribution to your much appreciated forum and I feel this feature is worthy of the doubtful honor of breaking the ice, as my sentiments are often not with the majority. I consider this just about the finest piece of work I ever sat through. If Paramount has any more of this calibre up their sleeve, for goodness sake's, let's have them. Running time, 12 reels. Played June 16-18.—Simcoe Theatre, Sutton West, Ontario, Can. Small town and early tourists' patronage.

RKO Radio

MEXICAN SPITFIRE: Lupe Velez, Leon Errol,
(*Continued on following page*)



KEEP YOUR EYE ON

DANA ANDREWS

Shines in "Belle Starr"—wins stardom in "Swamp Water"!

One of the fresh new 20th Century-Fox star personalities!

Donald Woods—This picture is a real scream. Not a dull moment. The audience was well pleased. Good cast for such type of picture. Running time, 66 minutes. Played May 25-28.—Crist S. Caporal, Bison Theatre, Oklahoma City, Okla. General patronage.

RAMPARTS WE WATCH, THE: March of Time—Just a full length newsreel. Audience attention was more tban I expected. All together, not a bad show, but not the best. Running time, 90 minutes. Played June 1-4.—Crist S. Caporal, Bison Theatre, Oklahoma City, Okla. General and neighborhood patronage.

SCATTERGOOD BAINES: Guy Kibbee—Everybody enjoyed this picture. Comments very favorable. Business very good. Played it on dual bill.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

STAR OF MIDNIGHT: William Powell, Ginger Rogers—Just about the oldest picture shown here, but people still come to see it. A good mystery comedy. Ginger Rogers being the Academy Award winner helped it a lot. Running time, 90 minutes. Played June 1-4.—Crist S. Caporal, Bison Theatre, Oklahoma City, Okla. General and neighborhood patronage.

Republic

FRIENDLY NEIGHBORS: Weaver Brothers and Elviry—A hillbilly screwball comedy and what I mean is, not bad. I have not seen the people enjoy a picture so much since "Scatterbrain." Good work, Republic, keep it up. Running time, 67 minutes. Played June 13-14.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

GAUCHO SERENADE: Gene Autry, Smiley Burnette—These please my country folks 100 per cent. Capacity business. Running time, 65 minutes. Played June 7.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

PRAIRIE PIONEERS: Three Mesquiteers—A satisfactory western. Played with "Scattergood Baines" to satisfactory business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

SCATTERBRAIN: Judy Canova—A swell picture for Republic. Audience really howled with laughter. Running time, 73 minutes. Played May 15-17.—Crist S. Caporal, Bison Theatre, Oklahoma City, Okla. General and peighborhood patronage.

SHERIFF OF TOMBSTONE: Roy Rogers—Average western with Roy Rogers and George "Gabby" Hayes, which pleased weekend business. Running time, 56 minutes. Played June 13-14.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Twentieth Century-Fox

CHAD HANNA: Henry Fonda, Dorothy Lamour—These stars have a good following in my section and color also helps. A few of the patrons were disappointed because they didn't see a few good circus acts. Played too late for the best business. Running time, 88 minutes. Played May 28-29.—Felix H. Tisdale, Ga-Ana Theatre, Georgiana, Ala. Small town and rural patronage.

HOLLYWOOD CAVALCADE: Alice Faye, Don Ameche—Ameche and Faye are all washed up here. Fair picture. Running time, 95 minutes. Played May 29-31.—Crist S. Caporal, Bison Theatre, Oklahoma City, Okla. General and neighborhood patronage.

MARK OF ZORRO, THE: Tyrone Power, Linda Darnell, Basil Rathbone—For some unknown reason this slipped at the box office and that naturally made me lose respect for the picture. I expected fairly big business, but I only expected. Its drawing power failed to function. Running time, 93 minutes. Played June 8-9.—Felix H. Tisdale, Ga-Ana Theatre, Georgiana, Ala. Small town and rural patronage.

STANLEY AND LIVINGSTONE: Spencer Tracy, Nancy Kelly, Richard Greene—A grand picture, but the take for three nights didn't think so. Running time, 101 minutes. Player May 22-24.—Crist S. Caporal, Bison Theatre, Oklahoma City, Okla. General and neighborhood patronage.

TALL, DARK AND HANDSOME: Cesar Romero, Virginia Gilmore—A nice entertaining picture which pleased all the fans. You might call it a sleeper. Played May 2-3.—Melville Danner, Kozy Theatre, Granite, Okla. General patronage.

TIN PAN ALLEY: Alice Faye, Betty Grable, Jack Oakie, John Payne—For your best play-date only. I enjoyed a good crowd that really enjoyed the picture. This pair of ladies is worth the admission just to look at, plus their singing, makes them tops. The only thing that could have added to this picture was color. I'll never forget Betty Grable in the color of "Down Argentine Way," and the patrons feel the same way. Running time, 92 minutes. Played June 15-16.—Felix H. Tisdale, Ga-Ana Theatre, Georgiana, Ala. Small town and rural patronage.

TOBACCO ROAD: Gene Tierney, Charley Grapewin, Marjorie Rambeau—The draw was slightly above average, but the complaints were terrific. This and the "Thief of Bagdad" (U.A.) hold the record for drawing the most kicks in 1941 and were more panned than anything we have run for several years. This is a tobacco-raising country and I presume the patrons expected something in this line, and were thoroughly disgustd with the rantings that run through the show. —L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

TOBACCO ROAD: Charley Grapewin, Gene Tierney—This one could have been left for the stage production and all the picture patrons would have been satisfied. As it turned out no one was satisfied and business was at a low ebb; just another miscue by the producers. Running time, 84 minutes. Played May 23-24.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

WESTERN UNION: Robert Young, Randolph Scott, Virginia Gilmore—Very fine picture which pleased most of the fans. Well produced, well directed. Business good. Played May 13-15.—Melville Danner, Kozy Theatre, Granite, Okla. General patronage.

WESTERN UNION: Robert Young, Randolph Scott, Dean Jager, Virginia Gilmore—A grand out-doors show with just about the right amount of everything to give it a top rating in entertainment. Didn't do the business we expected though, as we played in the dull season (first part of June).—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

United Artists

FOUR FEATHERS, THE: John Clements, Ralph Richardson, June Duprez—A good picture; some amazing scenes. People who had seen it before came and saw it again. Running time, 109 minutes. Played June 8-11.—Crist S, Caporal, Bison Theatre, Oklahoma City, Okla. General and peighborhood patronage.

SON OF MONTE CRISTO: Louis Hayward, Joan Bennett—Good feature and booked with "Come Live With Me" it means B. O. Well acted by Hayward and Bennett and keeps your interest due to the action throughout the film. Must have good picture for support as alone don't think it would mean a great deal. Running time, 102 minutes. Played June 1-2.—George O. Wiggin, Maplewood Theatre, Malden, Mass. Neighborhood and transient patronage.

SON OF MONTE CRISTO: Louis Hayward, Joan Bennett—Used in the middle of the week, to low grosses; it is not box office and will not give the satisfaction that "The Count of Monte Cristo" and "Man in the Iron Mask" gave. United Artists forces us to belp them remain in business and it is getting to be a habit with me. Running time, 102 minutes. Played May 21-22.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

THIEF OF BAGDAD, THE: Conrad Veidt, Sabu, June Duprez—This is about the world's worst! Had I seen it first, I wouldn't have run it under any circumstances. The cost of this typical "peculiar" U.A. show would have produced a dozen or more worth while pictures. The second and third nights were the lowest in history. Bad news travels fast.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

Universal

BANK DICK, THE: W. C. Fields—Drew above average mid-week and seemed to please most of the patrons. Comments were quite numerous and indicates that the picture business should go in for plenty of comedies in the new season.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

BUCK PRIVATES: Abbott & Costello—I can hardly wait for my booking on their next picture. This was the best yet from Universal for the box-office. The name was a natural and the picture did not let them down. Play it on your best date by all means. Running time, 84 minutes. Played May 14-15.—Felix H. Tisdale, Ga-Ana Theatre, Georgiana, Ala. Small town and rural patronage.

INVISIBLE WOMAN, THE: John Barrymore, John Howard, Virginia Bruce, Charles Ruggles—Something different in freak shows. The comedy situations are very good and drew a lot of healthy laughs. Picture drew slightly above average on a double bill.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

MAN FROM RED BUTTE: Johnny Mack Brown—Good weekend.—George S. Caporal, Yale Theatre, Oklaboma City, Okla. Neighborhood patronage.

MODEL WIFE: Joan Blondell, Dick Powell—Here is a picture that isn't big, but contains a lot of entertainment. If you can get them in, it will please everyone. Good enough for any days of the week. One of the most enjoyed pictures we've played in some time. Running time, 78 minutes. Played May 28-30.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

MR. DYNAMITE: Lloyd Nolan, Irene Hervey—Will get by on double feature. Running time, 60 minutes. Played May 22-24.—R. F. Netzel, Palace Theatre, Granden, Wisconsin. Small town and rural patronage.

ONE NIGHT IN THE TROPICS: Allan Jones, Nancy Kelly, Budd Abbott, Lou Costello—Just about the best liked mid-week program picture that we have run for a long time. Drew especially well tbe second night which is unusual for a mid-week change. The comedy, handled mostly by "C" and "A," is hilarious. Why producers make so many peculiar shows that the general public despise is hard to understand. We need more like this one.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

Warner Brothers

FOUR MOTHERS: Lane Sisters, Gale Page, Jeffrey Lynn, Claude Rains—Good family picture, but more a ladies' picture than anything else. I put up a clothes-line full of baby diapers on the front and some of the patrons were misled because we didn't see much of the babies. Running time, 86 minutes. Played June 4-5.—Feilx H. Tisdale, Ga-Ana Theatre, Georgiana, Ala. Small town and rural patronage.

FOUR MOTHERS: Lane Sisters, Jeffrey Lynn, Gale Page—Just a fair picture that fell down badly at the box office. Satisfied those who saw it, but there were not enough of them to make it a profitable investment. Running time, 86 minutes. Played May 28-29.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

GREAT LIE, THE: Bette Davis, George Brent, Mary Astor—Some of my patrons do not like Bette Davis but I think she is swell and this was a good picture. Played April 19-21.—Melville Danner, Kozy Theatre, Granite, Okla. General patronage.

GREAT MR. NOBODY, THE: Eddie Albert, Joan Leslie—A nice little picture but nobody came. Played May 20-22.—Melville Danner, Kozy Theatre, Granite, Okla. General patronage.

GREAT MR. NOBODY, THE: Eddie Albert, Joan Leslie, Alan Hale—As long as everybody in the house enjoys it, we have no kick coming. Personally, I don't like to see Albert in such a dumb role. Running time, 75 minutes. Played June 11-12.—Guy C. Black, Plaza Theatre, Lyons, Neb. General patronage.

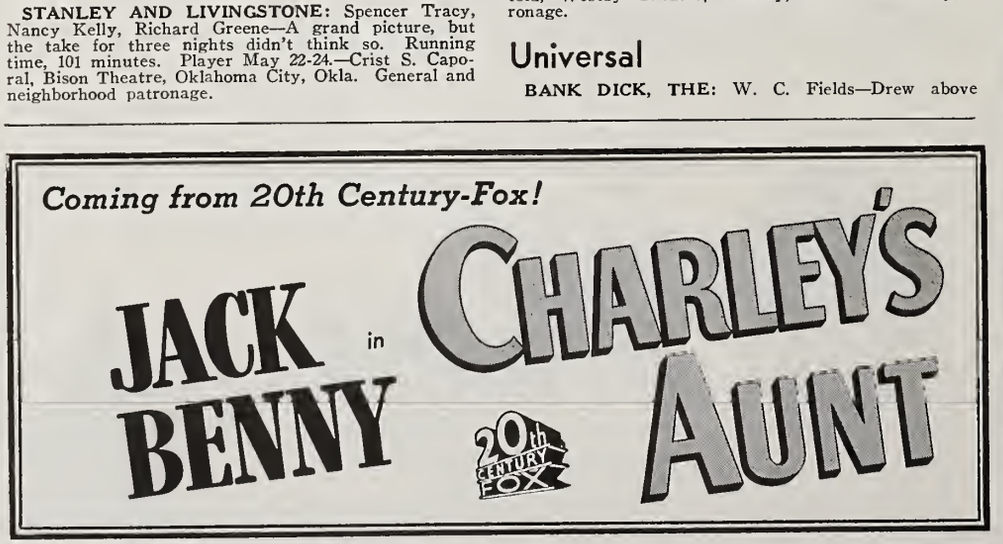
HERE COMES HAPPINESS: Mildred Coles, Edward Norris—Another good little picture with no draw. Business light. Played May 24-26.—Melville Danner, Kozy Theatre, Granite, Okla. General patronage.

HERE COMES THE NAVY (Reissue): James Cagney, Pat O'Brien—Good picture that did extra business. Played May 9-10.—Melville Danner, Kozy Theatre, Granite, Okla. General patronage.

MEET JOHN DOE: Gary Cooper, Barbara Stanwyck—It is outstanding as most of Frank Capra's productions are, but no better than the others and they are asking your right eye for it. It is not a very profitable adventure at the terms under which it is offered to you. Personally, I would advise you to wait until their feet touch earth before buying. Running time, 123 minutes. Played May 25-26.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

SEA WOLF, THE: Edward G. Robinson, John Garfield, Ida Lupino—This one was very good although it didn't do the business it should have. I don't think Warners should have allocated it so high, as they put it in their top brackets. The acting was perfect, especially that of Edward G. Robinson. Running time, 100 minutes. Played May 25-26.—Walter Eldred, Colfax Theatre, Colfax, Calif. Small town patronage.

SEA WOLF, THE: Edward G. Robinson, Ida Lupino, John Garfield—Quite a good crowd turned out for this sea thriller against much competition. Maybe



it is a little brutal in spots, but it went over very well here. It is hard to believe it was all taken in the studio. There isn't a slow moment in the whole picture. Running time, 99 minutes. Played May 29.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Miscellaneous

WESTERNS: Any Company—It has always been a mystery to me why they do not put better looking girls in the western pictures. It is just as important to have a prety girl in a western as it is to have them in the Broadway Melodies. Now it might be said they can't be found but Hollywood is full of good looking, talented girls who would jump at the chance to play in any kind of picture. The new season is coming up soon and I wish the producers would take a tip and make the heroines so good looking that the boys from the country would not only want to see their favorite cowboy do his stuff but they would also want to see the gal playing by his side. The western fans like pretty horses and they also like pretty girls. Now let's have some fresh pretty faces for 1941 and 1942.—Melville Danner, Kozy Theatre, Granite, Okla. General patronage.

Short Features

Columbia

COMMUNITY SING: No. 5—This new series is taking with our patrons who exercise their tonsils very satisfactorily.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

OLD AND NEW ARIZONA: Tours—A nice build-up for feature, "Arizona."—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Metro-Goldwyn-Mayer

KIDDIE KURE: Our Gang Comedies—These seem to be the only shorts Metro has that are really worth a mention. Running time, 11 minutes.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

NEWS OF THE DAY: Very satisfactory.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

NEWS OF THE DAY: Metro needs three new commentators to make this reel. Also a tailpiece on each news item to finish up with. Running time, 10 minutes.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

YE OLDE MINSTRELS: Our Gang Comedies—Better than average for Our Gang. A good little one reel minstrel show. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Miscellaneous

GREECE FIGHTS BACK: Distributed by Paramount—Very good. Running time, 10 minutes.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

Paramount

SUN FUN: Sportlights—Entertaining sport reel. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

MARCH OF TIME: No. 6—Excellent entertainment of current events. Running time, 20 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

PUT PUT TROUBLE: Walt Disney Cartoons—We have never seen such a reception from a cartoon for many a day as from this. We hope, Mr. Plottel, you believe us, as it is quite true.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Twentieth Century-Fox

MAGIC SHELL, THE: Terrytoons—Good black and white cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LOVE IN A COTTAGE: Terry-Toons—This was very poor. I believe that Fox turns out the poorest cartoons of any in the business. Running time, 7 minutes.—Walter Eldred, Colfax Theatre, Colfax, Calif. Small town patronage.

Vitaphone

BIG BILL TILDEN: The Sports Parade—Tennis reel in color which is just a filler. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CALLING ALL TARS: Bob Hope Re-Issues—Good two reel comedy which brought many laughs. Running time, 20 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

COY DECOY, A: Looney Tunes Cartoons—Good black and white cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FARM FROLICS: Merrie Melodies Cartoons—Good cartoon in color. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HUNTING THE HARD WAY: Broadway Brevity—Another good two-reeler from Howard Hill, world's best archer, in which he kills jungle animals with a bow and arrow. The men were thrilled. Running time, 20 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

OLD GREY MAYOR: Bob Hope Reissues—Will get by on the weekend. Not strong enough for Sunday. Running time, 18 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SOCKEROO: Broadway Brevities—Entertaining two reel comedy. Running time, 20 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TRIAL OF MR. WOLF: Merrie Melodies—This was another of the popular cartoons turned out by Warner Brothers and was very good. I think this series compares to the Disney cartoons. Running time, 7 minutes.—Walter Eldred, Colfax Theatre, Colfax, Calif. Small town patronage.

WILL OSBORNE AND HIS ORCHESTRA: Melody Masters—Average orchestra reel, with too much noise and not enough music. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Serial

Columbia

WHITE EAGLE: CHAPTER 9—Buck Jones, Raymond Hatton—Not as good as "The Green Archer." Running time, 18 minutes.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

Movietone Controller Sentenced in Theft

Max L. Hymes, 36 years old, former controller of Fox Movietone News, Inc., was sentenced by Judge James Garrett Wallace of the general sessions court in New York, Monday. A jury on June 5th convicted the defendant on 22 counts of grand larceny and one of third-degree forgery in the total theft of $186,000 from the concern over a period of years, which, Hymes confessed, was squandered on gambling and extravagant living.

Part of the sentence—five to ten years—was on five of the grand larceny counts, all to run concurrently, and an additional term of 18 months to five years was imposed on the forgery conviction.

New Theatre Planned

Silver Crest Theatres, which for several years has operated the theatre in Calipatria, Cal., has closed a deal for property in Niland, Cal., and will begin construction of an airdrome theatre to operate during the summer months. The theatre will seat 750.

Indianapolis Starts Daylight Saving Time

Following the proclamation by Mayor Reginald H. Sullivan and a ruling by the city council, Indianapolis inaugurated daylight saving time at 1 A.M. Sunday. The proposal was accepted throughout the city. Both downtown and neighborhood theatre managers, although they made it clear that the new time regulation would hurt the box office, announced they would conform.

Daylight time has swept steadily through other cities and towns in Indiana this spring and summer, bringing more of them into line than ever before. About 150 municipalities in the state are on daylight saving at present and it is expected a few more will join the movement shortly, following the lead of Indianapolis.

Hearing Aids Dramatized

The educational department of the Sonotone Corporation is sponsoring a three-reel non-theatrical film on the causes and effects of deafness, depicting the hearing aid instruments manufactured by the company. Produced by B. K. Blake, Inc., the film shows by animation how the human ear works and audiences are enabled to hear how speech and music sound to the hard of hearing. The picture is available through women's clubs, student groups, medical societies, church groups and similar organizations through Sonotone dealer offices.

Fire Closes Theatre

Fall River's Durfee Theatre, largest motion picture house in the city, was temporarily closed down recently as a result of a fire which broke out in the projection room during a show. Several hundred patrons were in the theatre when the fire started. Christopher Joyce, house manager, reported the fire started from an overheated lamp in the projector. A considerable amount of film was destroyed. Raymond Gagnon and Charles T. Proctor, projectionists, were uninjured.

Schneider Elected Vice-President

William H. Schneider, art director of Donahue & Coe, Inc., in New York, has been elected a vice-president of the company, The scope of Mr. Schneider's activities will be broadened to include important special executive assignments.

Mesibov Promoted

Sid Mesibov has been promoted from his duties in the Paramount Exchange in New York to the home office where he will collaborate with Jep Evans, assistant to Alex Moss, on tie-ups and promotions.



KEEP YOUR EYE ON

ANNE BAXTER

She charms in "Charley's Aunt"—A full-fledged star in "Swamp Water"!

One of the fresh new 20th Century-Fox star personalities!

OBITUARIES

Nathan Salmon, Theatre Owner, Dies at 75

Colonel Nathan Salmon, who with his son-in-law Colonel E. John Greer was owner of the Lensic, Paris and Burro Alley theatres in Santa Fe, New Mexico, died Tuesday, June 17th, at his home in that city.

Born in Bastinka, Syria, in 1866 Colonel Salmon came to the United States in early manhood and subsequently amassed one of the largest fortunes in New Mexico. Besides his theatre interests he was a large real estate owner of other property in both Sante Fe and Albuquerque.

Colonel Salmon had been in ill health for the past several years and underwent a major operation at Mayo Clinic at Rochester, Minnesota, a little more than a year ago. Following his illness he retired from active business and turned the management of his enterprises over to his son-in-law, Colonel E. J. Greer.

Both Mr. Salmon and Mr. Greer were in the original group of men who formed Gibraltar Enterprises Inc., and Mr. Greer is still an active member of that independent exhibitors' organization.

Mr. Salmon took a personal interest in advancing the independent exhibitor cause, having served as president of the New Mexico Exhibitors' Association and having an active part in protecting the political right of the motion picture industry as a whole, in his state.

Mr. Salmon entered the theatre business in Santa Fe, New Mexico, in 1911. Several other theatres of a smaller type were opened and closed by him until 1931 when he erected the Lensic theatre. As far as it is known Colonel Salmon's Lensic theatre was the first in the United States to install huge over-stuffed rocking chairs as loge seats. Recently he erected the Burro Alley theatre named after one of the early streets in Santa Fe. In 1939 he erected the Hilton Hotel in Albuquerque.

Surviving Colonel Salmon is his daughter, wife of Colonel Greer.

Edward Renton

Edward Renton, 66, manager for the Comerford circuit for the past ten years and previously with the Keith circuit, died in Waverly, N. Y., Friday, June 20th. He is survived by his wife and mother.

Edward H. Altman

Edward H. Altman, 61, owner of the Embassy theatre in Buffalo, N. Y., and a charter member of the Variety Club in that city, died Thursday, June 19th. His wife, a son and two sisters survive.

Frederick H. Ponty

Frederick H. Ponty, 67, who early in 1900 opened the Arcade, first vaudeville and motion picture theatre at the old Rye Beach Amusement Park, died Thursday, June 19th, at Rye, N. Y. He engaged in other types of show business and with Joseph Haight operated Paradise Park, predecessor of Playland, Westchester County amusement park.



NATHAN SALMON

M. Frank Burns

M. Frank Burns, assistant vice-president of RCA Manufacturing Co., in charge of the recording studios in Hollywood, died Tuesday, June 17th, at the Mayo Institute, Rochester, Minn. Mr. Burns has been associated with RCA for a period of years and was widely known in both film and radio circles.

V. D. Walker

V. D. Walker, 43, died in San Antonio, Tex., Wednesday, June 18th, of a heart attack. Formerly manager of the Uptown theatre, he was manager of the Empire in that city at the time of his death. He had been with the Interstate circuit since 1921. He is survived by his wife and a sister.

John H. Wiles

John H. Wiles, 80, one of the first members appointed to the Kansas City office of the American Arbitration tribunal, died in that city Sunday, June 22nd. Mr. Wiles was vice-president and treasurer of the Loose-Wiles Biscuit Company and a distinguished business leader for more than 50 years.

Elliot Dexter

Elliot Dexter, 71, stage and screen actor of the silent films, died Tuesday, June 24th, at the Brunswick Home, Amityville, Long Island, N. Y., after an illness of several weeks. He retired in 1930.

Film Depositions Obtained

Arthur Goldberg of Spitz & Adcock, RKO attorneys, have obtained depositions from Garson Kanin, Robert Sisk, Paul Jarrico, studio executives concerned in the filming of the Ginger Rogers vehicle "Tom, Dick and Harry," to present at the trial of the radio team of Tom, Dick and Harry. The radio team is asking an injunction to prevent the use of the film title

Kramer Case Appealed

The Kramer theatre case has been appealed in Detroit, Mich., to the Circuit Court of Appeals at Cincinnati by Cohen and Shevin.

IN COURTS

Film Actor Wins Screen Test Suit

Justice Frank A. Carlin in the New York city court ruled on Friday, June 20th, that the failure of a film company to give a screen test to an actor under an agreement with him even though the company had refused to employ the player subsequently might be the subject of a damage suit. Making a precedent setting decision, the court granted a judgment of $1,500 for breach of contract in favor of Conrad Noles against Loew's, Inc. Attorneys for the company said they would appeal the decision.

According to the testimony Loew's in March 1939, signed Mr. Noles to a contract under which he was to receive a test, and under which Mr. Noles granted exclusive option on his services from the date of the agreement until four weeks after completion of the test.

The plaintiff claimed that he did not seek other employment, although he had an opportunity to do so, for a period of ten weeks from the date of the agreement.

The court said: "It may be argued that the defendant after it made the screen test could refuse to employ plaintiff on the ground that he did not measure to the requirements for employment. In my opinion that cannot be urged as prejudicial to plaintiff's recovering damages for the period aforesaid, when the defendant held the plaintiff helpless and subservient to the defendant's desire to secure a star by depriving that star of shining in another orbit."

Affirm Ownership Rights to Ideas

A decision dismissing the $25,000 radio-idea plagiarism suit of Alonzo Dean Cole, writer and director, against Phillips H. Lord Inc., advertising agency, was reversed Friday, June 20th, and a new trial ordered by the appellate division of the New York supreme court.

The plaintiff had claimed appropriation by the defendant of his radio program, "Racketeer and Company," in the defendant's program, "Mr. District Attorney." The plaintiff had been employed by Lord in 1938 and 1939, and claims to have submitted the idea for a series based around a crusading district attorney at that time.

The seven-page opinion pointed out that the suit was not for the plagiarism of any particular script but of a formula program and the court explained that when the defendant transferred any rights to "Mr. District Attorney," he sold not scripts but the basic idea.

Berman Files Bankruptcy

Benny Berman, manager of the Eagle theatre in Manhattan, on Friday, June 20th, filed a voluntary petition in bankruptcy, listing liabilities of $8,560 and no assets. Among the creditors named were the eight major film companies, with sums varying between $100 and $150, National Screen and National Theatre Supply Co.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

SELLING THE SHOWMEN

Any organized planning aimed to shake the industry out of its "doldrums", must strike first and directly at an obvious and spreading rottenesss.

That rotteness is defeatism.

Travelling in the field and in conversation with visiting Round Tablers, your Chairman notes an alarming tendency to surrender among the men in the first-line trenches. These are the managers who must be depended upon to carry on while the skies are filled with barrage and disheartening counter-barrage of accusation between exhibition, distribution and production.

Now, how can your theatreman be expected to function while, called upon to present a solid front in support of his efforts, the industry indulges in a civil war of name-calling.

The names are many, and all hard. Double-features, give-aways, bad pictures, inadequate showmanship, denouncing trade paper advertising, and what-have-you.

Every last man has his rock to hurl. The air is just filled with 'em.

Few weeks back, this column said that salvation lay in giving the business back to the showmen. The job is not that simple. Before the shakiness and panic can be overcome, pessimism must be routed.

That routing may be accomplished by recognizing the immediate necessity of selling the business to the men in it, men who love showbusiness and eager to be sold. That selling would play down unwarranted fears of "boogie boos" which exist in the minds of the fearful and play up more enthusiasm for an institution that places entertainment within reach of millions.

The job is not selling the public as it is first selling the lad who sells the public. Let the theatreman be properly wound up and he will be seeing to it that the cash customer is adequately told. His doing of it before helped make the business profitable. He can be encouraged to do it again.

Not yet is the industry falling apart. It may be that its seams are straining. But they're not giving. A lot of good showmen would function with a lot more assurance if they were sold on that.

In view of the present emergency, and in answer to a growing number of requests, Motion Picture Herald, through Managers' Round Table, now extends its services to readers by offering its facilities to exhibitors seeking to fill manager vacancies or desiring to strengthen manpower showmanship.

Interested exhibitors are invited to communicate their wants directly to this department where every effort will be made to bring man and job together.

There is no charge for this service.

A GOOD SPOT TO SELL 'EM

Circuit conventions, this year, have already been holding. Now reports say more are to come in the next months, and notably among operations where so far these gatherings have not been held annually.

That would bear further on the subject of selling showbusiness to the men in it. No more effective project has been devised to give theatremen a lasting shot-in-the-arm.

The days spent together are pure tonic for managers. Group discussions, stimulating talks by bossmen and invited guests, visits with brother managers and department heads, play periods — all contribute to a "letting down the hair". It releases tensions, breaks up the daily grind, strengthens loyalties, sends the manager back to his post champing at the bit to "have at 'em".

Convention-conscious circuit heads are the first to declare that the cost of bringing the boys together is negligible in proportion to the increased grosses the managers bring in.

For the Second Awards "Quarter-Master" Judging, the Committee was comprised of Arthur Mayer, New York Rialto; Sol A. Schwartz, division manager, RKO Theatres, and Lew Preston, general manager, Endicott Circuit, of New York.

A-Mike Vogel

Round Table In Pictures



(*Above*) *Cesar Romero, center, converses with Harry F. Shaw, left, Loew Poli New England division manager, and Lou Brown, Loew publicity chief there, during the star's recent visit to Hartford, Conn.*



(*Left*) *Negro boy dressed as native toured the streets of Victoria, Texas, as part of Ken Prickett's ballyhoo for "Road to Zanzibar" at Long-Griffith's El Rancho Theatre. Carrying large mat-board spear, the "savage" proved attractor.*



Roving photographer stunt was used by George Avis at Loew's Century, Baltimore, for advance on "A Woman's Face." Anyone who could identify his photo from among pictures posted in front of theatre received guest tickets. Lad worked business districts week ahead, distributing tiein heralds in addition.



Double-barreled action front was designed by Louie Charninsky for his date on "Bombs Over London" and "Torpedoed" at the Capitol, in Dallas, Tex. Scene stills were spotted at boxoffice and that's Louie in person pointing to diving plane in flames.



Sam Taub, (left) manager of the RKO Chester, Bronx, hands certificate of victory to Patricia Richards, winner in the "Queen of Starlight Park" contest staged by Bill Berns, exploiteer, for "Million Dollar Baby." Berns, who works for both Warners and the park, designated winning girls as "Tomorrow's Million Dollar Babies."

Goldman Features Keith Radio Show

With local semi-professionals organized into a Little Theatre Group, and the radio time promoted over Station WDAS, Manager Jack Goldman is using a unique buildup for the programs at Warner's Keith, in Philadelphia, by staging a radio dramatization of his current feature each Sunday night. Though the thought is being used around the country, the type of show and the manner in which it is presented are said to strike out along original lines.

The scripts are re-writes and condensations of prepared material boiled down to present dramatically the highlights of the feature attraction. Preparations for each week's show begin almost immediately after the radio program with the actors, their director David Ghen, the author, Oscar Goodwin, Goldman and his assistant Dave Horowitz previewing the next attraction. Members do not try to emulate the stars, two rehearsals are held during the week and "final dress" rehearsal held Sunday morning.

One broadcast each month is devoted to a contest. Three scenes from three outstanding pictures produced during the past decade are dramatized and listeners are asked to guess the picture titles. In this connection the first 25 correct answers are awarded guest tickets.

"LET'S HEAR FROM YOU"

Brien Ties Stewart Photo To "Philadelphia Story"

Practically a year after date Lige Brien at the Belmar in Pittsburgh made good use of a photo taken of himself and Jimmy Stewart on the MGM lot, when the former was in Hollywood as a 1939 Quigley Grand Awards winner. In this instance planting it on front page of neighborhood paper in connection with his advance on "Philadelphia Story." Misspelled word contest was also planted with merchandise and ticket prizes awarded winners.

"Buck Privates" brought a bannered replica train street bally which toured district within a 10-mile radius. Andrews Sisters records were played from train, boys distributed imprinted cellophane bags containing peanuts and public address system plugged the picture's opening, while cow bells and blowing horns attracted the crowds. Brien further promoted use of machine for lobby which played hit tunes from the film, numerous windows were landed and tickets went to entrants securing most words from the word "Private."

"LET'S HEAR FROM YOU"

Graver's "Honeymoon" Bally

Pop Graver, manager of Warners' Grove, Willow Grove, Pa., used a clever street bally for "Honeymoon for Three," two girls and one boy touring all the surrounding towns. "Land of Liberty" was vividly brought to the attention of patrons with a display enhanced with guns, flags and varied paraphernalia synonymous with Americanism. The American Legion corps turned out for Graver with a huge ballyhoo and endorsement.

SECOND 1941 "QUARTER"

VOTED QUARTER-MASTER PLAQUES

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

HAROLD THOMAS
Malco Fulton, Fulton, Ky.

CHICK TOMPKINS
Elco, Elkhart, Ind.

VOTED QUARTER-MASTER MEDALS

ED FITZPATRICK
Loew-Poli, Waterbury, Conn.

JACK FLEX
Keith, Syracuse, N. Y.

A. J. KALBERER
Switow's Indiana, Washington, Ind.

CARMON PHILLIPS
Onate, Belen, N. Mex.

CHUCK SHANNON
Warners' Whitehall, Pittsburgh, Pa.

VOTED QUARTER-MASTER CITATIONS

HERMAN ADDISON
Schine's Oneonta, Oneonta, N. Y.

STAN ANDREWS
Capitol, Guelph, Ont., Canada

DAVE BACHNER
Warners', Cleveland, Ohio

STANLEY BENFORD
Warners' Colonial, Philadelphia, Pa.

FRANK BICKERSTAFF
L. & J. Palace, Athens, Ga.

H. A. BISHOP
Capitol, Winnipeg, Man., Canada

LIGE BRIEN
Warners' Belmar, Pittsburgh, Pa.

BILL BURKE
Schine's Rialto, Amsterdam, N. Y.

BILL BURKE
Brant, Brantford, Ont., Canada

ROBERT BUSCH
Jeffery, Chicago, Ill.

WARREN BUTLER
Princess, Sioux City, Ia.

EV CALLOW
Warners', Philadelphia, Pa.

JACK CAMPBELL
Capitol, Brampton, Ont., Canada

LESLIE V. CAMPBELL
Strand, Trail, B. C., Canada

IRVING CANTOR
Schine's Palace, Syracuse, N. Y.

LOUIE CHARNINSKY
Capitol, Dallas, Tex.

LOU COHEN
Loew's Poli, Hartford, Conn.

MARLOWE CONNER
Sheboygan, Sheboygan, Wis.

CLAYTON CORNELL
Schine's State, Rochester, N. Y.

JACK COTTER
Colonial, Erie, Pa.

MAURICE CREW
Strand, Waterloo, Ia.

GENE CURTIS
Schine's Strand, Syracuse, N. Y.

BILL DECKER
Capitol, Steubenville, Ohio

FRANCIS DEERING
Loew's, Houston, Tex.

E. V. DINERMAN
RKO, Cincinnati, Ohio

JOE DI PESA
Loew's, Boston, Mass.

MAURICE DRUKER
Loew's State, Cleveland, Ohio

NORMAN DUNCAN
Strand, Vancouver, B. C., Canada

ALLAN EASSON
Oakwood, Toronto, Ont., Canada

PETE EGAN
Palace, Calgary, Alta., Canada

BILL ELDER
Loew's, Harrisburg, Pa.

FRANCIS J. FAILLE
Paramount, North Adams, Mass.

J. H. FEULNER
DesPlaines, DesPlaines, Ill.

HERMANN FLYNN
MEL LAWTON
Prince Edward, Sydney, Aus.

ARNOLD GATES
Loew's Park, Cleveland, Ohio

FRANCIS GILLON
LeClaire, LeClaire, Ill.

FRED GREENWAY
Loew's State, Boston, Mass.

BOB GRIFFITH
Lex, Chicago, Ill.

WILL HARPER
Empress, Kelowna, B. C., Canada

LOU HART
Schine's Hipp, Gloversville, N. Y.

JOHN HEFLINGER
Lafayette, St. Louis, Mo.

ROY S. HELSON
Jefferson, Goshen, Ind.

PAUL O. KLINGLER
Rialto, Lewistown, Pa.

GEORGE LABY
Victory, Holyoke, Mass.

STAN LAMBERT
Venetian, Racine, Wis.

JULIUS LAMM
Warners' Uptown, Cleveland, Ohio

BERT LEIGHTON
Grand, Lancaster, Pa.

JACK LYKES
Loew's Valentine, Toledo, Ohio

JIM McDONOUGH
Grand, Galt, Ont., Canada

J. R. MAC EACHRON
Paramount, Jackson, Tenn.

DAVE MARTIN
Fox Granada, Inglewood, Calif.

HADDEN MATTHEWS
Warners', Upper Darby, Pa.

PAT NOTARO
Columbia, Sharon, Pa.

KEN PRICKETT
Long-Griffith's El Rancho, Victoria, Texas

JIMMY REDMOND
Bonham, Fairbury, Neb.

H. W. REISINGER
Poli-Bijou, New Haven, Conn.

MATTY ROSENBLUTH
Warners' Colney, Philadelphia, Pa.

JOE RUDDICK
Gillioz, Springfield, Mo.

JOE SAMARTANO
Poli-Palace, Meriden, Conn.

J. A. SANDERS
Junction, Junction City, Kans.

WILLIAM K. SAXTON
Loew's Century, Baltimore, Md.

W-CLYDE SMITH
Paramount, Hot Springs, Ark.

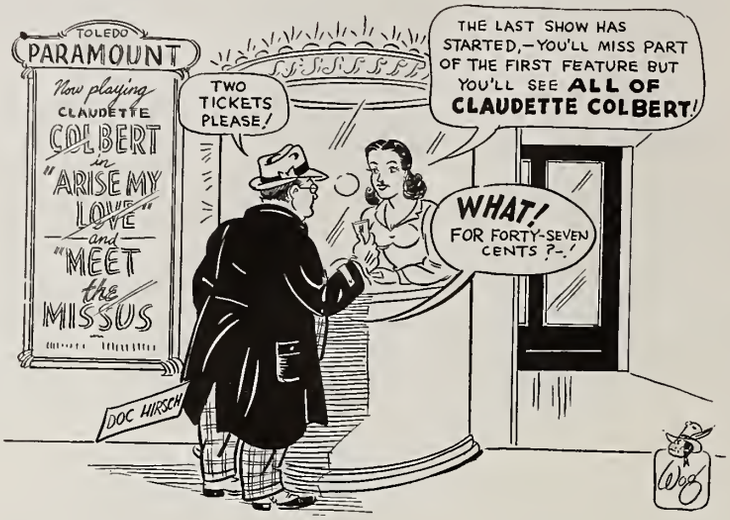
BERT SNELLING
BILL TINKLER
State, Melbourne, Aus.

ARNOLD STOLTZ
Avon, Utica, N. Y.

DAN S. TERRELL
Loew's, Washington, D. C.

DICK WALSH
Lafayette, Buffalo, N. Y.

SHOWMEN'S LOBBY LAFFS



This cartoon was drawn for Ralph Lawler, Toledo Paramount Theatre, by "Wog", nationally famous for his "Chief Wahoo" comic strip.

Unique Display Aids Breslin on "Blonde" Date

Ten days ahead of "Strawberry Blonde," John Breslin at the Utica, Utica, N. Y., displayed a round disc about 15 inches in diameter with different samples of blonde hair, together with a one-sheet poster captioned "Are You a Strawberry Blonde?" by mounting the material on a 40x60 display frame augmented by other copy and placed it in the lobby. The round disc with the different samples of blonde hair in the center of the board was arranged so that it could be turned to any sample hair patron wished to look at. Display attracted many people not only from a curiosity standpoint, but many others who were seeking information in regard to the different colors of blonde hair.

Breslin's Mickey Mouse Club also played a big part in the campaign. At regular meetings, the theatreman taught members all the songs in the picture, particularly the one, "Casey Will Waltz With the Strawberry Blonde While the Band Plays On." They sang this song for a week in advance every time it showed on the screen, and of course, the words appeared right on the screen. Members of the Mickey Mouse Club were planted all over the theatre and at every performance to egg the audience on to sing and enjoy "Casey."

"LET'S HEAR FROM YOU"

Lucky Number Contest Aids Poppay on "Doe"

Syd Poppay, Majestic Theatre, Gettysburg, Pa., conducted a lucky number contest with one of the local restaurants for "Meet John Doe." The owner placed "John Doe Numbers" under each plate and posted lucky numbers in the window. Holders of the numbers received passes.

To insure good attendance for "Men of Boys Town," Poppay arranged for an announcement at the Mothers' Club, contacted a local minister for endorsement and planted a serialization in advance with a daily newspaper. For "The Bad Man," Syd tied up with a local daily for a title contest. Picture title was scattered about the paper in various styles of type faces, free passes to those assembling the title from a certain type face. Round Tabler also tied up with the Gettysburg News Agency with a display of western magazines into which were placed house programs.

"LET'S HEAR FROM YOU"

Woodin's Hay Wagon Aids "Sis Hopkins"

Large hay wagon was used by Larry Woodin, manager of the Arcadia, Wellsboro, Pa., to bally "Sis Hopkins," with kiddies riding on the wagon as it toured the city streets. A "Sis Hopkins" matinee was run during the engagement, with all girls wearing hair ribbons admited at children's prices. A contest was held to find the local girl whose measurements most closely approximated those of Judy Canova, with an eight-week pass for the winner, who was also the guest of honor at the opening performance. On opening night, a half-hour band concert, playing the picture tunes, was held in front. A window of a local department store featured an organist playing the picture songs, the music carried to the street by loudspeakers.

"LET'S HEAR FROM YOU"

Reh's "Navy" Broadcast

Al Reh, of Warners' Stanley Theatre, Philadelphia, highlighted his campaign for "We're in the Navy" with a radio contest on WPEN. The best 40 letters stating "Why I would join the Navy" were awarded house passes. Officials at the Philadelphia Navy Yard were house guests on opening night, the performance further marked by the personal appearance of Abbott and Costello. For "Love Crazy," Reh had a gent in female garb impersonating William Powell stationed at the City Hall marriage license bureau to give advice to the June brides.

Miami Mayors Boost Premiere

Considering the intense rivalry between both communities, Sonny Shepherd's success in getting the mayors of Miami and Miami Beach to signalize the double-world premiere of "Moon Over Miami" by proclamation is credited for being one of the highlights put over by the Wometco theatreman for the dates at the Lincoln, in Miami Beach and the Miami, in Miami. Opening day, labelled "Moon Over Miami Day" was so honored in the two-city proclamation, the copy calling attention to the fact that many of the background scenes were taken locally by the 20th Century-Fox cameramen for inclusion in the picture.

For outside ballyhoo along the beach, Shepherd arranged to have life-size cutouts of Betty Grable supplied by the Charles E. McCarthy ad forces, the cutouts planted in life boats, and rowed up and down the beach front by the local life guards. The latter also were posed for surf shots with the Grable likeness, the shots being serviced to newspapers and magazines all over the country. To intrigue leading merchants both in Miami Beach and Miami, Sonny put on a window display contest, with prizes awarded for the best displays on the Miami background of the picture.

Radio was liberally used in the campaign. Spot announcements and description of the opening day ceremonies were carried by all local stations, as was full coverage of the fact that Mayor C. H. Reeder of Miami threw the switch which started the projection cameras at the Miami Theatre. These photos were planted in the press, as were shots of the impressive theatre fronts.

"LET'S HEAR FROM YOU"

Lyons, Heinz Stage Shorts Quiz Contests

A new step in merchandising short subjects was inaugurated recently by managers Harry Lyons and Jack Heinz, of the RKO Alden and Flushing theatres, respectively, when they staged novel shorts quiz contests backed by comprehensive publicity campaigns.

Taking the RKO Radio Pictures regular cartoon quiz, originated for newspaper and theatre use, Lyons blew up two units on which were drawing pertaining to such shorts as the Disneys, March of Time, Information Please, Sportscopes, Picture People and Pathe News. An usher distributed questionnaire blanks on which the answers were to be made and the blanks dropped into a receptacle just before the patrons entered the Alden.

A tie-in was arranged with the Queens Evening News for a reproduction of the quiz in cut form along with the correct answers, and announced the winners.

Heinz put over a newsreel quiz entirely centered around the Pathe News, billing it on the theatre front and in newspaper publicity as "America's first newsreel quiz." A highlight news event for each year of Pathe's history, was mounted on a display board and numbered. Questionnaires were distributed on which contestants named the specific news events. In addition there were several other questions as to the historical and current aspects of the veteran newsreel.

British Tars View 'Sailors' Opening

Since there are quite a number of English seamen serving aboard British battleships in the U. S. Navy Yard of Norfolk, Va., United Artists selected that spot for the world premiere of "Three Cockeyed Sailors" at the Granby Theatre where, in cooperation with Manager Earl Westbrook, the United Artists' exploitation forces put on a strong campaign to call attention to this British release. Among the projects was a gala midnight prevue for the officers and crews of the English battleships now at the base and also for officers of the U. S. Navy.

Following the showing, a 15-minute radio program was arranged for in the lobby of the theatre and also short-waved to England. Further importance was given the opening by the U. S. Naval Band parading to the theatre as escort to the British tars and officers. Announcements of the promotion and the dates of the picture were made in all quarters and barracks at the Navy Yard and also among the naval forces in nearby Portsmouth.

Chamber of Commerce cooperation was had with a series of special announcements to members and window cards in all windows, merchants hooking further into the campaign with colorful co-op ads. Newspapers featured premiere with banner page one headlines and stories which fully detailed the opening day's festivities, emphasizing parades to the theatre by naval bands, 100-piece American Legion orchestra and Boy Scout Bugle Corps.

Also contributing to the publicity was the use of marines and armored truck with special escort meeting plane at airport with print of the picture, which was rushed under guard to center of town. Covering the surrounding area, three special sound trucks were sent out publicizing the date in a 150-mile area.

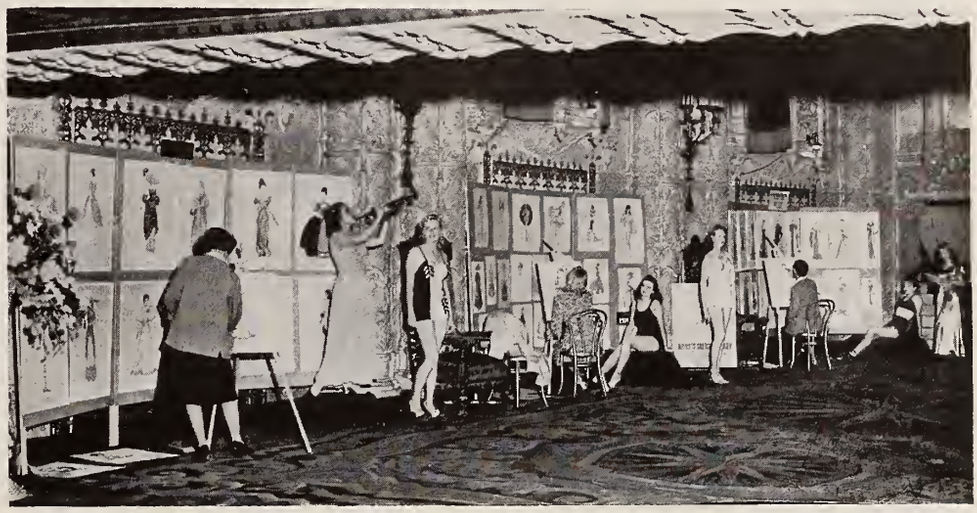
"LET'S HEAR FROM YOU"

"Shock" Theme Featured On "Flight from Destiny"

To sell "Flight from Destiny," Marty Goldenberg, manager of Warners' State, Philadelphia, employed the "shock" theme. He prepared a trailer and lobby layout with the message, "Flight from Destiny," has a weird, uncanny theme that will startle and leave you breathless. It has never been presented on the screen in this manner and is a shocking physico-analytical probe of a character you wouldn't like to meet on a dark street." To arouse further interest, he used this copy: "Are you shock-proof? Put your hand on the glass over the mechanically treated red spot. If it turns blue, you can't stand the shock of seeing 'Flight from Destiny.'" For a street stunt, he employed a hooded figure in a Dante cape distributing cards with copy, back of the bally reading: "I Am Destiny."

For "Mr. and Mrs. Smith," he enlarged a page from the telephone directory and used the following copy: "Calling all Smiths and their friends to see Carole Lombard and Robert Montgomery in "Mr. and Mrs. Smith." "If you see your name ringed in red, you will win a pass to see this hit picture."

"Ziegfeld" Art Contest Staged by Tom Soriero



ARTISTS AND MODELS AT WORK IN FOYER OF THEATRE

SINCE much has been made of the costumes and clothes worn in "Ziegfeld Girl," Tom Soriero seized upon the second week of the date at the United Artists, in Los Angeles, to tie in with the Hollywood Art Center School for an art contest held ahead in the elaborate and expansive theatre foyer which served as art salon and class room, as illustrated above.

To start the promotion, the school invited students and local artists to participate. This was followed with classified ads in the downtown papers for models. Others desiring to pose were drawn from other model studios. Hundreds replied in answer and the most shapely selected, a total number of 18 in bathing suits and other costumes posing daily for the amateur and professional artists. Emphasized by Soriero, is that all sketches in the panels shown in the illustration were actual drawings by the contestants during the course of the competition. These in addition to the actual posing were credited by the Round Tabler for packing the foyer at all times with interested patrons.

The prizes given by Tom were jobs of usherette and spot girl at the theatre, a further award going to the artist selected by the judges for the best drawing of a streamlined Ziegfeld Girl. Over 150 sketches made during the week were turned over to the cooperating art school to be used as reference in securing positions for the models.

Comprehensive publicity was obtained in advance by Soriero through promoted programs and announcements over Stations KFOX, KRKD and KMTR. Feature breaks were secured in the downtown dailies together with vigorous plugging by the art school.

Noted also by the theatreman was that the costs of the entire project were held down to a minimum.

Balkin Directs "Magic" To Local Music Lovers

George Balkin, Warners' Vernon Theatre, Philadelphia, sponsored an essay contest for moviegoers and music lovers in the interests of "There's Magic in Music." The contest was based on answers to the question: "What music do you consider outstanding—popular or classical?" Best answer in 50 words brought the patron a pen and pencil set with 10 guest tickets for the next 10 best answers.

A word-of-mouth radio campaign was promoted by Balkin for "The Great American Broadcast." Tying in with the local amateur radio operators, he had the "hams" plug the picture among each other in their nightly conversations over the short-wave airlanes.



KEEP YOUR EYE ON

JOHN SHEPPERD

He'll be hot after "Belle Starr"!
A discovery who's on the way!

One of the fresh new 20th Century-Fox star personalities!

EXPLOITATION BRIEFS FROM A-FIELD

Contests highlighted Jack Flex' "That Night in Rio" date at the Keith, in Syracuse, one of which was a quiz stunt with questions pertaining to previous pictures in which Faye, Ameche and Miranda appeared. Another was along the limerick lines, paper using two columns of art layout on this and required contestants to fill in last two lines to coincide with limerick lines as printed. A song title memory contest was also featured with entrants required to name songs used in previous pictures whose plot was that of a story of South American life.

▽

In connection with "Western Union" at the Sheboygan, Sheboygan, Wis., Marlowe Conner contacted the Association of Commerce and asked their aid in reaching local business men in a search for old wires they may have saved for one reason or another. Also sought and received were names of prominent businessmen who had served as Western Union messenger boys in their youth. Biogs and telegrams were later used for lobby displays.

▽

As a buildup for MGM's short "The Great Meddler," Ed Harris at the Fox Glendale, Glendale, Cal., held a pet photo contest for kids which is reported to have done capacity Saturday matinee business. Cash and tickets were awarded as prizes and entry blanks were available at the theatre or the local humane society. Papers came through with stories and art work.

▽

Local furniture dealer cooperated generously with Will Harper for his run on "Thief of Bagdad" at the Empress, in Kelowna, B. C., by featuring a window display of carpets with appropriate tiein copy on their own magic rugs. Center of window carried large cutout head of Sabu, which was painted by Harper's assistant, Harold Burr. Suspended by wires not easily discernible from street, was a carpet which was hung midair for effect.

▽

Street bally for "Strawberry Blonde" at the Strand, in Erie, Pa., as arranged by M. H. Parker, consisted of girl and boy in gag nineties costumes riding tandem bike through city streets. Soda fountains featured a "Strawberry Blonde" sundae and to further plug this, two lads dressed in checkered suits made the rounds of various soda counters asking for that concoction.

RKO INVITES PATRONS TO "PICK THE WINNER"

To attract the customers away from their home radios on the night of the Louis-Conn prizefight, the RKO theatremen in Sol Schwartz's metropolitan district not only advertised that the scrap would be broadcast at the theatres, but also offered guest admissions as prizes to those selecting the winner and the winning round in advance. As patrons entered, they were given blank forms to fill in with their guesses, which were gathered by ushers before the broadcast started.

Of some 10,000 *blanks distributed in* 10 *houses, only* 15 *patrons picked Louis and the winning round. It was noted that none of the correct guesses came from the houses in Harlem.*

For out-front attractor on "Western Union" at the Capitol, in Brampton, Ont., Jack Campbell planted a table at curb on which were laid insides of old radios, tubes, condensers, etc. Borrowing a telegraph key with buzzer attachment, lad pressed key, giving out dots and dashes for attention. Card on table read: "See the growth of the Western Union telegraph lines through the west. See," etc.

▽

Special tinted heralds advertising the "Quint" Screen Show were distributed by Clayton Cornell at Schine's State, in Tupper Lake, N. Y. Plugged as a special birthday party, show was put on for his gala kid show which also featured the "Adventures of Captain Marvel" serial. For "Blondie Plays Cupid," through cooperation of superintendent of schools, Clay entertained children who were honor students. Stunt was plugged in classrooms and from stage ahead.

▽

A three-day limerick contest in the local Herald-Journal was one of the highlights of the "Love Crazy" campaign put over by Frank Murphy for the film's showing at Loew's, Syracuse.

Contacting members of local high school, Bob Harris at the Colony, Winter Park, Fla., sold them on the idea of disposing tickets to "Boys Town" on a percentage basis. In addition to selling over 600 tickets, Harris promoted the school band on a parade for an afternoon and Saturday morning matinee. Members marched to theatre where a brief concert was given, stunt good for art and reader breaks in local daily.

▽

For his opening of "The Bank Dick" at the Roxy Theatre, in Kennewick, Wash., Round Tabler Howard McGhee issued teaser heralds in check form issued on the Bank Dick for 20,000 laughs to be drawn from W. C. Field's "Chuckle Account." Stenciled around town ahead were footprints with copy "He's coming—the Bank Dick." After picture opened these were stenciled over with different color paint with the words: "He's Here."

▽

Amateur sleuths were called upon through newspaper readers to search for the local "John Doe" as advance for that date at Proctor's, in Mt. Vernon. Manager William E. Cook offered ten dollars in cash to those walking up to his street bally and identifying him. Cooperating paper ran photos and stories.

▽

As advance on "Andy Hardy's Private Secretary" at the Capitol, in St. Thomas, Ontario, Round Tabler Les Preston promoted local merchant for co-op ad which featured scene still of Andy Hardy and the girls. In addition store gave a window and one-sheet displays with stills in various departments. "Great Dictator" also brought a co-op ad from local restaurant, with cuts of Chaplin and copy: "The star of The Great Dictator never ate at the Blank Restaurant, but look what he missed."

▽

A three-day coloring contest for "Ziegfeld Girl" was worked out by G. S. Fraser, at Warner's Columbia, in Portsmouth, in connection with local department store. Contest was directed at children, featured a different scene still each day, with merchandise prizes and guest tickets going to winners.

▽

Making a deal with local merchant for "Topper Returns," Bill Burke at the Brant at Brantford, Ontario, secured plugs on their 15 spot radio announcements using copy: "Topper Returns with the best bargains of the month," etc. Store also used a six-foot banner across their window with picture title.

▽

Snapshots of Baltimore women, made by members of the local Loew staff, were posted in the lobby of the Century in connection with the showing of "A Woman's Face." Those identifying themselves received guest tickets as part of the campaign by Bill Saxton and Bob Etchberger.

▽

A cowboy rode through Baltimore streets, visiting schools, as part of the "Billy the Kid" advance campaign put over by George Avis, Loew's, for the film's showing there.

Coming from 20th Century-Fox!
STEWART EDWARD WHITE'S
"WILD GEESE CALLING"
20th CENTURY FOX

Army Tieins Aid 'I Wanted Wings'

Showmen in the field are still going strongly for their dates on "I Wanted Wings," especially availing themselves of the tiein possibilities afforded by the military services; in Barre, Vermont, for instance, Round Tabler John P. Hassett staged a parade of members of the 187th Field Artillery, to mark the premiere. City and state officials, including Governor Wills, were present for the opening and the cockpit of a Douglas DC-3 bomber attracted much attention in the lobby. A transport pilot was on hand during run to explain the features.

Army A-Boards were promoted and posted at strategic points about town, one side being devoted to recruiting and the other to the special one-sheet on the picture. Army recruiting truck with loud speaker toured first two days of run and when not touring was stationed out front.

Visiting Dignitaries Hosted

A dinner sponsored by the local Lions, Rotary, Chamber of Commerce and American Legion was given for visiting dignitories and young men interested in Flying Cadet training. Local dailies came through with stories on the dinner with generous picture mention.

Down in Washington, Dan Terrell for the date at Loew's Capitol also received the cooperation of army officials with recruiting trailer at theatre, officer in attendance distributing heralds. Anti-aircraft searchlights were used for the opening which was attended by a list of distinguished officials, invited by Loew division manager Carter Barron. Papers came through with stories and art ahead.

Features "Flying Cadet Week"

Under the supervision of Ralph F. Stitt, head of the United Detroit Theatres' advertising department, Mayor Edward J. Jeffries proclaimed the week the picture was current as "Flying Cadet Week." Windows in the area displayed cards and banners heralding the occasion together with blowups, stills and theatre credits. In center of the business district an Army Cobra plane was stationed with officers on hand to distribute heralds telling of the "Cadet Week" and picture opening.

To top all activities a show, screening of the picture and luncheon, arranged for the Mayor, radio and press representatives was held at Selfridge Field. Members of the First Pursuit Squadron stationed at the field put on an air show at the field and then left for downtown Detroit where they duplicated their performance. During the show a commercial plane towed banner with picture title. Preceding the prevue of the picture at midnight, the First Pursuit Squadron flew over the city amidst the glare of searchlights.

Highlight of Joe Longo's campaign at Loew's State, in Cleveland was a gasoline-powered model airplane contest with promoted prizes going to winners. Reporting some 400 entries, Longo secured as judges such prominents as supervisor of industrial arts in the Cleveland public schools, representative from American Airlines, model supply dealer and others.

Indiana-Illinois Circuit Managers Maintain High Batting Averages

The consistently fast pace of the theatremen among Alex Manta's Indiana-Illinois forces keeps up to par as Round Tablers of the circuit report late activities as instanced by the campaign put on by Howard Sexton for "Tobacco Road" at the Roxy, in LaPorte, Ind., with the city's mayor promoted to officially change the name of the main street to "Tobacco Road" for the duration of engagement.

This was done with plenty of ballyhoo, the ceremony being publicized in advance and started with records over the p.a. system after which the mayor made the official proclamation. Street signs noting the change were pinned up by popular local girl. Another slant that commanded attention was the bannering of all public service busses with large signs reading: "Ride this bus to see."

On behalf of the Jefferson, in Goshen, Roy Helson, Indiana-Illinois city manager in that situation, reports his campaign to introduce a new house policy featuring a "Variety Hour" instead of the second feature, this hour made up of selected short subjects and billed on almost equal footing with the main picture. Helson gave this quite a ride in the newspapers, elaborate attentions in lobby displays, heralds and other forms of publicity. Helson also adopted Chick Tompkins' recent teaser campaign in opening the new policy with the date on "Andy Hardy's Private Secretary." In his teasers, Ray used head cuts of Andy Hardy announcing himself as pleased that his picture was being coupled with the opening of the new hour.

The Mantaman was also able to report a gratifying Mother's Day party in which a lot of attention was paid in newspapers with the announcement that all mothers over 70 years of age would be guests of the theatreman. In addition to the free show, the Round Tabler arranged for free ice cream at a neighborhood drugstore and promoted the local cab companies to bring the guests to and from the theatre.

The city being an important industrial center, Helson availed himself of opportunities for special shows given by the various factories, reporting a recent three-day benefit on a tiein with a prominent factory athletic association. All important organizations were contacted to cooperate and to aid in selling tickets.

Also reported on by Helson was an Americanization Show with both circuit theatres there tying in with the American Legion, schools and other local civic organizations, with MGM's "Land of Liberty" the special feature. All children led by the school bands and American Legion color guard and motorcycle escort paraded to the theatre with appropriate banners, where they put on their own Americanization program prior to the feature picture. Newspapers, of course, came through with excellent breaks plugging the special show.

For his second extensive campaign since he recently moved to the Gayety Theatre, in South Chicago, Bob Griffith reports on "Flying Wild," the featured promotion being the placing of a real airplane on top of the theatre marquee and the distribution of newspaper style heralds by newsboys, calling attention to the unusual setting. Next in importance in the campaign was the release of a lot of colored balloons "Flying Wild" from the marquee on a Sunday afternoon. The fact that guest tickets were attached to some of the balloons provided sufficient drawing to bring over 500 youngsters, Griffith reports.



KEEP YOUR EYE ON

CAROLE LANDIS

New triumphs for her in 1941-42 after "Moon Over Miami"!

One of the fresh new 20th Century-Fox star personalities!

YOU ARE INVITED TO JOIN UP

MURRAY KEILLOR

joined the Liberty Theatre, Trail, B. C., Canada, as an usher in 1935. He was promoted to doorman the following year and to assistant manager after a few months. He studied show-card painting, took an advertising course along with a business course the next year, then relieved as manager. With the construction of the new Strand Theatre in Trail, in 1938, Murray worked as an electrician and then took over the duties of assistant manager when the house opened. He acted as relief manager in the Capitol and Rossland houses, as well as at the Strand, doing the art work for the first two theatres and holding the house engineer's papers at the latter.

▽

LEONARD V. CASEY

manages the Crescent Theatre, West Collingswood, N. J. He has been in the theatre since 1929, at which time he started as circular boy at the same house and two years later was an usher and marquee changer. He stepped from that to doorman, janitor, relief cashier and assistant manager.

THAT EXTRA SPEED

The RAILWAY EXPRESS specialty that delivers your films and equipment when they're expected, or sooner: A quality service for quality programs at low, economical cost. Just a phone call brings it.

For super-speed use AIR EXPRESS 3 miles a minute

RAILWAY EXPRESS AGENCY INC.

NATION-WIDE RAIL-AIR SERVICE

Birthday Greetings

Byron E. Abegglen
David Bachner
William W. Birchfield
Mel Blieden
Hyman Bloom
D. O. Brantley
Milton Brenner
J. Barros Browne
William G. Burke
Thomas Cleary
Daniel C. Clinton
George W. Coleman
Rodney L. Cron
Ed. C. Curdts
Anthony A. Dapice
A. D. Deason
Bob De Laneo
Irving Dreeben
R. E. Eason
George Feder
Jimmie Fisher
George J. Flicker
Lawrence E. Forrest
Harold Gabrilove
William J. Gates
Wayne Goodwin
Paul S. Gottschall
L. O. Graversen
Robert Gustafson
Arthur Halbrooks
N. R. Hamblin
Daniel Harris
Jack Hazlett
Paul Hefner
Leo H. Henderson
Ken Henry
M. Hounaker
Ernest F. Ingram
Allen Kahn
A. J. Kalberer
Moe Katz
Paul M. Ketchum
Ted Kirkmeyer
Harvey Kny
Max Kuperstein
T. W. Lewis
Earl Lewy
George Littman
Albert J. L. Livermore
Bob Manderson
Edward C. May
William Messer
Richard L. Moss
Harold J. Murphy
Jack Nixon, Jr.
Harold E. Old
Paul J. Poag
Thomas N. Pyke
T. Kenneth Reeves
Marshall Rooks
David Schaer
C. ("Chuck") Shannon
Frank Staley
Georeg A. Steeb
Louis Stone
J. Knox Strachan
Ray R. Summers
Guido Trusty
Dwight Van Meter
Fred S. Vassar
Robert M. Watts
Gerald M. Westergren
Wallace T. Witt
Clyde Young



PAUL E. CORNWELL

started in moving picture business in Okmulgee, Oklahoma, at the Orpheum Theatre in 1931 as relief doorman and after a while was promoted to house manager. He also was operator at the house. Four years later Paul went to the Yale Theatre as assistant manager and shortly thereafter became relief manager at the Thomas and Temple Theatres in Kingfisher, Okla. The next change brought him in the capacity of assistant manager and publicity man to the Melba and State houses in Guthrie, same state. In 1939 Paul was transferred to Enid, Okla., as assistant city manager and publicist under our good friend George Limerick, and informs us of his doings at the Aztec, Chief, Cherokee, Arcadia and Mecca houses.

▽

DONLAN GOULD

has been in the theatre since 1937, at which time he secured an usher's job at the Fox Ritz Theatre on the Coast. Soon after Don was made assistant manager of the Fox Marquis and the next situation for him was the Fox Bruin in Westwood Village, California. In 1940 he was moved to the Apollo in Hollywood, also belonging to Fox West Coast circuit and now is the assistant manager at this house.

▽

HARRY J. NASH

traces his commencement into showbusiness to the nickleodeon days, when he was only a lad, at which time he worked with his father. After that they went to tent shows. Harry was 15 years of age when his dad broke him in as a manager and from that time to now he manages the theatres belonging to his dad and is headquartering at the Ritz Theatre in California, Missouri.

▽

WALTER W. LEACH

is found managing the Grand Theatre in Camden, N. J., for Warners. In 1930 and 1931 he was an assistant at the Rialto in Newark, N. J., and then moved to the Branford, same locale where, for three years he was treasurer, then assistant, then house manager and publicist. The next spot for Walt was at the Earle in Philadelphia, Pa., his duties being that of house manager and stage manager. Another managerial post came his way in 1934, at the Clemerton in Philly, and in 1937 he left this for his present house.

▽

RICHARD SCHACHT

started his career in the theatre as a bill passer, then became usher, doorman and assistant manager. Dick is now at the Badger Theatre in Merrill, Wisconsin, one of the houses of the Adler Theatre Circuit.

▽

ALBERT E. CROWDER, JR.

began his career in the theatre in 1934, as doorman in Fordyce, Arkanas, and did relief operation when necessary. He became an assistant manager in 1937 and about three years later was promoted to a manager's position at the Dallas Theatre. A transfer brought Albert to Gurdon, Arkansas, where he managed the Hoo-Hoo Theatre.

• personalities

JACK BAIN
formerly of Sheridan, Ark., is now managing the Best Theatre, at England, Ark.

▽

RAY HELSON
has replaced MEL BLEIDEN at the Vogue, in East Chicago, Ind. Other Indiana-Illinois theatres changes include: FLOYD ROBINSON of the Lincoln, in Goshen, replaces Helson. MIKE EVON has replaced ROBERT GRIFFITH, resigned, as manager of the Gayety, Chicago, and BEN VAN KRON has replaced DONALD JOHNSON, resigned, as manager of the Chicago Lex.

▽

EDWARD MAILLARD
is the managing director of the new Colony Theatre, in Livingston, N. J.

▽

KERMIT CARR
has returned as manager of the Des Moines Theatre, Des Moines, replacing HARRY HOLDSBURG, who has joined Uncle Sam's army.

▽

CHARLES AIKEN
has been named manager of the Harris-Manos Theatre, in Jeannette, Pa., succeeding H. A. DOMAN.

▽

CHARLES LYNCH
is managing the Hendel New Granada, in Pittsburgh.

▽

PAUL SCHLAGETER
has been appointed assistant manager at Shea's Niagara, Niagara Falls, N. Y.

THEY SEE FIRST MOVIE, AND MATT GETS BREAK

Three-column cut plus two-column by-lined story was the net obtained by Matt Saunders on "In The Navy" at Loew's Poli, Bridgeport, when the Round Tabler discovered an elderly couple who had yet to see their first movie. The old folks happened to be parents of the local navy recruiting officer which Matt discovered when effecting a tiein for the date.

After much persuasion, the Loewman got the couple to see the picture as his guests, for the aforementioned publicity, the snapper coming when the mother agreed to write a review on the attraction.

EDMUND CODY
has been promoted to manager of the Roosevelt, Flushing, N. Y., with JOSEPH JANECKY new assistant at the Jackson Theatre, Jackson Heights, succeeding Cody.

▽

C. E. PEARSOL
operator of the Astor, Annville, Pa., has added the Capitol, Reading, to his chain.

▽

REX WILLIAMS
former manager of the State, in Elkhart, Ind., has joined Loew's, as a traveling supervisor working out of New York.

JAMES FINLEY
assistant manager of Warner's Oakland Square, Chicago, has replaced JAMES FENNELL as assistant manager of the Hamilton. STEVEN STANIS, assistant at the Orpheum, Hammond, Ind., goes to the Oakland Square and FRED NICHOLS has been promoted from chief of service to assistant manager of the Orpheum.

▽

ERNIE E. MARSH
has been named manager of Parker's United Artists Theatre, in Portland.

▽

EDWARD SHARLIT
formerly of the service staff of Warner's Wayne, Philadelphia, was appointed assistant manager of the Studio, Philadelphia.

▽

WILLIAM ELDER
has been transferred from Loew's, Harrisburg, Pa., to the Palace, in Indianapolis, replacing WARD FARRAR, resigned. SAM GILMAN of Loew's, Dayton, succeeds Elder, while ORVILLE CROUCH is shifted from Canton, to Dayton.

▽

SOL BRAGIN
who has been head booker for Warners in Cleveland is slated to go to Pittsburgh. Bragin has been succeeded by CHARLES ALPERT, former manager of Warner's Lake.

▽

W. B. DERRICKSON
is opening the new Avenue, at Rehobeth Beach, Del.

unicon

ALL too frequently some regrettable defalcation in connection with theatre receipts occurs—

Some in small amounts, some in large amounts and some undetected.

All of which—large or small amount to much more than the cost of installing the UNICON system.

No bogus or counterfeit tickets—No palming—An Absolute machine made time clock record of each day's business, how much and when done—With many other desirable features and safeguards designed to prevent presently known methods of fraud.

INVESTIGATE THIS UNICON SYSTEM. IT WILL SAVE YOU MONEY

1540 BROADWAY NEW YORK, N. Y. GENERAL REGISTER CORPORATION 1018 S. WABASH AVE. CHICAGO, ILLINOIS

CLASSIFIED ADVERTISING

the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

THEATRES

DOUBLE PARKING DRIVE-IN THEATRES, 30% more efficient. Under-ground speaker serves four cars. Franchises under Patent No. 2,102,718. Use self-parking drive-over ramps. LOUIS JOSSERAND, 506 Republic Bldg., Houston, Texas.

WANT TO BUY, LEASE OR RENT THEATRES, running or closed, equipped or otherwise, located anywhere. State full details in reply. BOX 1421-A, MOTION PICTURE HERALD.

FOR SALE FULLY EQUIPPED THEATRE small town, N. Y. State. BOX 1407, MOTION PICTURE HERALD.

OLD ESTABLISHED THEATRE BUSINESS, long lease, low over head, operating six days week, fine location in Tennessee, no competition. $1500 cash. BOX 1416, MOTION PICTURE HERALD.

NEW GENERAL EQUIPMENT

BUY DIRECT FROM FACTORY, SAVE MIDDLEman's profit. Blowers, air washers, variable speed pulleys, air deflectors. CONDITIONAIRE, 145 Walton Street, Atlanta, Ga.

BEAT RISING PRICES—BUY NEW SCREENS now—20 per cent discount. Chrome diffusive, 29½c; Rubberized Washable, 34½c; Crystal Beaded, 47½. Time payments or 5 per cent cash. Samples free. S. O. S., 636 11th Ave., New York City.

WHY NOT REPLACE YOUR METAL DISPLAY frame mouldings with newest design to conform with your architecture? Prices and literature on lobby and front display metal frames supplied upon request. BOX 1419-A, MOTION PICTURE HERALD.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-the-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

USED GENERAL EQUIPMENT

SOME THEATRE CAN USE YOUR OLD EQUIPment. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD. Rockefeller Center, New York.

BARGAIN—COMPLETE EQUIPMENT AND chairs from 500-seat theatre. Building sold. MOVIE SUPPLY COMPANY, 1318 So. Wabash, Chicago.

SUMMER CIRCUITS—HERE'S HEADQUARTERS! Portables, 16mm, 35mm, $59.50 up. RCA, Bell & Howell, Holmes, Victor, Simplex, DeVry. Some 1/6 original price. S. O. S. CINEMA SUPPLY CORPORATION, New York.

BARGAIN—2 6B POWERS MACHINES COMplete; also Peerless low intensity lamps. BOX 1417, MOTION PICTURE HERALD, 624 So. Michigan Avenue, Chicago, Ill.

WANTED 2 SIMPLEX MECHANISM, MUST BE bargain. M. NEES, 2933 N.E. 12th Ave., Portland, Ore.

BUSINESS BOOSTERS

BRAND NEW THEATRE PREMIUM IDEA SOON available to theatres. Men in key film centers wanted to act as local distributors on commission basis. Only those qualified with theatre and film experience and financially able need apply. Give complete background and reference in first leter to arrange interview. Box 1416-A, MOTION PICTURE HERALD.

HAVE EXCELLENT MOVIE-DIARY, ONLY ONE of its kind containing photos and biographies of stars, can be used in conjunction with birthdays of stars. Will consider reliable agents. BOX 1417-A, MOTION PICTURE HERALD.

BUSINESS OPPORTUNITY

WANTED: PARTNER WITH FEW THOUSAND dollars to buy half interest in well established all year 'round little theatre in Long Island where new Christopher Morley and William Saroyan plays were tested to good results. BOX A-1406, MOTION PICTURE HERALD.

NEWS GATHERING ORGANIZATION SPONsoring spot news for theatres offering territorial franchises to men financially able to operate branch bureaus. Experience in theatre or newspaper work not essential but preferred. Reputable businessmen who can operate own business locally have splendid opportunity with this unusual service. Give complete details and bank references in first letter to insure interview. Territories now being closed. BOX 1418-A, MOTION PICTURE HERALD.

POSITIONS WANTED

I WANT A POSITION TO REPAIR AND REplace the worn out seat upholstery in your theatre. Can supply any make fabric required and will cheerfully submit estimate upon request. BOX 1420-A, MOTION PICTURE HERALD.

MANAGER-OPERATOR WANTS POSITION Chain or Independent. Married, have car, age 37, references. ARTHUR STEED, 420 East Seventh, Leadville, Colorado.

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PRESS OF
C. J. O'BRIEN, INC.
NEW YORK, N. Y.

PRODUCT DIGEST

Advance information for buyers and bookers on both 1940-41, and new season product.

Synopsis.

Cast.

Background facts and special data of exploitation value.

(Release dates are subject to change.)

DANCE HALL
(20th Century-Fox)

Romance, Comedy

Executive producer, Sol M. Wurtzel. Directed by Irving Pichel. Based on the novel by W. R. Burnett.

SYNOPSIS

The scene is Danceland, a dime-a-dance palace in central Pennsylvania. Duke McKay (Cesar Romero), manager of the place, is pummeling a prostrate man, when Lily Brown (Carole Landis) sails into him. She is only partly mollified when Duke explains the man has been bullying his pianist-pal, Joe Brooks (William Henry). Later, Duke goes to his hotel room with a bunch of the boys and starts a crap game. The noise disturbs Lily, whose room adjoins, and finally she breaks up the game by coming in and winning all the money.

Then she reveals she is "Venus," the New York singer Duke has hired, sight unseen, to work in his dance hall. Next morning, Duke intercepts her breakfast tray and takes it to her himself. Lily throws him out. At the dance hall that night, Lily is similarly glacial. Duke tries a new approach and succeeds in getting Lily to drive out to the country with him. Once he has her in his arms, Duke gives out with a horse laugh and taunts her with the remark that women are all alike. Furious, Lily walks home.

She is given a lift by Max Brandon (J. Edward Bromberg), prosperous lingerie shop owner. Duke makes a play for Ada (June Storey), Joe's girl friend, to show his carelessness of Lily. When this line fails, Duke locks Max in a closet and renews his advances on Lily. She pretends to give in. Lily drives off and leaves Duke stranded in the country as revenge.

Lily sends one of Joe's original compositions to a New York publisher. The publisher wants Joe to take his band to New York to exploit the song, but Joe, gives all the money he has to Duke, who has gambling debts. Lily learns about the situation and berates Duke. Duke, in desperation, fixes a $2,500 "bank night" award at his dance hall, and sends the winnings to Joe. Duke, however, is caught at his game and jailed. Lily borrows money from Max to effect his release.

CAST

Lily Brown.....Carole Landis
Duke McKay.....Cesar Romero
Joe Brooks.....William Henry
Ada.....June Storey
Max Brandon.....J. Edward Bromberg
Mr. Newmeyer.....Charles Halton
Limpy.....Shimen Ruskin
Moon.....William Haade
Vivian.....Trudi Marsdon
Cook.....Russ Clark
Turnkey.....Frank Fanning

Release date, July 18, 1941

Complete Index to PRODUCT DIGEST SECTION On Pages 178-179-180

THE PARSON OF PANAMINT
(Paramount)

Drama of the West

Produced by Harry Sherman. Directed by William McGann. Based on the novel by Peter B. Kyne.

SYNOPSIS

Old "Chuckawalla" Bill Redfield (Charlie Ruggles) is leading a young prospector through the desert, when they come upon a deserted village. Chuck tells the story:

Forty years before, Chuck begins, he struck gold near the very spot where they are now sitting. He became rich and gave some of his friends part of his holdings. The gold strike attracted the usual band of adventurers and soon a town came into being. It was named Panamint and Chuck was made the first mayor.

A church is built and Chuck is delegated to find a preacher. The miners, headed by Bud Deming (Joseph Schildkraut), want a man who can handle the town on its own terms. Chuck finds his man in Phil Pharo (Phil Terry). Phil shocks the snobs right off by harboring Jake Crabapple (Clem Bevans), a drunkard, in the parsonage. Then he preaches in the Pick and Drill saloon. The town's snobs jump at the chance to accuse the parson when, in a fracas, a man dies accidentally striking his head on an iron rod. The parson is charged with murder.

Word is brought to Chuck and he goes for the miners. They no sooner emerge from the mine when it caves in from rotten shorings. The mob is about to hang the parson when Chuck and the miners rescue him. Chuck tells them what happened at the mine is only the beginning of God's judgment. With the mine wiped out, Panamint soon becomes a ghost town.

CAST

Chuckawalla.....Charlie Ruggles
Mary Mallory.....Ellen Drew
Reverend Philip Pharo.....Phil Terry
Bud Deming.....Joseph Schildkraut
Jonathan Randall.....Porter Hall
Judge Arnold Mason.....Henry Kolker
Mrs. Tweedy.....Janet Beecher
Jake Crabapple.....Clem Bevans
Chappie Ellerton.....Douglas Fowley
Jake Waldren.....Paul Hurst
Joaquin.....Frank Puglia
Sheriff Nickerson.....Minor Watson
Timothy Hadley.....Harry Hayden

Release date, June 27, 1941

HOLD THAT GHOST
(Universal)

Former title—Oh, Charlie

Comedy

Associate producer, Burt Kelly. Directed by Arthur Lubin.

SYNOPSIS

Bud Murray (Bud Abbott) and Ferdinand Jones (Lou Costello), who is about as handy with tools as an elephant with a needle, run a gas station. Bud accidentally gets tangled up with a gangster. They are forced to drive his get-away car, and when the gangster is shot, he makes Bud and Ferdie his heirs as he lies dying on the road. So it is that they unexpectedly become owners of a haunted tavern, located on a remote road.

Bud and Ferdie engage pasage on a wildcat bus and start for the tavern. Fellow passengers are Dr. Jackson (Richard Carlson), Norma Lind (Evelyn Ankers), Daisy Brewster (Joan Davis) and a mysterious gent known as Charlie Smith (Marc Lawrence). Norma and the doctor are attracted to each other from the start and Daisy, formerly employed as a screamer on radio mystery programs, makes passes at Ferdie. The car arrives at the tavern in a violent thunderstorm.

The passengers disembark, the wild-cat bus driver leaves with their luggage and they are stranded in the spook haunted tavern. Smith, exploring the basement for the gangster's hidden loot, is seized by the throat. The others find his body in the late gangster's bedroom. Gangsters, actually looking for the loot, pose as detectives and try to frighten the party away with stories of ghosts. Ferdie discovers what apparently is the gangster's hidden cache and piles great quantities of greenbacks into the doctor's bag when the gangsters take over.

The gang is tying up the visitors when a rival gang arrives and a battle ensues. The police arrive and the thugs are captured. Then Bud and Ferdie learn the money is counterfeit. They turn the former tavern into a health resort.

CAST

Bud Murray.....Bud Abbott
Ferdie Jones.....Lou Costello
Doctor Jackson.....Richard Carlson
Daisy Brewster.....Joan Davis
Norma Lind.....Evelyn Ankers
Soda Man.....Shemp Howard
Charlie Smith.....Marc Lawrence
Hoskins.....Milton Parsons
Gangsters.....Paul Fix, Nestor Paiva, Don Terry, Paul Newlan, Joe LaCava, Ed Dearing, Ed Pauley

Release date, August 8, 1941

TWO IN A TAXI (Columbia)

Romance and Melodrama

Produced by Irving Briskin. Directed by Robert Florey.

SYNOPSIS

Jimmy Owens (Russell Hayden) is an independent cab driver in a big city who is eking out a precarious living with his own taxi. Jimmy also is in love—with Bonnie (Anita Louise). Bonnie's brother-in-law, Sid (Chick Chandler), however, is trying to match Bonnie and Bill Grattan (Dick Purcell), a buyer for a clothing house, who is Sid's best customer.

Jimmy runs into a good proposition at a gas station. All he needs is $300. He pays $25 on account and promises the other $275 in six weeks. Sandy Connors (Noah Beery, Jr.), his garage mechanic, is to help him run the gas station. Jimmy hacks night and day to get the $275, but with only a few days left he has only $100. Then he gets into a fight with Bill Grattan, in the bowling alley where Bonnie works, which results in Bonnie being fired. Grattan gets her a job as a clothing model.

Desperate, Jimmie agrees to drive a get-away car for a gang of crooks. Sandy learns of Jimmie's plan and knocks him cold. The upshot of the thing is that Jimmy's taxi is commandeered by a cop to pursue the get-away car and Jimmy gets $100 reward for his part in the chase. Jimmie learns that Bonnie is going home to Cleveland on a bus. He pursues the bus and brings her back.

CAST

Bonnie ..... Anita Louise
Jimmy Owens ..... Russell Hayden
Sandy Connors ..... Noah Beery, Jr.
Bill Grattan ..... Dick Purcell
Sid ..... Chick Chandler
Ethel ..... Fay Helm
Gas Station Proprietor ..... George Cleveland
Tony Vitale ..... Frank Yaconelli
Sweeny ..... Ben Taggart
Herman ..... Paul Porcasi
Professor ..... Henry Brandon
Benny ..... John Harmon
Zazu ..... Ralph Peters
Cristy Reardon ..... James Seay

Release date, July 10, 1941

NAVY BLUE AND GOLD (Reissue) (Metro-Goldwyn-Mayer)

Annapolis Drama

Produced by Sam Zimbalist. Directed by Sam Wood. Based on the story by George Bruce.

SYNOPSIS

Three students from different walks of life are entering the U. S. Naval Academy. They are Dick Gates (Tom Brown), "half-pint" quarterback of a championship prep squad, with a background of New York social life and wealth; Roger Ash (Robert Young), brilliant but lazy fullback from a Southern university, and "Truck" Cross (James Stewart), former fireman on a Navy cruiser, and center on the fleet's championship team. They become roommates.

Dick takes his roommates home for Christmas vacation, where they meet his sister, Pat (Florence Rice). Although Ash makes a big play for her, she goes out of her way to make friends with Truck. In his first varsity season with the football team the following fall, Ash loafs when the pressure is off, and is benched. Sullenly he goes A.W.O.L. Dick and Truck discover him in a saloon and are bringing him back to their rooms when they run into Milton (Paul Kelly), the coach Capt. "Skinny" Dawes (Lionel Barrymore), retired, grizzled All-American of years gone by, saves Ash's skin by pretending that the boys had been to his house for dinner.

Truck is suspended when it is learned he entered the Academy under an assumed name. His father, a former Navy officer, had been cashiered from the service. Dick's father has the case reconsidered. Dick's father is cleared and Dick is reinstated. At the Army game, the climax of the season, the entire Gates family turn out for the game, which the Navy squad wins in the last quarter, thanks to the play of Dick, Truck and the newly inspired Ash.

CAST

Roger Ash ..... Robert Young
"Truck" Cross ..... James Stewart
Captain "Skinny" Dawes ..... Lionel Barrymore
Patricia Gates ..... Florence Rice
Mrs. Gates ..... Billy Burke
Richard Gates, Jr. ..... Tom Brown
Richard Gates, Sr. ..... Samuel S. Hinds
Tommy Milton ..... Paul Kelly
Graves ..... Barnett Parker
Weeks ..... Frank Albertson
Lieut. Milburn ..... Minor Watson
Superintendent ..... Robert Middlemass
Kelly ..... Philip Terry
Commander Carter ..... Charles Waldron
Southern Coach ..... Pat Flaherty
Lieut. of Marines ..... Stanley Morner
Heckler ..... Matt McHugh

SPECIAL REMARKS

Originally released in November, 1937, this production was reviewed in MOTION PICTURE HERALD, November 20, 1937.

Release date, July 11, 1941

HIGHWAY WEST (Warners-First National)

Melodrama

Associate producer, Edmund Grainger. Directed by William McGann.

SYNOPSIS

Six months after Claire Foster (Brenda Marshall) marries George Foster (Arthur Kennedy), she discovers while on a motor trip, that her husband is a notorious bank robber. In a gun duel with police, George is wounded and captured after killing two policemen.

Three years later Claire is operating a tourist court on Highway West. Her young sister Myra (Olympe Bradna) and Grampa (Slim Summerville) help her. One of the faithful customers of the auto court restaurant, and an admirer of Claire is Dave Warren (William Lundigan). He cannot understand why Claire will not marry him. Into her new found tranquillity, George thunders back again, after having escaped from prison. Unless Claire hides him until he can get money he has cached away, he threatens not only to expose her as an accomplice in the murder car, but may even kill her. She hides him. While at the court George makes a play for Myra, who believes him to be a business man, resting at the court. Bored with her surroundings she is willing to play.

To save Myra, Claire simulates a returning love for George. He discards Myra, who bitterly denounces her sister, but is cured of her infatuation. Not being able to secure the money he has cached, George stages a hold-up on a pay-roll truck, killing two guards, but Dave discovers the crime and tries to catch up with George to shoot it out with him.

In attempting to escape he is killed by Grampa. A new and happier life awaits Claire with Dave.

CAST

George Foster ..... Arthur Kennedy
Claire Foster ..... Brenda Marshall
Myra Abbott ..... Olympe Bradna
Dave Warren ..... William Lundigan
"Gramps" ..... Slim Summerville
Wellington ..... Willie Best
Salvo ..... Noel Madison
Bella ..... Dorothy Tree
Gorman ..... William Davidson
Murph ..... Frank Wilcox
Eddie ..... Pat Flaherty
Alex ..... Charles Drake

Release date, August 23, 1941

WANDERERS OF THE WEST (Monogram)

Western

Produced by Robert Tansey. Directed by Robert Hill.

SYNOPSIS

The father of Tom Mallory (Tom Keene) has been killed by cattle rustlers, and Tom hits the western trail searching for the gunman. His only clue is the name, Rusty Mack. In a small western town, Tom, who has changed his name to "Arizona," meet Waco Dean (Tom Seidel), foreman of a ranch owned by Laura Lee (Betty Miles) and Sugar (Sugar Dawn), her ten year old sister. Arizona likes Waco, being unaware that he is Rusty Mack. Waco agrees to help Benson (Stanley Price), leader of a local gang of rustlers, pull a job.

Waco also brings Arizona in on the job. By mistake they rustle cattle from Laura's ranch. Arizona determines to return them, barely misses capture by a sheriff's posse and falls into the hands of Benson, who has learned his true identity. Benson tells Arizona Waco is Rusty Mack. Arizona escapes and heads for Laura's ranch. He and Waco join forces to defeat Benson. In a gun battle, Waco is mortally wounded. Waco, dying, tells Arizona that Laura is his sister and to take care of her and Sugar.

CAST

Tom Mallory (Arizona) ..... Tom Keene
Laura Lee ..... Betty Miles
Sugar Lee ..... Sugar Dawn
Slim ..... Slim Andrews
Waco Dean ..... Tom Seidel
Jack Benson ..... Stanley Price
Bronco ..... Gene Alsace
Sheriff ..... Tom London
Jeff Haines ..... James Sherridan
Saloon Keeper ..... Fred Hoose

Release date, June 30, 1941

DESPERATE CARGO (Producers Rel. Corp.)

Melodrama

Produced by John T. Coyle. Directed by William Beaudine.

SYNOPSIS

While awaiting the arrival at Puerta Nova of the Caribbean Cruiser to which he has been assigned as purser, Tony Bronson (Ralph Byrd), is introduced to Ann Howard (Julie Duncan) and Peggy Morton (Carol Hughes), stranded American show girls, by newspaper correspondent Jim Halsey (Jack Mulhall). Ann gets plane tickets from Tony on the strength of a phony telegram. Then she falls for Tony and intends to tell him about the fraud.

Meanwhile she encounters Ryan (Richard Clarke), a mysterious character, at the local American bar. When Tony arrives, Ryan picks a fight with him and gets a drubbing. Ryan pays the cafe bouncer to start another fight with Tony, and the latter ends up in jail. He gets out in time to board the Caribbean Cruiser, a clipper plane, before it takes off. One of the passengers is Professor Carter (I. Stanford Jolley), a bed-ridden invalid.

When the plane is underway, Carter steps out of his wheelchair to become the leader of a band of hi-jackers who take over the plane. There is a free-for-all fight before the crew, led by Tony, recapture the plane. Tony resumes his romance with Ann, also a passenger.

CAST

Tony ..... Ralph Byrd
Peggy ..... Carol Hughes
Ann ..... Julie Duncan
Halsey ..... Jack Mulhall
Carter ..... I. Stanford Jolley
MacFarland ..... Kenneth Harlan
Ryan ..... Richard Clarke
Madden ..... Johnstone White
Dessar ..... Paul Bryar

Release date, July 4, 1941

THIS WOMAN IS MINE (Universal)

Sea Adventure, Romance

Produced and directed by Frank Lloyd.

SYNOPSIS

It is the year 1810 when John Jacob Astor (Roger Imhof) sends the ship "Tonquin" out from New York on a fur-trading expedition around the Horn to the wild and remote Oregon country. The ship is manned by a cutthroat crew under Captain Jonathan Thorn (Walter Brennan), a stern New Englander. Among those on board are Duncan MacDougall (Nigel Bruce) and Angus McKay (Leo G. Carroll), hard-bitten Scotch fur-traders; Ovide de Montigny (John Carroll), a French-Canadian, and young Robert Stevens (Franchot Tone).

Stevens, who has turned down the job as manager of Astor's warehouse to join the expedition, discovers a stowaway—Julie Morgan (Carol Bruce), lured aboard by Ovide's tales of Paris. Captain Thorn finds Stevens telling Julie that the ship is not going to France, and mistakenly blames Stevens for Julie's presence aboard. Thorn assigns Julie the job of cabin boy, and punishes Stevens by making him sleep among the rivermen. Ovide steers clear of Julie and bitter feuds develop between Thorn and Stevens, and between Stevens and Ovide.

Julie meets Ovide on deck to give him a chance to explain. She falls overboard and Ovide rescues her. Both Thorn and Stevens have become attracted to Julie. The ship halts at the Falkland Islands and Julie sneaks ashore to ask Ovide to marry her. Because she is a temptation to him, Thorn sails off and leaves her on the island, but Stevens forces Thorn at the point of a gun to return for Julie.

Thorn releases Stevens at the mouth of the Columbia River, and warns him not to return to the ship. Stevens learns of a plot by the Indians to seize the ship. When he arrives on the scene the attack has started. Ovide is killed and Thorn badly wounded. Stevens escapes with Julie as Thorn blows up the ship.

CAST

Robert Stevens.....Franchot Tone
Capt. Jonathan Thorn.....Walter Brennan
Ovide de Montigny.....John Carroll
Julie Morgan.....Carol Bruce
Duncan MacDougall.....Nigel Bruce
Angus McKay.....Leo G. Carroll
John Jacob Astor.....Roger Imhof

Release date, July 25, 1941

PUDDIN' HEAD (Republic)

Comedy, Music

Associate producer, Albert J. Cohen. Directed by Joseph Santley.

SYNOPSIS

At the dedication of the vast new building which houses the United Broadcasting System, Harold L. Montgomery (Raymond Walburn), scatterbrain vice-president, discovers that one foot of the building is on the ground which belongs to one Judy Goober (Judy Canova), a hillbilly girl. To avoid a possible suit, Montgomery and his equally scatterbrain son, Junior (Eddie Foy Jr.) go to the hill country to talk Judy into selling her property.

As it turns out Judy hasn't even known that she owns the land. And now she doesn't want to sell it. She and her Uncle Lem (Slim Summerville) move into the rickety old house which still stands on the property. The Montgomery's engage the services of Prince Karl (Francis Lederer) a frayed-of-cuff but smooth talking Russian.

Finally Karl arranges a singing contract for Judy, the plan being to let Judy sing into a "dead" mike and have her purchase luxuries and go into debt. Judy falls for the plot and as soon as she is deeply in debt the contract is cancelled. Judy agrees to sell her property. Karl asks Judy's forgiveness and when he learns that a delegation from Judy's home town is coming to celebrate her "success," he helps her in a plan to make the delegation think that she is really a radio star.

The two, with Uncle Lem, rig up a microphone in the barn and attach it to the radio in the Goober home. Accidentally, Lem makes a connection with the United Broadcasting cable, and Judy's voice goes out over the airwaves to the country. By the time the company's employees discover the cause of the disturbance, the sponsor of the program which she had "invaded" has decided that she is terrific.

CAST

Judy Goober .....Judy Canova
Prince Karl .....Francis Lederer
Harold L. Montgomery....Raymond Walburn
Uncle Lem .....Slim Summerville
Yvonne .....Astrid Allwyn
Junior .....Eddie Foy, Jr.
Matilda Montgomery .....Alma Kruger

Release date, June 25, 1941

GANGS OF SONORA (Republic)

Western

Directed by John English

SYNOPSIS

Operating from Sonora City, Sam Tredwell (Robert Frazer), Commissioner of Wyoming Territory, is using his office to institute a reign of terror and to enrich himself. Ward Beecham (William Farnum), elderly publisher of the Sonora City "Clarion," is crusading for an election to vote Wyoming into the Union. When Tredwell destroys Beecham's press, the publisher has the Three Mesquiteers—Stony Brooke (Robert Livingston), Tucson Smith (Bob Steele) and Lullaby Joslin (Rufe Davis)—bring in a new one.

The Mesquiteers are ambushed, but escape with the help of "Kansas Kate" Connors (Helen Mackellar), old newspaperwoman, en route to Sonora City to visit her son David (Ward McTaggart), a lawyer. When Kate, daughter June (June Johnson) and the Mesquiteers arrive in Sonora City, they learn Beecham has been murdered. Kate tries to enlist David's aid, but finds that he is one of Tredwell's gang.

Tredwell intercepts a message from Washington setting an election date, killing Pickins (Budd Buster), a printer, who had received it. David tells Tredwell he is through, but Tredwell retaliates by pinning the murder charge on David. The Mesquiteers get at the truth and jail Tredwell.

CAST

Stony Brooke .....Robert Livingston
Tucson Smith .....Bob Steele
Lullaby Joslin .....Rufe Davis
June Conners .....June Johnson
David Conners .....Ward "Bud" McTaggart
Kansas Kate Conners.....Helen Mackellar
Sam Tredwell .....Robert Frazer
Ward Beecham .....William Farnum
Jed Pickins .....Budd Buster

Release date, July 4, 1941

Buying Guide

Seven of eleven distributors have announced 331 features to date for the new season of 1941-42. Titles, sources and assignments have been detailed on 163 of these. Starting on page 15 of the news section of this issue is a company-by-company report—a Buying Guide for exhibitors on known product of the new season.

RAIDERS OF THE DESERT (Universal)

Comedy, Melodrama

Associate producer, Ben Pivar. Directed by John Rawlins.

SYNOPSIS

Dick Manning (Richard Arlen) and Andy McCoy (Andy Devine), his pal, stow away on a ship which they believe is bound for California. The burly mate (Harry Cording) discovers them, tells them the ship is bound for Arabia and puts them to work. On board Dick meets Alice Evans (Linda Hayes), a passenger. Alice is going to the Arabian city of Libertahd, a democratic oasis run by an American philanthropist named Jones (George Carleton). Alice has accepted a job as Jones' secretary.

At the port of Jidda, Alice is met by Hassen (Turhan Bey), Jones' right hand man. Dick and Andy jump ship. The democracy of Libertahd is threatened by a fierce desert chieftain, Talifah (Ralf Harolde), whose spies include Hassen and Ahmed (John Harmon), proprietor of a coffee shop. Dick and Andy break up a scheme to kill Jones and Alice and win Jones' friendship.

Hassen and Talifah decide to attack the city, first smuggling rifles and ammunition into Libertahd to arm their spies. Andy and Dick remove the lead from the cartridges and when the corps of spies attempt to assassinate Jones, the boys, backed by loyal Libertahdians capture the spies. They re-load the guns with real bullets and repel Talifah and his tribesmen.

CAST

Dick Manning.....Richard Arlen
Andy McCoy.....Andy Devine
Alice Evans.....Linda Hayes
Abdullah .....Lewis Howard
Zuleika .....Maria Montez
Jones .....George Carleton
Ahmed .....John Harmon
Hassen .....Turhan Bey
Talifah .....Ralf Harolde
The Mate.....Harry Cording

Release date, July 16, 1941

BILLY THE KID IN SANTA FE (Producers Rel. Corp.)

Western

Produced by Sigmund Neufeld. Directed by Sherman Scott.

SYNOPSIS

Hank Baxter (Frank Ellis) and Texas Joe (Dave O'Brien) head for Santa Fe to report to gang leader Steve Barton (Charles King) that they have framed Billy (Bob Steele) on a murder charge. Billy escapes from jail and with Fuzzy (Al St. John) and Jeff (Rex Lease) heads for Santa Fe. They keep under cover at the home of an old friend, frontierswoman Pat Walker (Marin Sais). Joe gets drunk and Barton pins the murder of one of Pat's punchers on him. When Joe escapes, Barton blames it on Baxter. Billy and Fuzzy find Baxter and confront Barton. They trick a confession out of Barton.

Meantime a posse hangs Joe and Joe's brother Don (Dennis Moore), sets out to kill the posse one by one. Billy captures Don but at an impromptu trial he is acquitted.

CAST

Billy .....Bob Steele
Fuzzy .....Al St. John
Jeff .....Rex Lease
Pat .....Marin Sais
Don .....Dennis Moore
Davis .....Karl Hackett
Steve .....Charles King
Hank .....Frank Ellis
Texas Joe .....Dave O'Brien

Release date, July 11, 1941

CHARLEY'S AUNT
(20th Century-Fox)

Comedy

Produced by William Perlberg. Directed by Archie Mayo. Adapted from the play.

SYNOPSIS

After ten years at Oxford, Lord Fancourt Babberly, better known as Babbs (Jack Benny), is still trying to pass the three-year course there. He is in danger of being thrown out for a prank. His only hope is to have his pals, Jack Chesney (James Ellison) and Charley (Richard Haydn) be witness to the fact that he was thrown unconscious when he accidentally pulled the fire bell rope.

Jack and Charley are having troubles of their own. Jack is in love with Kitty (Arleen Whelan) and Charley loves Amy (Anne Baxter), wards of old Mr. Spettigue (Edmund Gwenn), who tries to keep the girls away from the boys because marriage would end his income as guardian. Charley is expecting a visit from his aunt, Donna Lucia d'Alvadorez, whom he has never seen and who is expected from Brazil. The girls have accepted an invitation to have tea in the boys' rooms on the basis that the aunt will be there to chaperon them. Before the tea, Jack's father, Sir Francis (Laird Cregar), visits his son to tell him that they are broke. Jack tells his father he ought to wed the wealthy Donna Lucia, Charley's aunt.

In London, Donna Lucia (Kay Francis) calls on her lawyers, the firm headed by Babbs' uncle. The uncle advises her to check up on Charley by going to Oxford incognito as Mrs. Beverly Smythe. Babbs, posing as Charley's aunt, helps the two couples along at the tea. When Spettigue finds out about the wealth of the bogus aunt, he enters in competition with Sir Francis. Babbs is kept busy evading the two elderly men.

To complicate matters, the real Donna Lucia, incognito, arrives, and Babbs, who has been delegated to entertain her, dresses and undresses while shuttling between his two jobs. Donna Lucia sees through his disguise but she is fond of Babbs and humors him. Finally, after Babbs has obtained a letter from Spettigue allowing the marriage of his wards, he is exposed when a spear catches his wig and leaves him bareheaded. Then Donna Lucia announces her real identity. The tea party ends with Donna Lucia and Babbs and the other two couples well on their way to be wed.

CAST

Babbs	Jack Benny
Donna Lucia	Kay Francis
Jack Chesney	James Ellison
Spettigue	Edmund Gwenn
Kitty	Arleen Whelan
Sir Francis	Laird Cregar
Brassett	Ernest Cossart
Amy	Anne Baxter
Charley	Richard Haydn
Messenger	Will Stanton

UNFINISHED BUSINESS
(Universal)

Romance, Drama

Produced and directed by Gregory LaCava.

SYNOPSIS

Nancy Adams (Irene Dunne) is a small town singing teacher who longs for travel and adventure. She has spent most of her adult life taking care of her mother and sister. When her sister marries, Nancy decides to go to New York and try for an operatic career. On the train, Nancy meets wealthy Steve Duncan (Preston Foster). Steve kisses her and Nancy falls in love. In New York, Steve hurriedly gets rid of her and drives off.

Nancy auditions at the Metropolitan Opera House but is told that her voice is better suited for night club singing. Her first attempt at night club singing ends in failure but then she is hired by the manager of a smart club, when he hears her singing birthday telegrams over the telephone. Steve brings a party to the club but doesn't even remember Nancy. When he finally recognizes her, he gives Nancy a polite brush-off.

Also in the party is Steve's cynical, drunken younger brother, Tom (Robert Montgomery). Tom tells Nancy that Steve is to be married the next day. Tom and Nancy have a few drinks and after they decide that love is a waste of time, Tom proposes marriage and Nancy accepts. They agree to have a marriage without love.

Tom soon tires of partying every night, because he has fallen in love with Nancy, even though she still loves Steve. Nancy walks out on Tom. Steve discovers her singing in the chorus at the Metropolitan. He offers her money to divorce Tom and go back home. She refuses the money but agrees to the divorce, without telling him about the baby that came after she left Tom. Tom, meanwhile, has gone to South America.

When Steve learns that Tom is really in love with Nancy, he determines to re-unite the couple. Tom returns from South America and Steve, deliberately, gives Tom the impression that he has been seeing Nancy. Tom attacks Steve, who pretends to be injured and leaves. Nancy and Tom prepare to start a new life together.

CAST

Nancy Adams	Irene Dunne
Tom Duncan	Robert Montgomery
Steve Duncan	Preston Foster
Elmer	Eugene Pallette
Clarissa	June Clyde
The Aunt	Esther Dale

CHARLIE CHAN IN RIO
(20th Century-Fox)

Mystery Melodrama

SYNOPSIS

Charlie Chan (Sidney Toler) and his son, Jimmie (Sen Yung), arrive in Rio de Janeiro to arrest Lola Dean (Jacqueline Dalya), dancer, for the murder of Carlos Cardozo, in Honolulu. At the time of arrival, Lola is announcing her engagement to Clarke Denton (Ted North) with a big party at her home. Chan arrives at the house to find Lola strangled.

Among the suspects is Marana (Victor) Jory), a psychic who operates by administering a narcotic in cigarettes which puts his subjects into a trance during which they answer truthfully all questions.

Jimmy Chan catches Rice (Leslie Denison), the butler, in possession of Lola's jewels. Rice admits the theft but denies the murder. About to identify the killer, Rice is shot dead. With the aid of police Suoto (Harold Huber). Chan persuades Marana to try his truth drug on a number of suspects. Chan is suspicious when he discovers that the cigaret Helen Ashby (Kay Linaker), Lola's secretary, has smoked has not been treated with the narcotic. Further disclosures by Chan causes Helen to confess. She turns out to be the widow of Cardozo, the man murdered in Honolulu. Marana, in league with her, is Cardozo's brother.

CAST

Charlie Chan	Sidney Toler
Joan Reynolds	Mary Beth Hughes
Grace Ellis	Cobina Wright, Jr.
Carlos Dantas	Ted North
Alfredo Marana	Victor Jory
Chief Souto	Harold Huber
Jimmy Chan	Sen Yung
Lola Dean	Jacqueline Dalya
Helen Ashby	Kay Linaker
Rice	Leslie Denison

Pre-vues of 1941-42 Product

RAWHIDE RANGERS
(Universal)

Western

Associate producer, Will Cowan. Directed by Ray Taylor.

SYNOPSIS

Martin (Ed Cassidy), head of the cattlemen's protective association, appeals to Captain McDowell (Frank Shannon) of the Texas Rangers for more assistance in capturing a bandit gang. McDowell details his best man, Brand Calhoun (Johnny Mack Brown) to the task of running down the gang. Brand bids goodbye to Patti McDowell (Nell O'Day), the captain's daughter, and Joan Rawlings (Kathryn Adams), daughter of the banker, and, accompanied by Steve (Roy Harris), his young brother, rides away.

Brand and Steve come to the rescue of a stage, which is being held up. They chase the bandits off but Steve dies of a bullet wound. Back at the Ranger station, Brand resigns. He disappears into the wilderness, becomes an outlaw and eventually is taken into the organization run by Martin—who is actually the leader of the bandits. After breaking up the bandit gang, Brand returns to the Rangers as a captain.

CAST

Brand Calhoun	Johnny Mack Brown
Porky	Fuzzy Knight
Patti	Nell O'Day
Joan	Kathryn Adams
Steve	Roy Harris
Blackie	Harry Cording
Dirk	Bob Kortman
Martin	Ed Cassidy
Rawlings	Al Bridge
Captain McDowell	Frank Shannon

ROUGH RIDERS
(Monogram)

Western

Produced by Scott R. Dunlap. Directed by Spencer G. Bennett.

SYNOPSIS

Buck Roberts (Buck Jones) ex-United States marshal, is asked by a government official, to clean up a gang of gold thieves in Mesa City. Buck travels to the town and learns that the Wells Fargo stage coaches are being held up and the drivers killed. Ruth Masters (Luana Walters) has been running the business since the murder of her father. Colonel Tim McCall (Tim McCoy) and Sandy Hopkins (Raymond Hatton), friends of Buck, come to Mesa City to help him.

Buck drives the stagecoach with the next gold shipment and takes Ruth's boy friend, Joe (Dennis Moore) along with him. However, Buck replaces the gold with stones before starting off. The stagecoach is held up and robbed but both Buck and Joe recognize members of the Taggert gang. Buck doesn't even pretend to fight and Joe, believing him in league with the gang, has Buck locked up in Mesa City. Colonel Tim and Sandy come to his rescue, and the Colonel explains to the miners where Buck has hidden the gold and that Taggert and his men are the real thieves. In a gun battle Taggert and his men are defeated.

CAST

Buck Roberts	Buck Jones
Colonel	Tim McCoy
Sandy	Raymond Hatton
Taggert	Tristram Coffin
Red	Slim Whitaker
Mack	Gene Alsace
Pete	Ben Corbert
Bunion	Horace Murphy
Ruth	Luana Walters
Miranda	Kathryn Sheldon
Joe	Dennis Moore
Rogers	Jack Daley

Release date, July 19, 1941

1940-41 FEATURE SERVICE DATA

To Aid Showmen in Checking—Production Numbers—Running Time—Round Table Exploitation—Audience Classification—Dates and Page Numbers of Herald Reviews.

Adventure in Washington (Col.)
Release Date May 30, 1941
Production No. 2010
Running Time 85 Minutes
Reviewed May 31, 1941, Page 37
Audience Classification—General
Legion of Decency Rating—Class A-1

Penny Serenade (Col.)
Release Date April 24, 1941
Production No. 2002
Running Time 120 Minutes
Reviewed April 19, 1941, Page 36
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 31, '41, Page 61; June 7, '41, Page 69; June 21, '41, Page 63

Time Out for Rhythm (Col.)
Release Date June 20, 1941
Production No. 2009
Running Time 75 Minutes
Reviewed May 31, 1941, Page 37
Audience Classification—General
Legion of Decency Rating—Class A-2

Big Store, The (MGM)
Release Date June 20, 1941
Production No. 139
Running Time 82 Minutes
Reviewed June 21, 1941, Page 35
Audience Classification—General
Legion of Decency Rating—Class A-2

Get-Away, The (MGM)
Release Date June 13, 1941
Production No. 138
Running Time 89 Minutes
Reviewed June 14, 1941, Page 38
Audience Classification—General
Legion of Decency Rating—Class A-2

Love Crazy (MGM)
Release Date May 23, 1941
Production No. 134
Running Time 99 Minutes
Reviewed May 17, 1941, Page 37
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 14, '41, Page 53; June 21, '41, Page 62

People vs. Dr. Kildare (MGM)
Release Date May 2, 1941
Production No. 133
Running Time 78 Minutes
Reviewed May 3, 1941, Page 38
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—May 31, '41, Page 60

House of Mystery (Mono.)
Release Date May 7, 1941
Running Time 62 Minutes
Reviewed June 7, 1941, Page 40
Audience Classification—General

Caught in the Draft (Par.)
Release Date July 4, 1941
Production No. 4032
Running Time 80 Minutes
Reviewed May 31, 1941, Page 36
Audience Classification—General
Legion of Decency Rating—Class A-2

Feature Service Data is completely indexed in the cumulative index on pages 178-179-180

Lady Eve, The (Par.)
Release Date March 21, 1941
Production No. 4022
Running Time 95 Minutes
Reviewed March 1, 1941, Page 37
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—April 26, '41, Page 55; May 17, '41, Page 66; May 24, '41, Page 64; June 7, '41, Page 64; June 14, '41, Pages 52, 55

Las Vegas Nights (Par.)
Release Date March 28, 1941
Production No. 4023
Running Time 89 Minutes
Reviewed March 29, 1941, Page 41
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 24, '41, Page 64.

Mad Doctor, The (Par.)
Release Date February 14, 1941
Production No. 4018
Running Time 90 Minutes
Reviewed Febuary 8, 1941, Page 36
Audience Classification—Adult
Round Table Exploitation—April 26, '41, Page 58; May 17, '41, Page 62; May 24, '41, Pages 60, 64; May 31, '41, Page 65; June 14, '41, Page 55

Parson of Panamint, The (Par.)
Release Date June 27, 1941
Production No. 4031
Running Time 84 Minutes
Reviewed June 21, 1941, Page 39
Audience Classification—General
Legion of Decency Rating—Class A-2

Power Dive (Par.)
Release Date April 25, 1941
Production No. 4026
Running Time 65 Minutes
Reviewed April 12, 1941, Page 41
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—June 21, '41, Page 63

West Point Widow (Par.)
Release Date June 20, 1941
Production No. 4030
Running Time 63 Minutes
Reviewed June 14, 1941, Page 38
Audience Classification—Adult
Legion of Decency Rating—Class A-2

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults.
Class B	Objectionable in Part
Class C	Condemned

Devil and Miss Jones, The (RKO)
Release Date April 11, 1941
Production No. 122
Running Time 90 Minutes
Reviewed April 12, 1941, Page 37
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—April 26, 41, Page 57; May 3, '41, Pages 54, 56; May 10, '41, Pages 62, 63; June 7, '41, Page 65

Nevada City (Rep.)
Release Date June 20, 1941
Production No. 057
Running Time 58 Minutes
Reviewed June 21, 1941, Page 39
Audience Classification—General
Legion of Decency Rating—Class A-1

Saddlemates (Rep.)
Release Date May 26, 1941
Production No. 067
Running Time 55 Minutes
Reviewed June 14, 1941, Page 36
Audience Classification—General
Legion of Decency Rating—Class A-1

Singing Hill, The (Rep.)
Release Date April 26, 1941
Production No. 046
Running Time 75 Minutes
Reviewed May 3, 1941, Page 38
Audience Classification—General
Legion of Decency Rating—Class A-1

Blood and Sand (20th-Fox) (Technicolor)
Release Date May 30, 1941
Production No. 143
Running Time 125 Minutes
Reviewed May 24, 1941, Page 32
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—June 14, '41, Page 53; June 21, '41, Pages 62, 66

Great American Broadcast (20th-Fox)
Release Date May 9, 1941
Production No. 140
Running Time 80 Minutes
Reviewed April 26, 1941, Page 36
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 14, '41, Page 52; June 21, '41, Page 67

Man Hunt (20th-Fox)
Release Date June 20, 1941
Production No. 146
Running Time 105 Minutes
Reviewed June 14, 1941, Page 36
Audience Classification—General
Legion of Decency Rating—Class A-2

Moon Over Miami (20th-Fox) (Technicolor)
Release Date July 4, 1941
Production No. 147
Running Time 91 Minutes
Reviewed June 21, 1941, Page 35
Audience Classification—General

That Night in Rio (20th-Fox)
(Technicolor)
Release Date April 11, 1941
Production No. 137
Running Time 90 Minutes
Reviewed March 8, 1941, Page 36
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—Mar. 29, '41, Page 64; Apr. 26, '41, Page 55; May 3, '41, Page 52; May 24, '41, Page 64; June 14, '41, Pages 52, 58

Broadway Limited (U.A.)
Release Date June 13, 1941
Hal Roach Production
Running Time 73 Minutes
Reviewed June 21, 1941, Page 38
Audience Classification—General

Cheers for Miss Bishop (U.A.)
Release Date February 21, 1941
Richard Rowland Production
Running Time 95 Minutes
Reviewed January 18, 1941, Page 36
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Jan. 18, '41, Page 61; March 8, '41, Page 66; April 19, '41, Page 63; May 31, '41, Pages 63, 65

So Ends Our Night (U.A.)
Release Date February 14, 1941
Loew-Lewin Production
Running Time 120 Minutes
Reviewed January 25, 1941, Page 50
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Mar. 8, '41, Page 66; Mar. 22, '41, Pages 62, 63; Mar. 29, '41, Pages 61, 62, 64; Apr. 26, '41, Page 56; May 17, '41, Page 62

That Uncertain Feeling (U.A.)
Release Date April 25, 1941
Ernst Lubitsch Production
Running Time 85 Minutes
Reviewed March 22, 1941, Page 36
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—May 10, '41, Page 67; May 24, '41, Page 61

Three Cockeyed Sailors (U.A.)
Release Date Not Set
Michael Balcon Production
Running Time 75 Minutes
Reviewed June 21, 1941, Page 35
Audience Classification—General

Topper Returns (U.A.)
Release Date March 21, 1941
Hal Roach Production
Running Time 90 Minutes
Reviewed March 15, 1941, Page 36
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Apr. 26, '41, Page 55; May 24, '41, Page 64

Flame of New Orleans, The (Univ.)
Release Date April 25, 1941
Production No. 5005
Running Time 78 Minutes
Reviewed April 26, 1941, Page 36
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 7, '41, Page 64

Nice Girl? (Univ.)
Release Date February 21, 1941
Production No. 5003
Running Time 95 Minutes
Reviewed March 1, 1941, Page 37
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Apr. 5, '41, Page 68; May 10, '41, Page 62; May 17, '41, Page 66; May 24, '41, Page 64; June 14, '41, Page 56

Footsteps in the Dark (W.B.)
Release Date March 8, 1941
Production No. 509
Running Time 93 Minutes
Reviewed March 8, 1941, Page 37
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 14, '41, Page 55

Great Lie, The (W.B.)
Release Date April 12, 1941
Production No. 504
Running Time 110 Minutes
Reviewed April 12, 1941, Page 37
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 14, '41, Pages 55, 56

Knockout (W.B.-F.N.)
Release Date March 29, 1941
Production No. 568
Running Time 73 Minutes
Reviewed June 14, 1941, Page 38
Audience Classification—General

Meet John Doe (W.B.)
Release Date May 3, 1941
Production No. 500
Running Time 135 Minutes
Reviewed February 15, 1941, Page 38
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Mar. 29, '41, Page 66; Apr. 12, '41, Page 59; Apr. 26, '41, Page 55; June 14, '41, Pages 54, 56

Million Dollar Baby (W.B.)
Release Date May 31, 1941
Production No. 508
Running Time 102 Minutes
Reviewed May 31, 1941, Page 37
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 21, '41, Page 63

Nurse's Secret, The (W.B.)
Release Date May 24, 1941
Production No. 523
Running Time 65 Minutes
Reviewed June 14, 1941, Page 38
Audience Classification—General
Legion of Decency Rating—Class A-1

Out of the Fog (W.B.-F.N.)
Release Date June 14, 1941
Production No. 555
Running Time 85 Minutes
Reviewed June 14, 1941, Page 36
Audience Classification—Adult
Legion of Decency Rating—Class B

Sea Wolf, The (W.B.)
Release Date March 22, 1941
Production No. 501
Running Time 100 Minutes
Reviewed March 29, 1941, Page 40
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 24, '41, Page 64

Shining Victory (W.B.-F.N.)
Release Date June 7, 1941
Production No. 564
Running Time 80 Minutes
Reviewed May 24, 1941, Page 33
Audience Classification—Adult
Legion of Decency Rating—Class A-2

Underground (W.B.-F.N.)
Release Date June 28, 1941
Production No. 558
Running Time 95 Minutes
Reviewed June 21, 1941, Page 38
Audience Classification—Adult
Legion of Decency Rating—Class B

BLONDIE IN SOCIETY (Columbia)

Comedy Drama

SYNOPSIS

Dagwood Bumstead (Arthur Lake), who has loaned a boyhood chum $50, accepts a Great Dane in lieu of the money. Blondie Bumstead (Penny Singleton) orders Dagwood to return the dog and get the money. Daisy, the family dog, meanwhile falls for the big Dane.

The next day Dagwood's boss, Mr. Dithers (Jonathan Hale), commissions him to get a certain Mr. Pincus into the office by hook or crook. Dagwood goes to the estate of Pincus (William Frawley), learns that he is a millionaire dog fancier and instead of transacting company business, sells Pincus on the idea of buying Champ, the Great Dane. They make a date for the office.

Pincus arrives at the office and Dithers immediately starts business proceedings. Pincus thinks it all a ruse to get him to the office. Dagwood is fired. Meantime, Blondie has entered Champ in a dog show. All concerned arrive at the dog show to claim Champ. Champ wins as Dagwood, Dithers, Pincus and the original owner get into a fight. They all wind up in a hospital. Dithers and Pincus take pity on Dagwood. Dagwood gets his job back and $1,000 for Champ.

CAST
Blondie ..... Penny Singleton
Dagwood ..... Arthur Lake
Baby Dumpling ..... Larry Sims
Alvin ..... Danny Mummert
Dithers ..... Jonathan Hale
Pincus ..... William Frawley
Peters ..... Chick Chandler
Veterinarian ..... Edgar Kennedy
Mr. Jasper ..... Hal Cooke
Mr. Judson ..... Herbert Rawlinson

Release date, July 18, 1941

CITY LIMITS (Monogram)

Melodrama

Produced by Lindsley Parsons. Directed by Jean Yarbrough.

SYNOPSIS

J. B. Matthews (Jed Prouty), railroad president, has secured control of the Midland Central Railroad and Jimmy Dugan (Frank Albertson), ace reporter, is assigned to the story. Jimmy poses as assistant to Matthews' doctor to gain admittance to the Matthews home, but Helen Matthews (Lorna Gray), sees through the deception and warns her father. Matthews is going away for a rest. He invites Jimmy to go along, giving him the wrong leaving time. Jimmy, however, catches up with the train at the first stop.

Later, Matthews is thrown from the observation train. He lands in with some hoboes and decides to join them. His disappearance is published and Oliver (John Dilson), president of the Midland, figures this is a good time to regain control of the railroad. Jimmy finds Matthews, but detectives trailing Jimmy, try to hold the pair. Matthews' hobo friends free them and they are able to get back to town on time.

CAST
Jimmy Dugan ..... Frank Albertson
Matthews ..... Jed Prouty
Helen Matthews ..... Lorna Gray
Aunt Martha ..... Kathryn Sheldon
King ..... Frank Faylen
Nap ..... Charles Hall
Macy ..... John Maxwell
Oliver ..... John Dilson
Mrs. Benton ..... Mary Field
Butler ..... Paul Maxey
Dr. Stafford ..... Tristram Coffin
Banker ..... J. Arthur Young
Reporter ..... Gene O'Donnell
Reporter ..... Frank Melton

Release date, July 12, 1941

1940-41 SHORTS

What They're All About
Who Made Them
Production Numbers
Release Dates

EMPIRE IN EXILE (20th-Fox)
The World Today (1703)

The empire in exile of the title is the vast Colonial Empire of the Dutch East Indies. Following the May, 1940, britzkrieg that Hitler's army perpetrated on the mother country, Holland, the Dutch East Indies have been preparing against the day when they will have to defend themselves. Those preparations are being accelerated as Japan casts her eyes on the islands. Some of those preparations are described and shown in this subject, including such defense precautions as enlarging the air force and tank units, mining the waters and seeing to it that the navy, although small in comparison to the fleet that will probably oppose it, alert and ready to fight at any time. The subject was photographed by Eric Mayell, in cooperation with the Netherlands Indies Government. The narrator is Leland Stowe, journalist.

Release date, May 23, 1941 *9 Minutes*

GOING PLACES, No. 90 (Univ.)
(5360)

Connecticut, the cradle of early New England industry and today a booming "Arsenal of Democracy" is the subject of this "Going Places" issue. Shown are many historic buildings, homes of original Yankees, filled with antiques. The state tops the world in the manufacture of felt hats. Millions are made every year, and the industry goes back 200 years. Lock-making is another famous Connecticut industry. In Kent stained glass windows are turned out while you wait. The cameras also visit Coventry, where Nathan Hale was born and recounts episodes in the life of this famous American.

Release date, May 12, 1941 *9 2/3 Minutes*

DANCE OF THE WEED (MGM)
Color Cartoon (W-248)

A weed pulls itself out of the ground and starts walking. As the weed approaches pussy willows, violets and water lilies sink from sight. Sad and lonely he sits on a toad stool. In the reflection of a tear he sees a flower girl smiling at him. A gust of wind carries the flower girl away. The weed follows. When he comes up to the flower girl another gust of wind carries both of them off. When they land a dragon chases them. After other methods fail to stop the dragon, the weed grabs a cobweb and tosses it at the dragon. The dragon gets all tangled up and the weed is rewarded by a kiss from the flower girl.

Release date, June 7, 1941 *9 Minutes*

TWELVE O'CLOCK AND ALL AIN'T WELL (20th-Fox)
Terry-Toon (1516)

A Dog and a Cat, guardians of an old house in the country, make the rounds, setting traps against the elusive and pestiferous mice, winding the clock and retiring to bed. With their disappearance the mice come out and a riot follows all over the house. All roads, however, lead to the ice-box. The noise awakens the Dog who forces the Cat to plod downstairs and take issue with the mice. A drug causes the Cat to react in a curious manner. The Dog comes on the scene and succumbs to the same drug. The mice are left to enjoy the food in the ice-box.

Release date, July 25, 1941 *7 Minutes*

Synopses Indexed

Page numbers to synopses of short subjects published in all the issues of Product Digest Section to date are listed in the 1940-41 Shorts Release Chart, starting on page 176.

MEET ROY ROGERS (Rep.)
Meet the Stars (028-7)

Republic's western star, Roy Rogers, is the featured attraction of this number of the Harriet Parsons series. After showing Roy with his station wagon and trailer outfit, which he uses when he tours the country with his horse, Trigger; and with his wife and adopted baby girl, the scene shifts to the Rangers' Trading Post, in the San Fernando Valley, where he sells his cowboy friends their western togs. Appearing at the opening of the store are Gene Autry, Judy Canova, Bill Elliott, George "Gabby" Hayes, Billy Gilbert, Bob Baker, Roscoe Aates and Mary Lee.

Release date, June 24, 1941 10 *Minutes*

THE MAGIC SHELL (20th-Fox)
Terry-Toon (1512)

One of Mrs. Rabbit's many children, inspired by an empty larder and his mother's tears, goes out into the world to seek his fortune so that he can help his family. As the rabbit is walking along the beach, a sea shell of great size and beauty emerges from the waves, and he is induced to enter it. The rabbit, running through the winding interior of the shell, enters upon a weird journey over the water and aloft into the sky. Finally he comes to the court of a frog king, where he is entertained. When the frog king is carried out into the stratosphere, the rabbit rescues the king and restores him to his people. The rabbit is handsomely rewarded and returns home with his treasure.

Release date, May 16, 1941 *7 Minutes*

A COY DECOY (W.B.)
Looney Tune (6612)

Daffy Duck falls in love with a decoy duck in this Looney Tune cartoon. The setting takes place in a book store and the characters emerge from various book covers scattered around. Among the characters to join in the fun is Porky the Pig, who appears as "The Westerner."

Release date, June 7, 1941 *7 Minutes*

A LETTER FROM CAIRO (20th-Fox)
Margic Carpet (1109)

This is a visit to Cairo told in the manner of a letter from an Australian soldier stationed there to the folks back home. The Australian soldier is a camera fan and the letter will be accompanied by pictures of Cairo. In these wartime days, Cairo has acquired new characteristics—as general headquarters for the British armies in the Near East. The highlights of the city—a combination of the old and modern—are pictured as seen through the soldier's eyes. Described by Lowell Thomas.

Release date, May 9, 1941 *9 Minutes*

HERE COMES THE CAVALRY (W.B.)
Technicolor Special (6005)

Dedicated to, and produced with, the United States Cavalry, the story opens at a rodeo with William Justice playing the part of a cowboy, who wins first prize. It is his desire to purchase his favorite rodeo horse with the money but to his dismay he learns the U. S. Cavalry already has bought the mount. He joins the Cavalry. The remainder of the action takes place at Fort Bliss, Texas. Following the training program, mass maneuvers are held with 17,000 riders participating. The maneuvers are climaxed when motorized cavalry and troopers combine forces in a simulated war. Justice and his mount prove themselves heroes when they rescue an officer's son from possible death while in the field of fire.

Release date, June 28, 1941 20 *Minutes*

CUBAN RHYTHM (MGM)
Pete Smith Specialty (S-269)

Accompanied by the torrid tempo of Latin music, Pete Smith endeavors to explain the ins and outs of the two currently popular dances from Latin-America, the rhumba and la conga. The illustrators are Mickey Alvarez, one of the creators of the Cuban rhumba, and Madeline Pollard. The subject was adapted from Arthur Murray's book, "How to Become a Good Dancer."

Release date, June 14, 1941 *9 Minutes*

GOOD OLD IRISH TUNES (20th-Fox)
Terry-Toon (1514)

Gandy the Goose is enjoying a medley of Irish tunes rendered by the graphophone, in company with some of his little friends of the animal world. Shortly the magic of the music transports him across the seas to an ancient Celtic Castle, where he encounters a band of the "Little People," the elves who inhabited the Emerald Isle. Flowers that turn into girls and marvels are displayed for Gandy's entertainment and delight all carried along on the strains of Irish melody. The noise of the celebration arouses a giant and all flee, including Gandy, who is well enough content when he finds himself at home again.

Release date, June 27, 1941 *7 Minutes*

GLIMPSES OF WASHINGTON STATE (MGM)
FitzPatrick Traveltalk (T-221)

The first glimpse of the State of Washington is at Wenatchee, where one-fifth of all the apples in the world are grown. Next is a glimpse of the Columbia River, second largest in the United States. Following the circuitous route of the Columbia, FitzPatrick trains his cameras on the Grand Coulee Dam. Also shown are the Sunken Gardens at Spokane and the grounds of the state capitol at Olympia.

Release date, June 7, 1941 *9 Minutes*

HIAWATHA'S RABBIT HUNT (W.B.)
Merrie Melody (*Color*) (6720)

This time it is little Hiawatha who tries his luck at capturing Bugs Bunny, but he has no better luck than his predecessors. After trying all sorts of devices to trap the rabbit, Hiawatha gives up and goes back to the Indian reservation, leaving Bugs Bunny to continue munching his carrots.

Release date, June 7, 1941 *7 Minutes*

1940-41 SHORTS

Production Numbers
Release Dates
Running Time

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	SPECIAL (16 Minutes)		
....	International Forum, 1	2-22-41	142
....	International Forum, 2	5-27-41	..
	ALL STAR COMEDIES (Average 17 Min.)		
2401	From Nurse to Worse (Stooges)	8-23-40	..
2421	Pleased to Mitt You (Glove Slingers)	9-6-40	18
2422	The Spook Speaks (Keaton & Ames)	9-20-40	10
2402	No Census, No Feeling (Stooges)	10-4-40	10
2423	Cold Turkey (Langdon)	10-18-40	10
2424	A Bundle of Bliss (Clyde)	11-1-40	..
2403	Cookoo Cavaliers (Stooges)	11-15-40	26
2425	Blondes and Blunders (Walter Catlett)	11-29-40	28
2426	His Ex Marks the Spot (Buster Keaton)	12-13-40	..
2404	Boobs in Arms (Stooges)	12-27-40	118
2427	The Watchman Takes a Wife (Clyde)	1-10-41	130
2428	Fresh As a Freshman (Glove Slingers)	1-29-41	95
2405	So Long Mr. Chumps (Stooges)	2-7-41	82
2429	So You Won't Squawk (Keaton)	2-21-40	142
2430	Yumpin' Yiminy (El Brendel)	3-7-41	139
2406	Dutiful But Dumb (Stooges)	3-21-41	142
2431	Glove Affair (Glove Slingers)	4-4-41	139
2432	Black Eyes and Blues (Karns)	4-18-41	129
2433	Ring and the Belle (Clyde)	5-2-41	154
2407	All the World's a Stooge (Stooges)	5-16-41	151
2434	Ready Willing but Unable (Brendel)	5-30-41	..
2435	Yankee Doodle Andy (Clyde)	6-13-41	..
2436	French Fried Patootie (Mowbray)	6-27-41	..
2408	I'll Never Heil Again (Stooges)	7-4-41	..
2437	Love at First Fright (Brendel)	7-25-41	..
	COLOR RHAPSODIES (7 Minutes)		
2501	Tangled Television	8-30-40	16
2502	Mr. Elephant Goes to Town	10-4-40	16
2503	The Mad Hatter	11-3-40	..
2504	Wise Owl	12-6-40	27
2505	A Helping Paw	1-7-41	51
2506	Way of All Pests	2-28-41	..
2507	The Carpenters	3-14-41	142
2508	The Land of Fun	4-18-41	..
2509	Tom Thumb's Brother	6-12-41	..
2510	The Cukoo I.Q.	7-3-41	..
	PHANTASIES CARTOONS (Average 6 Min.)		
2701	Schoolboy Dreams	9-24-40	16
2702	Happy Holidays	10-25-40	..
2703	The Little Theatre	2-7-41	..
2704	There's Music In Your Hair	3-28-41	139
2705	The Cute Recruit	5-2-41	..
2706	The Wallflower	7-3-41	..
2707	The Crystal Gazer	8-8-41	..
2708	The Merry Mouse Cafe	9-11-41	..
	FABLES (8 Minutes)		
2751	Farmer Tom Thumb	9-27-40	10
2752	Mouse Meets Lion	10-25-40	18
2753	Paunch 'n' Judy	12-13-40	57

For Synopses of 1940-1941 short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers.

Prod. No.	Title	Rel. Date	P.D. Page
2754	The Streamlined Donkey	1-17-41	95
2755	It Happened to Crusoe	3-14-41	139
2756	Kitty Gets the Bird	6-13-41	..
2757	Dumb Like a Fox	7-18-41	..
2758	Playing the Pied Piper	8-8-41	..
	CINESCOPES (Average 9 Min.)		
2971	Hobby Lobby	8-30-40	..
2972	Floating Elephants	10-4-40	..
2973	Nice Work, If You Can Do It	11-8-40	18
2974	Unusual Crafts	12-25-40	57
2975	Feathers (Cosmocolor)	1-31-41	..
2976	Movie Magic	2-22-41	92
2977	This Is England	4-10-41	117
2978	Capital Sidelights	4-28-41	154
2979	Fighter Pilot	6-13-41	..
	WASHINGTON PARADE (Series 3) (10 Minutes)		
2901	No. 1 (The Mint)	10-26-40	..
2902	No. 2 (U. S. Military Academy)	12-13-40	130
2903	No. 3 (United States Naval Academy	1-17-41	117
2904	No. 4 Spirit of 1941	3-7-41	119
	COMMUNITY SING (Series 5) (10 Minutes)		
2651	No. 1 (Jolly Tunes)	10-2-40	18
2652	No. 2 (Popular Love Songs)	11-8-40	18
2653	No. 3 (Melodies That Linger)	12-13-40	..
2654	No. 4 (Gay Tunes)	1-1-41	..
2655	No. 5 (Fun with Songs)	2-7-41	91
2656	No. 6 (Songs with Harmony)	3-14-41	142
2657	No. 7 Peppy Song Hits	4-25-41	..
2658	No. 8 (Featuring "Perfidia")	5-29-41	..
	QUIZ REELS (Average 10 Min.)		
2601	Take It Or Leave It	12-5-40	28
2602	Take It Or Leave It No. 2	12-25-40	57
2603	Take It Or Leave It No. 3	2-7-41	91
2604	Junior I. Q. Parade	3-7-41	..
2605	So You Think You Know Music No. 1	4-3-41	119
2606	Take It or Leave It No. 4	5-1-41	151
	NEW YORK PARADE (10 Minutes)		
2951	The New York Parade	1-24-41	71
2952	Abroad at Home	3-27-41	130
	HAPPY-HOUR (40 Minutes)		
2441	Puss in Boots (Re-Issue)	11-21-40	..
	TOURS (10 Minutes)		
2551	Historic Virginia	8-16-40	10
2552	Savoy In the Alps	9-13-40	10
2553	Old and New Arizona	9-27-40	..
2554	Islands of the West Indies	10-25-40	18
2555	Sojourn In Havana	11-25-40	27
2556	Beautiful British Columbia	12-20-40	57
2557	From Singapore to Hong-Kong	1-10-41	92
2558	Western Wonderland	2-28-41	92
2559	San Francisco—Metropolis of the West	4-3-41	119
2560	Beautiful Ontario (Color)	5-23-41	154
	20TH ANNIVERSARY SNAPSHOTS (10 Minutes)		
2851	No. 1 (Ken Murray)	9-6-40	10
2852	No. 2 (Don Wilson)	10-18-40	18
2853	No. 3 (Ken Murray)	11-22-40	27
2854	No. 4 (Ken Murray).	12-27-40	..
2855	No. 5 (Bob Hope)	2-2-41	117
2856	No. 6 (Larry Simms)	3-14-41	91
2857	No. 7 (Ken Murray)	4-25-41	139
2858	No. 8 (Jerry Colonna)	6-6-41	..
2859	No. 9	7-11-41	..
2860	No. 10	8-15-41	..
	WORLD OF SPORTS (9 Minutes)		
2801	Master of Cue	10-4-40	10
2802	Hunting Wild Deer	11-22-40	27
2803	Alf the Giant Killer	12-27-40	51
2804	Ice Capers	1-24-41	92
2805	Splits, Spares and Strikes	2-21-41	91
2806	The Jungle Archer	3-28-41	118
2807	Diving Thrills	5-9-41	151
2808	Aquaplay	6-6-41	..

M-G-M

Prod. No.	Title	Rel. Date	P.D. Page
	CRIME DOES NOT PAY (Average 20 Min.)		
P-201	Eyes of the Navy	10-26-40	..
P-202	You, the People	11-30-40	26
P-203	Respect the Law	1-4-41	117
P-204	Forbidden Passage	2-8-41	80
P-205	Coffins on Wheels	6-7-14	163
	FITZPATRICK TRAVELTALKS (Tech) (9 Minutes)		
T-211	The Capital City	9-7-40	..
T-212	Cavalcade of San Francisco	9-28-40	..
T-213	Old New Mexico	10-26-40	..
T-214	Beautiful Bali	11-23-40	26
T-215	Old New Orleans	12-21-40	118
T-216	Mediterranean Ports	1-4-41	57
T-217	Red Men on Parade	2-1-41	83
T-218	Alluring Alaska	3-8-41	107
T-219	Glimpses of Kentucky	4-12-41	142
T-220	Yosemite the Magnificent	5-10-41	163
T-221	Glimpses of Washington State	6-7-41	175
	PETE SMITH SPECIALTIES (10 Minutes)		
S-261	Quicker'n a Wink	10-12-40	..
S-262	Wedding Bills	11-30-40	27
S-263	Sea for Yourself	12-21-40	129
S-264	Penny to the Rescue	1-25-41	68
S-265	Quiz Biz (Sepia)	2-8-41	80
S-266	Memory Tricks (Sepia)	3-15-41	118
S-267	Aeronutics	4-26-41	151
S-268	Lions on the Loose (Sepia)	5-24-51	166
S-269	Cuban Rhythm (Sepia)	6-14-41	175
	PASSING PARADE (10 Minutes)		
K-281	American Spoken Here	11-30-40	27
K-282	Whispers	2-8-41	80
K-283	More Trifles of Importance	3-22-41	104
K-284	Out of Darkness	3-29-41	139
K-285	Willie and the Mouse	5-17-41	154
K-286	This Is the Bowery	5-31-41	166
	MINIATURES (10 Minutes)		
M-231	Rodeo Dough	119-40	27
M-232	The Great Meddler	12-21-40	41
M-233	Happiest Man on Earth	12-28-40	117
M-234	More About Nostradamus	1-18-41	57
M-235	The Battle	5-13-41	154
M-236	Memories of Europe	6-14-41	178
	OUR GANG COMEDIES (Average 11 Min.)		
C-291	Good Bad Boys	9-7-40	..
C-292	Waldo's Last Stand	10-5-40	..
C-293	Goin' Fishin'	10-26-40	..
C-294	Kiddie Kure	11-23-40	26
C-295	Fightin' Fools	1-25-41	71
C-296	Baby Blues	2-15-41	104
C-297	Ye Olde Minstrels	3-18-41	104
C-298	1-2-3 Go	4-20-41	142
	TECHNICOLOR CARTOONS (9 Minutes)		
W-241	Lonesome Stranger	11-23-40	27
W-242	Mrs. Ladybug	12-21-40	..
W-243	Abdul the Bulbul Ameer	2-22-41	104
W-244	The Prospecting Bear	3-8-41	104
W-245	The Little Mole	4-5-41	139
W-246	Goose Goes South	4-26-41	139
W-247	Rookie Bear	5-17-41	163
W-248	Dance of the Weed	6-7-41	175
	METROSCOPIX (7 Minutes)		
A-100	Third Dimensional Murder	3-1-41	80

PARAMOUNT

Prod. No.	Title	Rel. Date	P.D. Page
	SPECIAL (19 Minutes)		
FFO-1	Raggedy Ann	4-11-41	130
	ANIMATED ANTICS (7 Minutes)		
HO-1	The Dandy Lion	9-20-40	..
HO-2	Sneak, Snoop and Snitch	10-25-40	17
HO-3	Mommy Love Puppy	11-29-40	27
HO-4	Bring Himself Back Alive	12-20-40	34
HO-5	Pop and Mom in Wild Oysters	2-14-41	80
HO-6	Twinkletoes Gets the Bird	3-14-41	..
HO-7	Speaking of Animals—Down on the Farm	4-18-41	91
HO-8	Sneak, Snoop and Snitch in Triple Trouble	5-9-41	..
HO-9	Zero, the Hound	5-30-41	151
HO-10	Twinkletoes—Where He Goes Nobody Knows	6-27-41	..
HO-11	Copy Cat	7-18-41	..
HO-12	The Wizard of Arts	8-8-41	..
	UNUSUAL OCCUPATIONS (Color) (11 Minutes)		
LO-1	No. 1	9-27-40	
LO-2	No. 2	11-29-40	27
LO-3	No. 3	1-24-41	71
LO-4	No. 4	3-28-41	92
LO-5	No. 5	5-30-41	151
LO-6	No. 6	8-1-41	..
	BENCHLEY COMEDIES (10 Minutes)		
SO-1	The Trouble with Husbands	11-8-40	..
SO-2	Waiting for Baby	1-24-41	71
SO-3	Crime Control	4-11-41	119
SO-4	The Forgotten Man	5-23-41	151
	FASCINATING JOURNEYS (Tech) (10 Minutes)		
MO-1	River Thames, Yesterday	11-8-40	18
MO-2	The Sacred Ganges	12-27-40	51
MO-3	A Village in India	1-31-41	71
MO-4	Delhi	3-21-41	92
MO-5	Indian Durbar	5-16-41	151
MO-6	The Jungle	8-1-41	..
	GABBY COLOR CARTOONS (7 Minutes)		
GO-1	King for a Day	10-18-40	..
GO-2	The Constable	11-15-40	17
GO-3	All's Well	1-17-41	51
GO-4	Two for the Zoo	2-21-41	68
GO-5	Swing Cleaning	4-11-41	119
GO-6	Fire Cheese	6-20-41	..
GO-7	Gabby Goes Fishing	7-18-41	..
GO-8	Winter Sport	8-15-41	..
	HEADLINERS (10 Minutes)		
AO-1	Moments of Charm (Tech)	8-13-40	..
AO-2	Listen to Larry	10-25-40	..
AO-3	Johnny Messner & Orch	12-13-40	34

Prod. No.	Title	Rel. Date	P.D. Page
AO-4	Gene Krupa and His Orch.	1-31-41	71
AO-5	Bob Chester and Orch.	3-21-41	92
AO-6	Those We Love	6-6-41	151
	MAOCAP MODELS (Color) (9 Minutes)		
UO-1	Western Oaze	1-17-41	129
UO-2	Oipsy Gypsy	4-4-41	130
UO-3	Hoola Boola	6-27-41	..
UO-4	Gay Knighties	7-25-41	..
	PARAGRAPHICS (10 Minutes)		
VO-1	Nature's Nursery	10-11-40	..
VO-2	Seeing Is Believing	11-22-40	27
VO-3	Breezy Little Bears	12-27-40	117
VO-4	Red, White and Blue Hawaii	2-28-41	91
VO-5	Football Parade	8-15-41	..
	POPEYE THE SAILOR (7 Minutes)		
EO-1	Popeye Meets Wm. Tell	9-20-40	..
EO-2	My Pop, My Pop	10-18-40	..
EO-3	With Poopdeck Pappy	11-15-40	27
EO-4	Popeye Presents Eugene, the Jeep	12-13-40	41
EO-5	Problem Pappy	1-10-41	51
EO-8	Quiet Pleeze	2-7-41	95
EO-7	Olive's Sweepstake Ticket	3-7-41	..
EO-8	Flies Ain't Human	4-4-41	119
EO-9	Popeye Meets Rip Van Winkle	5-9-41	142
EO-10	Olive's Boithday Presink	6-13-41	163
EO-11	Child Psykolojiky	7-11-41	..
EO-12	I'll Never Crow Again	8-8-41	..
	POPULAR SCIENCE (Color) (10 Minutes)		
JO-1	No. 1	9-6-40	..
JO-2	No. 2	11-1-40	17
JO-3	No. 3	12-20-40	34
JO-4	No. 4	2-21-41	91
JO-5	No. 5	5-2-41	92
JO-6	No. 6	7-4-41	..
	SPORTLIGHTS (9 Minutes)		
RO-1	Oiving Demons	9-6-40	..
RO-2	Sporting Everglades	10-4-40	..
RO-3	Motorcycle Stunting	11-1-40	18
RO-4	Marine Round-up	12-6-40	26
RO-5	Feminine Fitness	1-3-41	41
RO-6	Acrobatic Aces	2-7-41	117
RO-7	Fishing Fever	2-28-41	91
RO-8	Canine Sketches	3-28-41	95
RO-9	Sun Fun	4-25-41	91
RO-10	On the Spot	5-23-41	142
RO-11	Lasso Wizards	6-20-41	..
RO-12	Snow Dogs	7-25-41	..

PRODUCERS

AMERICAN HISTORY (22 Minutes)

0.1	Our Bill of Rights	3-1-41	..
0.2	Our Declaration of Independence	3-1-41	..
0.3	Our Constitution	3-1-41	..
0.4	Our Monroe Doctrine	3-1-41	..
0.5	Our Louisiana Purchase	7-12-41	..

SPECIAL FEATURETTES

..	Man the Enigma	5-7-41	163
	(22 Minutes)		
..	Alive in the Deep	6-7-41	166
	(25 Minutes)		

RKO

SPECIAL (18 Minutes)

13,801	Growing Up	12-13-40	34

SPECIAL (Average 11 Min.)

14,501	Eyes on Brazil	2-21-41	80
14,502	What's Happening in Argentina?	3-21-41	104
14,503	How Goes Chile?	4-18-41	..

MARCH OF TIME (Average 20 Min.)

13,101	On Foreign News Fronts	9-13-40	..
13,102	Britain's R.A.F.	10-4-40	..
13,103	Mexico	10-25-40	..
13,104	Arms and the Men—U. S. A.	11-22-40	..
13,105	Labor and Oefense	12-20-40	118
13,106	Uncle Sam, The Non-Belligerent	1-17-41	..
13,107	American's All!	2-14-41	83
13,108	Australia at War	3-14-41	92
13,109	Men of the F.B.I., 1941	4-11-41	118
13,110	Crisis in the Atlantic	5-9-41	139
13,111	China Fights Back	6-6-41	163

Prod. No.	Title	Rel. Date	P.D. Page
	WALT DISNEY CARTOONS (8 Minutes)		
14,101	Golden Eggs	3-7-41	68
14,102	A Gentleman's Gentleman	3-28-41	91
14,103	Baggage Buster	4-18-41	129
14,104	A Good Time for a Dime	5-9-41	142
14,105	Canine Caddy	5-30-41	163
14,106	Nifty Nineties	6-20-41	163
14,107	Early to Bed	7-11-41	..
14,108	Truant Officer Donald	8-1-41	..
14,109	Donald's Camera	8-22-41	..
	INFORMATION PLEASE (Average 11 Min.)		
14,201	No. 1 Anna Neagle	9-6-40	..
14,202	No. 2 Ruth Gordon	10-4-40	..
14,203	No. 3 Alice Marble	11-1-40	18
14,204	No. 4 Louis Bromfield	11-29-40	34
14,205	No. 5 Wendell Willkie	12-27-40	51
14,206	No. 6 Jan Struther	1-24-41	68
14,207	No. 7 Anna Neagle	2-21-41	80
14,208	No. 8 Boris Karloff	3-21-41	118
14,209	No. 9 Alice Marble	4-8-41	142
14,210	No. 10 Louis Bromfield	5-16-41	151
	SPORTSCOPE (Average 9 Min.)		
14,301	Quail Quest	8-30-40	..
14,302	Kentucky Royalty	9-27-40	..
14,303	Sportsman's Partner	10-25-40	17
14,304	Snow Fun	11-22-40	34
14,305	Snow Eagles	12-20-40	57
14,306	Mat Men	1-17-41	57
14,307	Caballero College	2-14-41	83
14,308	Publicity Sports	3-14-41	107
14,309	Sword Soldiers	4-11-41	130
14,310	Jockey's Day	5-9-41	151
	PICTURE PEOPLE (10 Minutes)		
14,401	No. 1	9-13-40	..
14,402	No. 2	10-11-40	..
14,403	No. 3	11-8-40	27
14,404	No. 4	12-8-40	34
14,405	No. 5	1-3-41	57
14,406	No. 6	1-31-41	71
14,407	No. 7	2-28-41	83
14,408	No. 8	3-28-41	129
14,409	No. 9	4-25-41	139
14,410	No. 10	5-23-41	166
	EOGAR KENNEDY (Average 18 Min.)		
13,401	Sunk by the Census	9-8-40	..
13,402	Trailer Tragedy	10-18-40	..
13,403	Drafted in the Depot	12-20-40	51
13,404	Mad About Moonshine	2-21-41	80
13,405	It Happened All Night	4-4-41	104
13,406	Apple in His Eye	6-6-41	163
	LEON ERROL (Average 19 Min.)		
13,701	He Asked For It	9-27-40	..
13,702	Tattle Television	11-29-40	26
13,703	The Fired Man	1-10-41	129
13,704	When Wife's Away	3-14-41	104
13,705	A Polo Phoney	5-16-41	139
13,706	A Panic in the Parlor	6-27-41	166
	RAY WHITLEY (Average 15 Min.)		
13,501	Bar Buckaroos	11-8-40	18
13,502	Prairie Spooners	1-31-41	71
13,503	Red Skins & Red Heads	4-25-41	142

REPUBLIC

MEET THE STARS (10 Minutes)

028-1	Chinese Garden Festival	12-24-40	..
028-2	Baby Stars	1-24-41	117
028-3	Variety Reel No. 3	2-24-41	80
028-4	Los Angeles Examiner Benefit	3-24-41	..
028-5	Hollywood Meets the Navy	4-24-41	129
028-6	Stars at Play	5-24-41	..
028-7	Meet Roy Rogers	6-24-41	175
028-8	Stars—Past and Present	7-24-41	178

20TH CENTURY-FOX

ADVENTURES NEWSCAMERAMAN (Average 9 Min.)

1201	Midget Motor Mania	11-8-40	16
1202	Training Police Horses	1-17-41	68
1203	The Modern Highway	1-31-41	..
	BELIEVE IT OR NOT (10 Minutes)		
1601	Acquitted By the Sea	9-27-40	10
	LEW LEHR (9 Minutes)		
1401	Grunters and Groaners	8-30-40	..

Prod. No.	Title	Rel. Date	P.D. Page
	FATHER HUBBARD ALASKAN ADVENTURES (9 Minutes)		
1101	Eskimo Trails	8-2-40	..
1108	Arctic Springtime	4-25-41	..
1110	Winter In Eskimo Land	7-4-41	..
	MAGIC CARPET (9 Minutes)		
1102	Land of Flowers (Tech)	9-15-40	..
1104	Old Dominion State (Tech)	11-22-40	26
1105	Spotlight on Indo China	12-20-40	57
1106	Sentinels of the Caribbean	2-14-41	129
1107	Miracle of Hydro	3-14-41	129
1109	A Letter from Cairo	5-9-41	175
	SPORTS REVIEWS (8 Minutes)		
1301	Vacation Time (Tech)	8-16-40	..
1302	Lure of the Trout	10-11-40	10
1303	Bowling for Strikes	12-20-40	17
1304	The Rodeo Goes to Town	1-3-41	57
1305	Playing with Neptune	2-14-41	129
1306	Symphony in Snow	3-14-41	131
1307	Fun on Rollers	6-6-41	..
	TERRYTOONS (Tech) (7 Minutes)		
1551	Billy Mouse's Akwakade	8-9-40	..
1552	Lucky Ouck	9-6-40	..
1553	How Wet Was My Ocean	10-4-40	10
1554	Landing of the Pilgrims	11-1-40	10
1555	Plane Goofy	11-29-40	26
1558	Temperamental Lion	12-27-40	34
1557	Mississippi Swing	2-7-41	71
1558	The Home Guard	3-7-41	80
1559	Uncle Joey Comes to Town	4-18-41	178
1560	What Happens at Night	5-30-41	..
	TERRYTOONS (Black & White) (7 Minutes)		
1501	Club Life in Stone Age	8-23-40	10
1502	Touchdown Demons	9-20-40	10
1503	Happy Hunting Grounds	10-18-40	10
1504	Magic Pencil	11-15-40	27
1505	Snow Man	12-13-40	34
1506	What a Little Sneeze Will Oo	1-10-41	57
1507	Hairless Hector	1-24-41	68
1508	Fishing Made Easy	2-21-41	129
1509	When Knights Were Bold	3-21-41	131
1510	The Baby Seal	4-10-41	..
1511	A Dog's Dream	5-2-41	..
1512	The Magic Shell	5-16-41	175
1513	Horse Fly Opera	6-13-41	178
1514	Good Old Irish Tunes	6-27-41	175
1515	Bringing Home the Bacon	7-11-41	178
1516	Twelve O'Clock and All Ain't Well	7-25-41	175
	THE WORLD TODAY (9 Minutes)		
1701	Battle of the Atlantic	4-11-41	130
1702	War in the Oesert	7-18-41	..
1703	Empire in Exile	5-23-41	175
1704	Anzacs in Action	6-20-41	..

UNIVERSAL

SPECIAL (19 Minutes)

5110	Swing With Bing	9-4-41	..
	COLOR CARTOON (Average 7 Min.)		
5241	Crazy House	9-23-40	..
5242	Recruiting Daze	10-28-40	..
5243	Knock-Knock	11-25-40	26
5244	Syncopated Sioux	12-30-40	41
5245	Mouse Trappers	1-27-41	68
5246	Fair Today	2-24-31	68
5247	Hysterical High Spots in American History	3-31-41	91
5248	Scrub Me Mama with a Boogie Beat	4-28-41	151
5249	Dizzy Kitty	5-26-41	163
5250	Salt Water Daffy	6-9-51	166
5251	Woody Woodpecker	7-7-41	..
5252	Boogie Woogie Bugle Boy	7-14-41	..
	STRANGER THAN FICTION (9 Minutes)		
5371	No. 81	9-16-40	..
5372	No. 82	10-14-40	..
5372	No. 83	11-4-40	..
5374	No. 84	12-2-40	34
5375	No. 85	1-1-41	41
5376	No. 86	2-3-41	80
5377	No. 87	3-10-41	91
5378	No. 88	3-24-41	95
5379	No. 89	4-7-41	118
5380	No. 90	5-5-41	154
5381	No. 91	5-19-41	154
5382	No. 92	6-2-41	163
5383	No. 93	6-23-41	..
5384	No. 94	7-28-41	..
5385	No. 95	8-25-41	..
	GOING PLACES (9 Minutes)		
5351	No. 81	9-23-40	..
5352	No. 82	10-14-40	..
5353	No. 83	11-11-40	..
5354	No. 84	12-23-40	57
5355	No. 85	1-22-41	51
5356	No. 86	2-19-41	71
5357	No. 87	3-17-41	91
5358	No. 88	3-31-41	104
5359	No. 89	4-21-41	118
5360	No. 90	5-12-41	175
5361	No. 91	5-26-41	163
5362	No. 92	6-16-41	..
5363	No. 93	6-30-41	..
5364	No. 94	7-21-41	..
5365	No. 95	8-18-41	..
	MUSICALS (Average 18 Min.)		
5221	Class In Swing	9-11-40	..
5222	Gongamania	10-16-40	17
5223	Torrid Tempos	11-27-40	34
5224	Tickled Pinky	12-25-40	41
5225	Beat Me Daddy	1-22-41	..
5226	Bagdad Oaddy	2-19-41	83
5227	Music In the Morgan Manner	3-19-41	92
5228	Jumpin' Jive	4-28-41	166
5229	Shadows In Swing	5-21-41	154
5230	Music a la King	6-18-41	..
5231	Is Everybody Happy?	7-2-41	..
5232	Once Upon a Summertime	7-30-41	..
	COLOR CARTOONS (Re-issues) (Average 8 Min.)		
5261 to 5266	Inclusive	6-3-40 to 8-10-40	..

VITAPHONE

SPECIAL (10 Minutes)

....	London Can Take It	10-26-40	..
....	Christmas Under Fire	1-24-41	..
	TECHNICOLOR SPECIALS (Average 20 Min.)		
6001	Flag of Humanity	10-19-40	..
6002	March on Marines	12-14-40	34
6003	Meet the Fleet	2-8-41	80
6004	Wings of Steel	4-5-41	129
6005	Here Comes the Cavalry	6-28-41	175
6006	Brazilian Rhythms	8-23-41	..
	ELSA MAXWELL COMEDIES (19 Minutes)		
6101	Riding Into Society	8-7-40	..
6102	The Lady and the Lug	3-22-41	139
6103	Throwing a Party	7-12-41	..
	BROADWAY BREVITIES (20 Minutes)		
6201	Just a Cute Kid	10-5-40	17
6202	Alice In Movieland	11-18-40	27
6203	Love's Intrigue	12-28-40	57
6204	Dog In the Orchard	1-25-41	117
6205	Take the Air	2-22-41	83
6206	The Seeing Eye	5-3-41	117
6207	Sockeroo	5-31-41	151
6208	Hunting the Hard Way	6-17-41	151
6209	Happy Faces	7-26-41	..
	HOLLYWOOD NOVELTIES (10 Minutes)		
6301	Football Highlights	9-28-40	..
6302	Shark Hunting	11-8-40	..
6303	Mexican Jumping Beans	12-7-40	26
6304	History Repeats Itself	1-18-41	..
6305	Wild Boar Hunt	3-15-41	95
6306	Trouble in Store	8-2-41	..
	THE SPORTS PARAOE (10 Minutes)		
6401	Fly Fishing	9-21-40	..
6402	Dogs You Seldom See	11-2-40	..
6403	Diary of a Racing Pigeon	11-23-40	27
6404	California Thoroughbreds	1-11-41	51
6405	Fight, Fish, Fight	3-1-41	91

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Trail Blazers, Rep.	..	16
Trail of the Silver Spurs, Mono.	..	56
Trail of the Vigilantes, Univ.	..	32
Trailing Double Trouble, Mono.	..	7
Trial of Mary Dugan, MGM	53	101
Tulsa Kid, The, Rep.	..	8
Tugboat Annie Sails Again, WB-FN	..	16
Tumbledown Ranch in Arizona, Mono.	..	138
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Two in a Taxi, Col.	170	..
UNDER Age, Col.	86	126
Underground, WB-FN	..	174
Under Texas Skies, Rep.	..	16
Unholy Partners, MGM	145	..
VERY Young Lady, A, 20th-Fox	..	128
Victory, Par.	13	32
Villain Still Pursued Her, RKO	..	8
Virginia, Par.	38	56
Vivacious Lady, RKO	85	102
WAGON TRAIN, RKO	..	8
Wagons Roll at Night, WB-FN	29	128
Wanderers of the West, Mono.	170	..
Washington Melodrama, MGM	99	126
West Point Widow, Par.	135	173
Western Union, 20th-Fox	30	102
Westerner, The, UA	..	25
West of Abilene, Col.	..	7
West of Pinto Basin, Mono.	..	24
Where Did You Get That Girl? Univ.	..	65
Who Killed Aunt Maggie, Rep.	..	16
Wild Cat of Tucson, Col.	22	138
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Woman's Face, A, MGM	109	162
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Wyoming Wildcat, Rep.	..	48
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You're the One, Par.	37	113
You're Out of Luck, Mono.	..	48
Young Bill Hickok, Rep.	..	16
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HORSEFLY OPERA (20th-Fox)

Terry-Toon (1513)

This is a "western" with the characters being bugs, flies and other small creatures. After a harmonious opening chorus, the tiny cowboys leave their protector, the big old horse, mount their horseflies and are away in a shower of dust. A villainous spider waylaids a bug-size stage coach being drawn by flies. The principal passenger is a caterpillar of many parts and pockets. The caterpillar loses his valuables, but makes his escape and gives the alarm. The cowboys rush to overtake the fleeing spider, surround him and in battle, defeat him.

Release date, June 13, 1941 *7 Minutes*

MEMORIES OF EUROPE (MGM)

Miniature (M-236)

"Memories of Europe" in the main is a compilation of scenes taken in the days when there was peace in the old world, gathered by James A. FitzPatrick. Opening with a huge map of Europe FitzPatrick turns back the pages of memory to show scenes taken in France in 1937, including the International Exposition in Paris. From France the scene moves to Holland, Denmark, Switzerland and Czechoslovakia, one of the small nations resulting from the last war. In closing Mr. FitzPatrick salutes those in Europe who still remain defiant.

Release date, June 14, 1941 8 *Minutes*

SAIL HO (W.B.)

Sports Parade (6408)

In this Sports Parade subject, a timid character supplies the continuity as he goes shopping for a boat with his wife. The reel itself is principally concerned with the various types of sail boats from the little cat-boat up to the big racing schooners. As a climax there are scenes of a boat race between fast racing sloops. Knox Manning is the commentator.

Release date, June 14, 1941 10 *Minutes*

STARS—PAST AND PRESENT (Rep.)

Meet the Stars (028-8)

A galaxy of stars appear in this issue of the series. First, current stars hold the spotlight—at a bathing party, which includes Brenda Joyce, Alan Curtis and Ilona Massey among others; at the home of Cesar Romero, where he and Patricia Morison try their skill at a novel outdoor bowling game, and in a beauty chair, where Mary Martin models some emeralds from the collection of jeweler Durward Howes. Then to past stars, the occasion being the unveiling of the plaque, in memory of Mabel Normand at Republic's new sound stage. William Farnum acts as master of ceremonies. The audience includes many of the old Keystone Kops and other film celebrities of a decade ago. Scenes from an old Mabel Normand film are also included in the reel.

Release date, July 24, 1941 10 *Minutes*

BRINGING HOME THE BACON (20th-Fox)

Terry-Toon (1515)

A little Fox in quest for food on behalf of himself and his family is pursued by a pack of foxhounds, which he outwits. He comes to a barnyard, where there are stores of foods. The place is guarded by a faithful old watch-dog, who opposes as best he can the tricks and wiles of the Fox. The contest between the two is waged all over the barnyard but eventually the Fox gets the food he wants and starts home. Again he is pursued by the foxhounds. He slips inside the door just in time. The Fox family holds a feast.

Release date, July 11, 1941 *7 Minutes*

UNCLE JOEY COMES TO TOWN (20th-Fox)

Terry-Toon (*Color*) (1559)

Uncle Joey Mouse, spry, genial and enterprising, comes to the big city to visit his little nephews in the basement of a fine mansion. The Butler of the mansion, attended by a Cat, sets the dining table elaborately for a meal, but the mice have other ideas. They swarm up on the table and start a baseball game, using the tableware and food as baseball equipment. Uncle Joey is a comedian among mice and helps to keep the merriment going.

Release date, May 18, 1941 *7 Minutes*

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6406	Sky Sailing	4-19-41	118
6407	Big Bill Tilden	5-24-41	130
6408	Sail Ho	6-14-41	178
6409	It Happened on Rollers	7-19-41	..
6410	Lions for Sale	8-9-41	..
	MELODY MASTERS BANDS (10 Minutes)		
6501	Matty Malneck & Orch.	9-14-40	..
6502	Joe Reichman & Orch.	10-28-40	..
6503	Jan Garber & Orch.	11-23-40	..
6504	Skinnay Ennis & Orch.	1-4-41	41
6505	Henry Busse & Orch.	11-30-40	27
6508	Cliff Edwards and His Buckaroos	3-8-41	92
6507	Freddy Martin & Orch.	4-12-41	104
8508	Marie Greene and Her Gang	4-26-41	130
6509	Hal Kemp & Orch.	8-14-41	154
6510	Carl Hoff & Band	8-16-41	..
	LOONEY TUNES CARTOONS (7 Minutes)		
6601	Calling Dr. Porky	9-21-40	10
8602	Pre Historic Porky	10-12-40	..
6603	Sour Puss	11-2-40	27
8604	Porky's Hired Hand	11-30-40	34
8805	Timid Toreador	12-21-40	51
6606	Porky's Snooze	1-11-41	71
6607	The Haunted Mouse	2-15-41	80
6608	Joe Glow the Firefly	3-8-41	107
6609	Porky's Bear Facts	3-29-41	104
6610	Porky's Preview	4-19-41	130
6611	Porky's Ant	5-10-41	142
6612	A Coy Decoy	6-7-41	175
6613	Porky's Prize Pony	6-21-41	..
6614	Meet John Doughboy	7-5-41	..
6615	We, the Animals, Squeak	8-9-41	..
6616	Love in Gloom	8-30-41	..
	MERRIE MELODIES CARTOONS (Tech) (7 Minutes)		
6701	Malibu Beach Party	9-14-40	..
6702	Stagefright	9-28-40	..
6703	Holiday Highlights	10-12-40	..
6704	Good Night Elmer	10-28-40	18
6705	Wacky Wildlife	11-9-40	27
6706	Bedtime for Sniffles	11-23-40	27
6707	Of Fox and Hounds	12-7-40	..
6708	Shop, Look and Listen	12-21-40	41
6709	Elmer's Pet Rabbit	1-4-41	41
6710	The Fighting 69½	1-18-41	117
6711	Sniffles Bells the Cat	2-1-41	83
6712	The Crackpot Quail	2-15-41	80
6713	The Cat's Tale	3-1-41	107
6714	Tortoise Beats the Hare	3-15-41	104
6715	Goofy Groceries	3-29-41	107
6716	Toy Trouble	4-12-41	131
6717	Trial of Mr. Wolf	4-26-41	129
6718	Farm Frolics	5-10-41	142
6719	Hollywood Steps Out	5-24-41	142
6720	Hiawatha's Rabbit Hunt	6-7-41	175
6721	The Wacky Worm	6-21-41	..
6722	The Heckling Hare	7-5-41	..
6723	Inki and the Lion	7-19-41	..
6724	Aviation Vacation	8-2-41	..
6725	Sport Champions	8-16-41	..
6726	Snow Time for Comedy	8-30-41	..
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6901	Calling All Tars	2-1-41	68
6902	Shop Talk	2-22-41	83
6903	Old Grey Mayor	3-15-41	83
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2120	White Eagle (12 Episodes)	1-31-41	41
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081	King of the Royal Mounted (12 Episodes)	9-20-40	..
082	Mysterious Dr. Satan (15 Episodes)	12-13-40	18
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5781-95	The Green Hornet Strikes Again (15 Episodes)	12-24-40	..
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